46th ANNIVERSARY NUMBER

VARIETY

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VARIETY

VOL. 185 No. 4 NEW YORK, WEDNESDAY, JANUARY 2, 1952 PRICE 25 CENTS

'DAVID,' PECK, HAYWARD TOP '51

Good Quota of 'New Faces' Among Top H'wood Directors, Scripters

Hollywood got those "new faces" in 1951. Not only did recent arrivals figure largely among players, but there was a surprisingly generous sprinkling of up-and-comers among directors and screenwriters.

That's made evident by VARIETY's annual roundup of top-grossing films and the players, producers, directors and writers who were responsible for them. List 1951 films which promise a domestic gross of $1,000,000 or more indicates that public and trade demand for "new faces" was being met.

Actually, personnel-wise, the year was one of transition in Hollywood. A great many of the older stars—mainstays of the b.o. for years—were entirely missing from the 131 best-grossers of 1951. Many another, such as Gary Cooper, Cary Grant, Joel McCrea, Ray Milland, Fred MacMurray, Melvyn Douglas, Joan Crawford, Bette Davis, Loretta Young, Irene Dunne, Claudette Colbert, Ginger Rogers and Marlene Dietrich, was represented by a picture or two, but not one of them near the head of the list.

In their place is another much smaller group of players who have established themselves in the past five or six years. With the wane of the star system, however, none of these names holds the secure position that the old-line players formerly had. Among this group are such people as Gregory Peck, Burt Lancaster, Gene Kelly, Kirk Douglas, Dean Martin & Jerry Lewis, Clifton Webb, Red Skelton, Robert Mitchum, Montgomery Clift, Jane Russell, Esther Williams, Susan Hayward, Jeanne Crain, Virginia

(Continued on page 71)

Westinghouse to Plug Elections on CBS' AM-TV In $4,000,000 Spread

By BOB STAHL

CBS wrapped up what was probably the biggest single deal in broadcasting over the weekend by tagging Westinghouse as sponsor for both radio and television coverage of both political conventions next summer, the Presidential election returns and a 13-week series of half-hour programs between the conventions and election, which will be designed to get out the vote.

Complete package, including time charges on both AM and TV, program costs and the cost of preempting regularly scheduled network shows, is expected to cost the bankroller well over $4,000,000. Agency is Ketchum, McLeod & Grove, of Pittsburgh. Same agency repped Westinghouse in its deal last fall to sponsor the National Collegiate Athletic Assn. football games on NBC-TV, for which the bankroller paid over $1,000,000.

Top industry brass has predicted a circulation of over 18,000,000 video receivers by election time and Westinghouse veepee M. J. McKibbin expressed the hope, in

(Continued on page 290)

Kirk Douglas Stumps For UN in Youth Talks

Following an indoctrination course at Lake Success, Kirk Douglas, who arrived in New York last week, will leave on a tour of seven foreign countries on behalf of the United Nations. Douglas plans to spend four months addressing youth group audiences in Sweden, Denmark, Western Germany, France, Italy and Israel.

Actor had been approached to undertake the mission some time ago by Benjamin Cohen, UN's director of information, whom he had met to discuss a proposed film about the world organization.

See WB Bd.'s OK Of Hefty Buy Of Its Own Common

Board of directors of Warner Bros. at its next meeting will approve purchase by the corporation of an additional hefty block of its own common stock, probably at over $16 per share, according to Wall St. sources. Move would be in line with the WB policy of shrinking the capitalization.

WB now has about 5,620,000 shares of common stock outstanding. Last summer 1,015,900 shares were bought up for cancellation at a total cost of $15,000,000, following the board invitation to holders to tender their stock at up to $15 per share. WB paid out an average of $14.70 per share in the mammoth purchase. Families of the three Warner brothers offered 100,000 shares for purchase by the company, and of these 50,650 were taken.

WB is said to be in an especially strong cash position at present, indicating that the next stock buy might be equally as extensive. With the issue currently trading at about $14.75, probability is that the tender price will be up to over $16.

WB aim primarily is to maintain the dividend rate at $1 per share. This can be done if the outstanding shares are reduced commensurately with the dropoff in earnings.

Paul-Ford or De Haven After ABC's WW-Marlene

ABC program chiefs are dickering with Les Paul-Mary Ford and Gloria De Haven and expects to schedule either the husband-wife team or the pic star at 9:45 p. m. Sundays. Idea is to follow the parlay of Walter Winchell and Marlene Dietrich in "Cafe Istanbul" with a name musical airer.

Paul-Ford have been clicking on disks and Miss De Haven recently scored at the Versailles, N. Y.,

NEXT: 'SHOWBOAT,' 'PARIS,' 'CARUSO'

By HERB GOLDEN

"David and Bathsheba" led the boxoffice parade in 1951. VARIETY's annual roundup of the year's top-grossing films discloses that the 20th-Fox entry will garner an estimated $7,000,000 in U. S. and Canadian film rental.

Runners-up for the b.o. sweepstakes award are a trio of Metro entries. They are "Showboat" with $5,200,000; "An American in Paris" with $4,500,000, and "The Great Caruso" with $4,500,000. Complete lineup of top pix, stars, etc., is on Pages 70-71.

Gregory Peck, in three pictures that grossed a total of $11,750,000, proved the top money star of the year. Susan Hayward, with four films that grabbed an aggregate of $12,525,000, headed the femme and overall money list, but she was second-billed in several of the pix.

Peck and Miss Hayward were given a mighty shove, of course, by their appearance in "David and Bathsheba," as were the money winners in the direction and screenplay categories below.

Curiously, the male star seen by more theatregoers than anyone except Peck was a comparative newcomer at Warner Bros., Steve Cochran. Similarly, Virginia Mayo—also via WB efforts—was gandered by more stubholders than any femme but Miss Hayward. Cochran and Miss Mayo made the runner-up positions by dint of appearing in five pix each. Cochran's quintet snared a total of $7,600,000, while Miss Mayo's grabbed $9,650,000.

As in the past, the contribution of stars to any film's success proved almost impossible to figure. Despite the varied trade and public popularity polls which regularly get much ballyhooing, the success of a picture involves considerably more than a star's draw. It takes a good script and a complex of other factors to get results.

Top money producer of 1951 was Metro's Arthur Freed. He accounted for $12,300,000 in film rentals via "Showboat," "American in Paris" and "Royal Wedding." Universal's Leonard Goldstein was runner-up by reining five pix for a total of $10,075,000. In third position was Darryl F. Zanuck, who personally produced 20th's "D&B" and "People Will Talk." They'll stash away a total of $9,100,000.

In the director category, "D&B" was again a factor. Henry King, who megged that pic and "I'd Climb the Highest Mountain," came out on top with $9,150,000 for the pair. Metro's Vincent Minelli was second with $7,600,000 for "American in Paris" and "Father's Little Dividend." In show

(Continued on page 70)

Early Deadline

This edition of VARIETY went to press ahead of the normal Tuesday deadline.

Production detail, binding, etc., and the size of this 46th Anniversary Number made it necessary to omit certain standard departments.

Show Biz—Uncle Sam's Economic Stepchild

By MORRIS L. ERNST

Morris L.

In the main the VARIETY family of Show Biz are the economic stepchildren of the Congress of the United States. It strikes me as odd that the people who are contributing most to the culture of the nation—whether authors, actors, directors, musicians or even baseball stars—have been unmindful of the tax ghetto in which they have been placed by the Congress. One would imagine that the top creative people of the nation were unconcerned with "take-home pay" and that their egos were satisfied merely by receiving large checks even though deep down they must know that in many cases they are merely tax collectors for Uncle Sam at 20 or 30c on the dollar.

Only last year Congress, without any real protest from the creative groups, pegged an additional discrimination against writers, musical composers, etc. If you buy stocks or bonds you can take advantage of capital gains tax provisions, but such relief in a wide area of situations is now denied to those creative individuals or organizations which deal in copyrights. Congress, in fact, cut out such relief for copyright transactions but not for patent transactions although the two types of monopoly protections are analogous in many respects.

People who buy securities often find it wise, if they reach high income brackets, to give securities to a child or to a dependent. This often creates vast savings in "take-home pay for the family" since the child's tax rate is usually below that of the parent. Although authors may still properly make gifts of manuscripts to their dependents they meet with discriminations not

(Continued on page 290)

DeMille Wins Air Waiver To Plug 'Greatest Show'

Cecil B. DeMille, who is under a performers' union ban that has kept him off the air the last few years, was granted a special waiver last week by the American Federation of Radio Actors and Television Authority. He may go on the air, however, solely to plug his new pic, "The Greatest Show on Earth" (reviewed in this issue).

DeMille may not appear in the role of a performer, but solely as an interviewee. He's due in New lineup of appearances on top shows, arranged by Paramount radio contact Burt Champion after the waiver had been won.

Radio-TV Enters 1952 in High Gear, Sez Frank Folsom

RCA prexy **Frank M. Folsom** declared in his year-end statement this week that the radio-television industry will enter the New Year with an all-time peak production capacity, which will enable it to handle in stride both the ever-increasing military production, as well as domestic goods.

Folsom cited the multi-million-dollar plant expansion undertaken by RCA during 1951 as being indicative of the industry's growth. New RCA manufacturing facilities completed in 1951, together with earlier expansion undertaken postwar under the impetus of TV, give the company its greatest production potential to date, he said. He predicted RCA's Government orders would almost quadruple in 1952 those for the past year, adding that this year's military output will probably equal in dollar volume the 1942 rate, when RCA plants were turned over 100% to war production.

During 1951, Folsom said, RCA and the rest of the industry maintained "relatively high" levels of production of radio and TV receivers, with the public having bought

(Continued on page 45)

WOR's Streibert Heads State Dept. Radio Comm.

Theodore C. Streibert, prexy of WOR, N. Y., has been appointed chairman of the Radio Advisory Committee for the commission on information of the U. S. State Department. He'll head one of the four advisory committees, others covering the press, films and general business.

WOR exec had chaired the subcommittee on Voice of America facilities, planning and development and had served on another subcommittee dealing with management and personnel.

Show Biz Accountants Alerting Their Clients On 'Go Easy' Tax Returns

Some theatrical accountants have been warning their clients not to expect the sizable deductions of former years. The current investigations into tax fraud collusion are making various internal revenue offices wary of allowing "too many" deductions.

It's anticipated that income tax returns of prior years will be scrutinized more carefully, after March 15. Accountants feel that there will be lots more zeal i o.o.ing tax statements and many items will undoubtedly be subject to questioning.

There have been some inquiries from tax collectors about show biz personalities. More are believed on the way.

Shades of Hollywood's Film Pioneers: Short Bankrolls Invade Telepix Prod.

By WALT GREENE

Hollywood.

Thirtyeight years ago Jesse L. Lasky, Samuel Goldwyn and Cecil B. DeMille landed in Hollywood to produce their first feature film, "The Squaw Man." Renting a barn just off Hollywood and Vine, they were key factors in establishing Hollywood as the film capital of the world.

Numerous other film producers soon moved into the Hollywood area, setting up a clap-trap office building adjacent to open stages on vacant lots or amidst orange groves, with the cast and crew painting and moving the canvas flats required.

Today those days are recalled because for the past 18 months, Hollywood has been invaded by another horde of ambitious producers—producers of television pix. Most of them have short bankrolls and various degrees of know-how in film production, all determined to get aboard the gravy train of the new medium. Some are putting up their own savings to crack the market, while others are struggling along hoping that they can uncover an" angel" to back their enterprise or idea "that will make a fortune."

As a result, although there are no more stables or barns available in the Hollywood sector, the expectant TV producers having grabbed nearly all the vacant super-markets and garages available in the area to set up headquarters. On most of the main thoroughfares aside from Hollywood Blvd., signs are continuing to sprout over former markets and garages disclosing new TV film headquarters.

In contrast to the early days of pictures, when a small office and outdoor stage was required to get into business, the present TV enterprise requires a much larger coin outlay and greater overhead due to the changing times. A 30-by-40 foot stage can be acceptable for the present purposes, and with a makeshift office and dressing rooms set up via panelboards it can adequately suffice for turning out a video pilot film or series.

Ingenuity

The newcomers who have taken over most of the abandoned garages around town are particularly ingenious in devising methods of laying out the several sets required for a half-hour TV show. In the contracted space available, they generally telescope the two wall sets outward from the rear walls to save time on the two-or-three-day shooting schedules available. Corners flange out in rotation as required by the script, so that when one set is completed, it is moved out with the next right behind. Only delay between scenes is moving in the desk, furniture and other props for the new setup.

This method is possible because of the requirements of TV film shooting, which precludes the use of long shots to concentrate on closeup and near shots. One converted garage studio in the rear of an apartment is able to bring the cost down on regular video films to a price about half of that in one of the bigger plants.

As Jimmy Durante so aptly says, "Everybody's getting into the act." Experienced filmites, such as actors, producers, directors, cameramen, film editors and others are continually probing for ideas that might be sold to TV agencies and sponsors for a series. Few have been able to make the grade. Most of the cameramen are bent on turning out travel series, figuring that the films can be shot between regular studio assignments.

Others who have part time available have rented an office, installed a telephone and gone on the prowl for a backer or ad agency who has sponsor connections. But on the whole, it's the boys with connections who grab off the lush contracts for TV series.

David Lewis to Package Greene Book for Major

Hollywood.

Producer David Lewis, who recently purchased Graham Greene's bestseller, "End of the Affair," will package it with John Beck of the William Morris office and submit it to a major. He definitely doesn't plan to make it as an indie.

Greene is currently in Indo-China, but is due here for a fortnight to huddle with Lewis about scripting. Under deal with Lewis he will participate in the profits.

WILL MAHONEY
THE INIMITABLE
Just Concluded
Beverly Hills Country Club
Covington, Ky.
Currently
Shoreham Hotel
Washington, D. C.
Represented by
ASSOCIATED BOOKING CORP.

PARIS MAKES MERRY IN YULETIDE SEASON

Paris.

Despite harassing economic conditions currently prevailing here, escape-seeking Parisians, spearheaded by an unusually high number of tourists during Yuletide, made merry and proved free spenders. Restaurants and nitery prices on the average were advanced about 30 to 40% over last year. Legiters gave the usual tilted-scale extra shows.

Some of the well-heeled crowd remained absent, finding they could get for their money as much fun by spending the holidays in resorts, either in France, on the Riviera, or abroad.

Show Biz—1952

Last year VARIETY's 45th anniversary editorial discussed color TV, theatre TV, TV vs. the b.o., or just TV. Little new has been added outside of the coaxial cable, and that was discounted last year.

However, there still can't be any forgetting the imminent show biz showdown between pix and TV.

Next to boy-meets-girl, TV and radio, pix is the greatest and cheapest form of mass entertainment. Hence the boxoffice barometer must be Hollywood. Film showmen reprise with authority and statistics the fact that a good show will make the public desert the fireside and TV screens. But it takes more than just another "A" picture to make 'em brave the parking hassle, the overall bother and the cost.

Since every entertainment—be it film or round actor—can't be a blockbuster, the evolution of the industry forecasts more and more a mating of the two mass media—pix and TV. However, give 'em good shows in theatres and nothing will keep them home this side of a honeymoon. The coaxial cable, of course, has further dramatized the film studios' inevitability of "joining 'em if you can't fight 'em."

One thing remains certain—no other nation is so keyed to entertainment and showmanship as is America. It's now cliche that every American has his own business—*and* show business. First it was Hollywood that gave the world mass entertainment of a calibre never before experienced. Radio carried it still further. The Hollywood and Broadway gossip columns grew with and helped develop the upsurge of soundpix and radio, and now that TV has brought the greats from all the crossroads of the Lively Arts into the home, every Main St. is as privy as the Broadway first-nighter.

It is this show-wise public that creates a constant challenge for quality. The tradition and nostalgia impact of a veteran star personality becomes accepted as a matter of course. Just as quickly, however, some young "upstart" becomes a household legend. That's the magic of this electronic form of show business.

Talents may be magically projected with jet propulsion, but one fundamental need remains and that's showmanship. If it's a showmanship that has been created accidentally without benefit of talent, it usually evaporates as quickly as some fleeting vogue for deep-V glam femmes on TV. The durables that will always remain are born of quality conception. It is this showmanship which is bringing closer together such divergent media as films and TV, the stage and TV, music and TV—and almost everything else and TV.

This doesn't mean TV is taking over. Far from it. But there is no disputing its quick grip on an already highly sensitized and savvy public. And the more savvy the customers become, the better for show business. It can only excite the need for better entertainment to satisfy that discrimination.

Abel.

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ABEL GREEN, Editor

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20th Importing Its First Demonstration Unit Of Eidophor for N. Y. Test

Twentieth-Fox will import the first demonstration unit of its Eidophor system of big-screen color television next week, with showings planned for the 20th homeoffice screening room immediately afterwards. Company engineers, who have been working on the model at the U. of Zurich i Switzerland together with the Swiss inventors, are confident that the system has been developed to a point of commercial acceptance, and will fly back with the initial unit.

It was originally planned to stage the demonstrations at the Broadway Roxy, 20th's deluxe New York showcase. Prexy Spyros P. Skouras decided, however, that it would be preferable to hold a series of screenings and, since that would have tied up the Roxy for too long, the 20th screening room was chosen instead. While plans for the actual demonstrations are still indefinite, it's believed almost a certainty that 20th will stage its own programs, since there is no commercial color TV now available from any of the networks.

N. Y to L. A.

Abel Green
Mark Leddy

Europe to N. Y.

Guy Bolton
Clifford Curzon
Myra Hess

L. A. to N. Y.

Lydia Clarke
Vera-Ellen
Mel Ferrer
James A. FitzPatrick
Jim Jordan
Marian Jordan
Joseph H. McConnell
Manie Sacks
Zachary Scott
Helen Tamiris
Forrest Tucker
Jane Wyman

N. Y. to Europe

Anna Neagle
Herbert Wilcox

UA Sales Chief's Pitch for the Care And Feeding of Indie Producers

By WILLIAM J. HEINEMAN

ill Heineman

To Mr. Exhibitor, the man at the payoff end of the biz, I address this question: What are you doing about the care and feeding of the independent producer? And this plea — don't kill the goose that has laid the golden egg!

You know what an independent producer is — independent in spirit, but not always in income. He's the guy who takes a gamble on something a little bit newer, a little bit out of the ordinary, a little bit less backneyed and—in so many cases—a little bit better.

Does the independent producer come through every time? No. Does he come through often enough to pay off? Obviously, yes. (Some of the greatest films of all time—great in boxoffice as well as critics' notices—have been independent productions.) That's why United Artists is in business; if it didn't pay off, we wouldn't have bothered.

The fact is that down through the years the independents have provided the spark which gives a lift to the whole industry. Sam Goldwyn and David O. Selznick are proof enough. But even in the more difficult years since the end of World War II, great new independent producers have come forward as advance scouts for the industry. Stanley Kramer is an outstanding case in point, turning pix

(Continued on page 63)

Skiatron Request 'Premature,' Sez Par on Pix Test

Paramount will provide films for test of Skiatron's subscription tele system on the same basis as it did for Zenith's Phonevision, company informed Skiatron prexy Arthur Levey last week. There's a big "but," however, in Par's offer.

For one thing, it informed Levey, it feels his request for pix is "premature" since he hasn't even applied to the Federal Communications Commission yet for permission to make the test. Also, Par declared, it wants a lot more specific information about the trial run, proposed for New York, before it makes its features available.

Al Lichtman, 20th-Fox's director of distribution, previously had stated that his company will not provide pix to Skiatron. That's in keeping with its policy on Phonevision, when it was the only major which refused product to Zenith for the experiments in Chicago from January through March of last year.

Meantime, other companies continued to study the letter from Levey of the previous week. He asked prexies of all majors to provide films for the test. It is believed they'll follow the pattern of

(Continued on page 61)

Jan Sterling Doesn't Like 20th to Age Her So Fast

Hollywood.

Jan Sterling bowed out of costarring role opposite her husband, Paul Douglas, in one of six sequences in 20th's "We're Not Married" it's just been disclosed. She nixed part before trekking to Korea and Japan on troop entertainment junket.

She didn't care to undertake unglamorous role of a longtime married suburban wife sinking into middle age, and asked to be relieved. No replacement yet.

Zsa-Zsa Gabor is set for another sequence, leaving only the male star to appear opposite her and Miss Sterling's replacement still to be set.

Bd. Reelects Depinet

Board of directors of RKO Pictures has again elected Ned Depinet to head the corporation. Board also returned to office all the top-policy execs of the company except Walter V. Derham, who is on a leave of absence because of illness.

Named for new terms were Noah Dietrich, chairman of the board; J. Miller Walker, v.p., secretary, and general counsel, William H. Clark, treasurer; Garrett Van Wagner, comptroller; Joseph J. Laub, assistant secretary, and Elwin J. Smith, Jr., assistant treasurer.

Garland-Palace 58G Record Seen

The Judy Garland show at the Palace Theatre, N. Y., was expected to hang up a record $58,000 for the week ending Monday (31). New Year's eve price was hiked to $7.20. There were standees at virtually every performance. Despite the matinee on Christmas Day, regular schedule of 10 shows weekly prevailed inasmuch as the matinee was withdrawn Thursday (27).

For the week previous, Palace did $35,000 which was okay considering that the fierce competition of Christmas shopping gave all Broadway houses slim grosses.

$4,000,000 PROGRAM FOR LIPPERT IN '52

Chicago.

Robert Lippert, at his company's first national convention, told 110 district and division managers that the coming year should up the firm's shooting schedule from around a $2,000,000 production outlay of the past year to more than $4,000,000 in 1952. Present list calls for 22 releases.

He pointed out that "merchandising films" instead of distribution would add more profits to the company and is the only way to combat declining boxoffice.

Lippert claims that new financing is becoming much easier under the new ownership setup of the firm, with stars, writers, and producers eager to join the firm.

Settle $10,000,000 Suit Over Martin-Lewis Pact

Hollywood.

Screen Associates' $10,000,000 breach of contract suit against Dean Martin, Jerry Lewis, Hal Wallis and York Pictures Corp. was settled out of court for an undisclosed sum.

Plaintiffs, as co-producers of the M&L starrer, "At War with the Army," claimed they had options on the services of Martin & Lewis for six more pictures.

Ben Goetz to Coast For Brit. Lensing Huddles

Ben Goetz, managing director of Metro's British Studios, in from London, left N. Y. yesterday (Tues.) for a three-week Coast visit.

This will be Goetz' first huddle with Culver City toppers in a year. Up for consideration will be future lensing in England and probably corporate changes in consequence of theatre divorcement.

Les Bernstein to Rome

Lester Bernstein, film critic for Time mag for the past two years, sails from New York Jan. 30 to join Time & Life's Rome bureau. No replacement for the reviewing post has been chosen.

Bernstein moved to Time three years ago from the N. Y. Times' legit department. He covered theatre and film news for the Luce mag prior to assuming reviewing chores.

UA JUST BUSY DOING REHABILITATION JOB

By ARTHUR B. KRIM

(President, United Artists)

United Artists had to face the test of our faith in the future of motion pictures in a very personal way some 10 months ago. We had to decide whether we would expend our time and our energies and our resources in the task of rehabilitating a motion picture company which was on the verge of disaster. This task made sense only if we, within ourselves, could find an abiding faith in the strength and future health of motion pictures. We had to believe that the sickness of this company was not chronic and that it did not in any sense represent a symptom of the decline of the industry itself from its place at the head of the entertainment world. We had to reach this conclusion at a time when the industry had its too generous quota of pessimists.

We made the decision to invest our future in motion pictures, because we felt then, as we do now more than ever, that the motion picture industry continues to be basically healthy and that there is a place in the industry for a United Artists.

We have been so preoccupied with the day-by-day task of rehabilitation that it would not be appropriate for us to attempt to draw specific conclusions as to the impact of television or of divorcement or of the relative economics of high budget as against low budget pictures or of any of the many other factors which confront the industry over the long range. We feel that with all the ups and downs, the pros and the cons, the balance is still on the right side of the ledger. We are tremendous optimists at United Artists. We feel there is no substitute for motion pictures. Because of our faith in this belief, our plans for the future are very ambitious.

'51 Was 'Upbeat' But '52 Looms As 'Challenge Year'

By BARNEY BALABAN

(President of Paramount Pictures)

Barney Balaban

1951 will be remembered for three significant developments in the motion picture business: (1), The steady decline of recent years leveled off and, in recent months, moved ahead of last year: (2) the fact that good pictures could continue to get a good reception at the boxoffice; and (3), as an industry, we learned to work together for the benefit of all of us.

The big news of 1951 was the end of the decline and the beginnings of new hope for the future. It was an "upbeat" year. We found comfort in repeated evidence that good pictures would hold up well at the boxoffice. Although this presented a challenge to all of us, it was also an assurance that if we produced the right product and merchandised it with showmanship at the distributor and exhibitor levels, we were on solid ground. And, finally there was the encouraging, heart-warming experience of COMPO and "Movietime U.S.A." We learned that by working as a team we could advance the general welfare of every branch of our business.

1952 figures to be challenging, in some respects more so than the

(Continued on page 57)

Jack Benny to Narrate Pic Memorial to Jolson

Hollywood.

Jack Benny will narrate the upcoming "Memorial to Al Jolson" being put together by Ralph Staub for Columbia's "Screen Snapshots" series.

Pic covers 30 years in Jolson's life as entertainer.

Since $3,000,000,000 in Pix Realty Won't Be Turned Into Parking Lots Theatres Must Pay Prod. Freight

By NED E. DEPINET

(President, RKO Radio Pictures)

Ned Depinet

If the owners of any or all of the 20,000 or more picture theatres in the country thought they could make more money by turning to vaudeville, video, bingo or converting to parking lots, it would be done and there would be nothing unethical or immoral about telling Hollywood to go fly a kite. It would simply be practical business.

By the same code, if the creators of motion pictures are eventually forced by financial malnutrition into an untenable position, and should turn inquiring eyes to what might be greener pastures, it would simply be in the best tradition of our profit motive system.

As it is unlikely that $3,000,000,000 worth of movie theatre real estate could be quickly and profitably converted to other uses it is in the best interests of the owners of this property to keep the production machine oiled and running smoothly. There is only one lubricant that will do this. It is called Profit. The trickle of this essential oil to the production machine is getting smaller and smaller and the hazards of production are getting larger all the time. With the hue and cry for bigger and better pictures, with the public's apathy toward the average film and with television's free distribution of entertainment, poor, mediocre and excellent, we come to the inevitable conclusion that something must be done. The responsibility is not Hollywood's alone.

To appease the insatiable appetite of the public, new and costlier devices must be created to keep it thrilled, amused or merely interested. This is nothing new; it is merely more intense now, due to the whiplash of new and vigorous competition, maturity, and therefore greater selectivity, in public taste and a new and vital force which we can call the "shrunken clock." No longer is there "time to kill." The leisure hour is crowded with things to do. The public's problem is no longer a matter of spending money, but of profitably spending time.

That the cost of making individual motion pictures will grow greater rather than less is inevitable. Each year since their invention they have cost more to make. Each new improvement becomes routine and is taken for granted by a glutinous and somewhat sated public. In the natural evolution of this business we are nearing the point where it is neither profitable to make nor exhibit the average low budget picture. They are doomed along with many other things we have discarded in the march of progress, including the thing that first made us, the great silent picture art itself. Many other things will have to be discarded as we go along, obsolete methods of distribution and exhibition, worn out policies, threadbare and provincial thinking.

There are dire prophecies that thousands of theatres will be forced to close. Undoubtedly those that have served their purpose, outgrown their usefulness, and have become barnacles and parasites on the body of the industry will go, just as they always have. It is no different in production, stars have come and gone, producers and companies vanished. That which cannot pay its fare cannot travel.

Simple Economics

As we go along it is inevitable that there will be fewer but costlier pictures. Their makers will try, as they always have, to make them better pictures, but whether they turn out to be bonanzas or boxoffice busts, they will cost more money to make. Time is the big factor in production, time for writing, creating, preparation, time for polishing and refining and in this business where the bulk of cost is for labor, time is money!

Today, and likely in all the days to come, every picture starts off with the weight of a terrific tax

(Continued on page 57)

Rep's $15,000,000 Budget Is Yates' Answer to Video

By HERBERT J. YATES

(President, Republic Pictures)

Herbert J.

Recently I stated that Republic planned to spend $15,000,000 in production for the screens of theatres throughout the world during the next 12 months. This, I believe, more eloquently than anything else I could say or do, reaffirms my faith in the future of our industry.

I have spent over 50 years in business and have been identified with the motion picture industry almost since its inception. If I learned nothing else in my long experience than the fact that ours is a fast-moving business, and that one must constantly be alert to everchanging conditions and new developments, I would have learned the most essential lesson of show business.

In this regard a large new competitor has recently loomed upon the horizon to join in sharing the public's entertainment dollar. I refer of course to television and its ever-increasing influence the American scene. None of us look upon this with any particular delight. Yet TV is something we must learn to live with. It must

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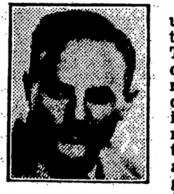
Only Bad Pix (Not TV or Anything Else) Is Hollywood's 'Debbil'

Up From the Count of 9 the Pix Biz Recognizes From Realistic B.O. Performance That There's No Embargo on Good Shows

By DARRYL F. ZANUCK
(Production V.P., 20th Century-Fox)

Hollywood.

Like a fighter who stays on the floor for a nine-count in order to clear his head, Hollywood has climbed to its feet and looks forward to the year 1952 as another and more promising round in the endless battle for the world's amusement title.



Darryl F. Zanuck

There may have been a period of uncertainty—even of gloom—during the year which now draws to a close. To deny that the film industry took it on the chin during this time would be no better than self-delusion. An industry which refuses to face reality is inviting doom, and those of us who make the pictures, those who distribute and those who exhibit them, alike admit the fact that we were groggy for a while.

But, as I have repeatedly observed, ours is an industry founded on optimism. In all the world there is no other industry which stakes such prodigious sums on a product that depends for success on the passing fancy of the public. A play, unless it be a concoction greater than its time, must appeal to the momentary tastes of its time. Whether by accurate foresight or luck, the maker of a film play must anticipate the public's whims at release time, since picture must make both its cost and profit in a comparatively short space of time.

Should a man who manufactures bathtubs find a slackening of consumer demand he can place his surplus in a warehouse and hope to dispose of his excess stock at a future time. But a screenplay is entertainment, and the public conception of entertainment is a matter of moods which are influenced from many directions. Economic conditions, social and world trends, any number of other things exert a pressure on the public's entertainment moods and can change them. This is the risk which the producer, planning his costly pictures a year and sometimes two ahead, has to take. He knows it's "now or never" once his picture is released.

Granting the inevitability of this risk it is not so much a wonder that so many pictures fail to return a profit, but that so many of them do. By the time an idea is translated into story form, the screenplay is filmed, scored, edited and released, the people who would have linked the picture at the time of conception might be chasing a rainbow of an entirely different hue.

It's Happened Before With Radio

Added to this ever-existing hazard was the sudden flare-up of popularity in the past year or so of free television programs. Those of faint heart in our industry quickly envisioned calamity but the majority of us who reeled and floundered under the impact did not lose our determination. We had met somewhat similar competition before in the early ascendancy of radio.

We also knew that our production operations were scaled to the economic flushness of wartime prosperity, a situation which for several years had been dwindling without a commensurate lowering of costs on our part. We flattered ourselves by adopting a streamline policy at a time when real cost-cutting was the real panacea.

So the blow was doubly hard when it came during the early and middle half of the current year. But, like the optimists who founded the industry whose traditions we are maintaining, we made many adjustments, we have kept in there punching, and we are on our way to better times again.

The boxoffice barometer is rising again. But this time the rise owes nothing to an easing of economic forces or anything accidental. It is due to our ability to face reality, to realize that we must make better pictures. And we are making better pictures. As we continue to do this more people will be going to the movie theatres, and oftener.

THE FUTURE IS UP TO US

By N. J. BLUMBERG
(President, Universal Pictures)

Each year presents the same problem:

How can we increase boxoffice receipts?

This is the big question. Most of the others are simple in comparison.

Nate Blumberg

The many technical problems in distribution and production seem to be mountains, but if we are able to make b.o. pictures; if we can continue to ballyhoo them with all our resources; if we can successfully develop new talent and, above all, if we mind our business and work hard, we should improve and move forward.

The future is in our hands. We must plan our business with a keen sense of appreciation for the world problems as well as problems at home.

Our industry, like all others, will reflect the economy of the country. If general business conditions are good, we should get our share.

Now, more than ever, we need a united front. If we could only straighten out our point of view to the point where we work together and realize that all branches of our business are interdependent, then we can surely face the future with confidence. We have the effective instrument in COMPO. Movietime USA has proved what can be accomplished by concerted effort.

Most of my 40 years in this business have been spent in exhibition. I know that the exhibitor needs b.o. pictures. Our company is minded to the problems of all exhibitors, large and small, and our studio is trying to make pictures for the mass audience.

Exhibitors have shown a renewed interest in showmanship which is so important to our good health. The distributor must pave the way in advertising and publicity, but the exhibitor must do the job in the grassroots.

Our company believes that TV eventually will be our ally rather than our competitor.

But TV is only one of our competitors. Our share of the entertainment dollar has decreased. We must get more people back into the habit of going to pictures. This requires more ballyhoo, in addition to more entertaining pictures.

I would like to repeat what I said over two years ago: "Everyone who makes a living in this business has the obligation to appoint himself a committee to dedicate himself to the proposition that ours is a great business and that he will meet every challenge that comes his way."

Yes, the future is in our hands. Let's work more and talk less if we really want to direct our own destiny.

Yeh, Whodunit?

Lee Shubert and I once attended the opening of a mystery play at one of his theatres. It was a pretty bad one. As the first act went along, Lee began to wriggle in his seat and mutter strange sounds. During the second act, which was worse, he leaned over to me and whispered, "You know, John, I left this one entirely to my office. They should never have started it. Let's get out of here."

"Don't you want to know how it comes out?" I asked.

"How it comes out!" Lee echoed, in a whisper heard down to the footlights. "That's no mystery. The mystery is how it ever got in." —*John Golden.*

Publishers At Loss To Find Authors For Scientific Tomes

'All the Researchers Have Taken the Air!

By BENNETT CERF

The reason why there are practically no new books of scientific research this season is that there are no scientific researchers who can spare the time to write them. This is one shortage, furthermore, that cannot be chalked up against defense preparations. Television is the villain. Of 114 scientific researchers who were polled for this dissertation, 47% were proving that six distinct and different brands of cigarets were freer of coaltar, tabasco sauce and other foreign substances than their rivals, 31% were giving their all for toothpastes that were almost indecently kind to the gums, 11% were up to their Adam's apples in tests designed to establish the health-giving properties of various brands of beer, and the remaining 1% was undergoing general overhauling. Looks like it will be easier to get the graft out of government than the graph out of advertising.

Bennett Cerf

Another drastic shortage that is a direct result of all this research is reported by the manufacturers of white surgical jackets. Obviously, the man who announces that, according to the Umberufen Chemical Co.'s charts, Whatchamacallit Cigarets ruin the digestion only 18 3/17% as much as all competing brands, has to wear a white jacket or listeners are not going to believe him. They'll turn instead to the properly accoutred announcer who follows on the same network 10 minutes later and proves by a new set of charts that the Umberufen's figures are more deceptive than those of the chorus in "Top Banana."

Speaking for myself, all this TV hokus-pokus about laboratory tests and violently contradictory charts and graphs is such an overwhelming bore that I am about to declare a one-man boycott against any product that resorts to same. I realize that this probably means no cigarets, beer, toothpaste, or shaving cream in my life for a few weeks, but what's that to a man willing to suffer something for his principles? Sooner or later some trail-blazing cigaret maker is going to take time on the airwaves to tell the public, "My brand needs no chemical research. And it isn't mild at all. What's so great about mildness? As a matter of fact, my cigaret is just pure Virginia tobacco, bought from the same farmers who sell all the other manufacturers, and it's so darn strong it may knock your back teeth out." That'll be the boy for me. Furthermore, I bet he'll sell so many million cigarets in the following week he'll be able to afford a whole month—*with* his family in Miami Beach.

As far as those mysterious dentifrice analyses are concerned, the only person in our family who doesn't turn the knob the second day they come onto the screen is my Aunt Minnie, and she's had false teeth for the past 16 years. Not that she's ever gotten a pair to fit. She took her latest set back to Dr. Pullman for regrinding only last Tuesday. "I'll do it again—for the sixth time," he told her resignedly, "but I assure you they won't possibly fit in your mouth as well as they do now." "Who said anything about my mouth?" inquired Aunt Minnie angrily. "They don't fit in my glass."

Dear Hollywood Script-Writer:

By BOB CONSIDINE

For your possible guidance here are some do's and don'ts that may guide you in the future creation of newspaper characters in your films——

Bob Considine

Dress him some time in something beside a trench coat. I distinctly remember seeing a reporter once who didn't have on a trench coat. I realize this may seem preposterous to you but please take my word. Forget what this fellow's name was, but I remember he had on a form-fitting black cashmere job with a mink collar. Had a name something like Phoebe, or Beebe.

Write one some time about reporter who doesn't Solve The Crime. Honest, we're like Bugs Baer's classic description of the bungling Hawkshaw who couldn't track an elephant across a field of snow even though the elephant had a nose bleed. Every time you make a reporter into a successful sleuth who brings to bay some scoundrel who has baffled the F.B.I., Scotland Yard, and the NKVD you cause the pros an epidemic of headaches. Police reporters, who believe everything they see in the movies, immediately start getting ideas about how to find the guy who basted Judge Crater with cement and dunked him somewhere, and they worry the cops into assorted dead ends.

Never have a newspaper bloke identify himself as a journalist. A journalist, once said Walter Winchell, is a newspaperman out of work. Even the products of our most distinguished Schools of Journalism never call themselves journalists. We feel that "newspaperman" is enough. In fact we'd rather be newspapermen than either President or right.

Stop your boy from stopping presses. About the only newspaperman I ever knew who stopped a press was an old friend named Barney Gluttz of the Washington Sun. He got drunk one night and fell into a press, stopping it. And himself. About the only time the presses stop in the middle of a run is to add the results of the fifth at Jamaica.

Let him cut down on the grog. There are newspapermen in this land who don't get plastered more than two or three times a year. There are—gasp—newspapermen in this land who don't even drink. And some who haven't the faintest idea of what to order when they step up to a bar. Once, I swear, I saw one order a Scotch and Coca-Cola.

Typed—But Artistic

I'll say this much for you, pal, you sure put your boys in comfortable looking restaurants. I like that set that somebody built in 1923 and Hollywood has been using ever ince: you know, the one with the booth, where the reporter takes the girl to tell her 1) he is about to blow The Big Case even though she is Bugsy's moll; 2) he will Take Her Out of It; 3) he is quitting the newspaper "racket" to write a book. Just then the fatherly waiter appears, beams, and calls our hero by his first name.

Nice set, all right, but not many working newspapermen could afford to eat there. Lot of them bring their own lunch to work, or send the copy kid for coffee in a paper cup and a sandwich created by some sinister soul behind the counter of a neighborhood Quick 'n' Dirty. And, mainly, the only babes in their lives are their wives —who live in the suburbs with the kids and never get around to understanding why a big murder or fire or arrival home of Frankie and Ava needs writing, especially if the writing interferes with the bloke's catching the 6:25 out of Grand Central.

Surest way to starve a movie reporter to death is to write a script which makes him quit—after bawling out the publisher, managing editor, head of the copy desk and other principals—to write a book. The average advance on a first book is about $500. Only one in umpteen ever pays royalties after the down payment. Only one in about 20 ever gets even reviewed. Only one in about every thousand written ever gets accepted. The average newspaperman who chucked his job to write a book would 1) forfeit his severance pay, and 2) have his brains knocked out by his irate wife.

Most of us are pretty dull, if the dreadful truth were known. We're more thrilled to meet interesting people than they are to meet us. But mainly we see press agents, and they're even duller than we are. We can't answer the waiter in French, or, if we can, we can't afford restaurants that have French waiters. Most of the sportswriters and other employees of the Toy Department of papers are frustrated athletes who, like A.A.U. officials, can't tear themselves away from the aroma of liniment. Most theatre critics are defeated playwrights. Most pundits have ulcers. Most film reviewers are lucky they're not picked up as vagrants.

But, as we always say, it's better than working for a living.

Any questions?

Big Broughtdown

T. E. B. Clark, scripter of "Passport to Pimlico," was on his way back to England last year, after having attended the Venice Film Festival. He had won a medal in the Selznick Golden Laurel competition for his film. At Customs, he was asked if he had anything to declare. "Only a medal I had just won," he declared. The Customs man demanded to know if it was gold. "Sure," was the reply, as he handed it over.

Customs man: "You know that gold cannot be brought into the country! What did you win it for? Oh, I see—'Passport to Pimlico.' They say it's a film which takes a crack at customs practices."

Clark really got panicky for he had not declared his wife's nylons. After a pause, the Customs man threw back the medal. "All right, go on, this isn't gold anyway."

Exhibition and Production Totally Inter-Dependent

Harnessing Big-Screen Color TV One Answer To Home Video's Inroads

By SPYROS P. SKOURAS
(President, 20th Century-Fox Films)

In my opinion, the interests of the exhibition and production branches of our business are totally inter-dependent. Prosperous exhibition means prosperous production and, conversely, declining exhibition will mean declining production. If we lose our theatres, we lose everything and we will merely become a branch of a communications system that will dictate the cost of pictures and stifle creativeness, artistry and the other ingredients of showmanship that re the lifeblood of our business.

Production costs still have to be reduced substantially. The industry has made substantial progress in reducing costs, but considering the decline in attendance, particularly in TV areas, our production costs—in spite of this substantial reduction—are still very high in comparison to the boxoffice levels. Reduction of costs is our only salvation and the industry must face this task with the greatest earnestness, if we are to stay in business.

The salaries of industry personnel, particularly in the brackets exceeding $500 weekly, should be reduced. Salaries of our executives and creative talent, and this includes stars, producers, directors, writers, cameramen and others, must come down to the levels of other businesses. These salaries are admittedly high, though it must be borne in mind that our artistic personnel are all specialists in their respective fields and are in great demand and can easily get what they ask.

In my opinion, a good plan for the industry to adopt in this respect, especially in view of the high taxes, would be to lower the salaries of these people but to give them a profit-sharing plan so that they will be amply compensated in a manner that will be commensurate with their contribution.

Profit-Sharing

As a matter of fact, 20th Century-Fox did offer a plan whereby a voluntary reduction in salaries was asked for in all branches, which would be recouped by participation in profits, but unfortunately only our executives accepted it and I was happy to announce that after first six months that this plan was in operation, they received full recovery through participation in profits.

While we were able to halt the decline of attendance somewhat in the television areas, and business is as good as last year in the non-television areas, nevertheless, in the heavily saturated areas such as Los Angeles, New York, Boston, and Philadelphia, business is lower than it was last year. Over a long period of time it has been my personal conviction that the exhibition business could be saved from the devastating affects of free and convenient home entertainment by the development of large screen color television for theatre use.

We have put our hopes and efforts in Eidophor. Eidophor, with its color refinements and projection, will assure the presentation of the type of entertainment that will attract large new, discriminating audiences.

I think that theatre television will eventually be the key to the preservation of theatres. Free home television caters to audiences who for the sake of convenience accept it with its shortcomings in scope and quality. Theatre television will be so far superior to home television and the entertainment will be so much richer and more imposing that the comparision in the different appeals of home television and theatre television will be the same as the quality of sand lot baseball compared to professional baseball.

Exhibition still has a difficult road to follow in meeting the devastating competition of TV. In addition to this, exhibition faces the necessity of keeping up with modern trends in the physical appearance of their theatres, to make them more attractive than the home.

Above all, bookings must be arranged to meet public tastes. Today, theatre bookings is a serious problem because there are 50,000,000 people who can see entertainment in their homes and even though it may be mediocre and even poor, it is still free and convenient. Therefore, it is the most formidable competition the motion picture theatres of America ever had.

Free B's on TV

Double-billing today also presents a serious problem, because the second picture is the type of picture that people can see on their television sets at home, *free.* This makes double-billing injurious to our business rather than an inducement, and even though the double program is still necessary in certain areas, great care must be taken by the exhibitors to book them in such a manner that they will be attractive enough to successfully meet the competition of television, which I repeat is free and convenient.

Aggressive activity to create interest in the motion picture theatre is today more important than ever before. All our ingenuity and every showmanship technique that has been established in the past must be put to use and applied to present-day audience tastes in order to help find a solution to the difficulties facing us. Exhibitors can no longer take theatre patronage for granted.

As far as the future of production is concerned, I see the necessity of further reductions in production costs, in keeping with present boxoffice levels. At the same time, *the quality of the pictures must be improved and more pictures must be produced by all the studios to meet the ever-changing tastes of the public.*

In particular, all our stars today, no matter who they are, must be cast in good, strong pictures in order to maintain their boxoffice value.

We must also create new stars and glamorize them.

Solid and unusual stories, with ideas behind them, are necessary to attract the people into the theatres..

I do not agree that only the big pictures are capable of outstanding business. A picture with good subject-matter, well made, *regardless of size,* can do very well. It is the industry's responsibility today to provide pictures for all types of theatres and not only for the few metropolitan first-runs, even though they contribute a major part of the film rentals.

Conditions as a result of the anti-trust suit have become worse. There is more litigation; there is no backlog of pictures for the theatres; zoning and clearances are chaotic; and the orderly liquidation of product has disappeared. The expenses of the film companies have increased tremendously. To illustrate one item alone—275 prints were all the prints required to serve the United States before the anti-trust suit; now we need over 400 as, after the picture plays first run, practically all the exhibitors play it at the same time, and we cannot service all our customers properly. This has affected business and the attendance at the theatres, because at one time the scale of admissions went as low as 15c as a picture was played off in a territory, run by run. Today a majority of subsequent-run theatres charge practically the same admissions because they want the pictures simultaneously.

In New York, Chicago, Philadelphia, Boston, Los Angeles and other large cities, before the anti-trust suit, a picture was played off in an orderly pattern over a period of at least five months, and it gave an opportunity to customers to attend the theatres according to the size of their pocketbooks. Also, the stagger system of exhibition gave an opportunity to those who had heard about a certain picture to see it. Now a picture is played off within a few weeks and it is practically forgotten. This is a detriment to both the exhibitor and the distributor.

In the midst of this chaotic condition created by the anti-trust suit, we were also hit by television, and it found us totally unprepared to meet this formidable competitor. The defendant companies lost the profits from their theatres (two companies have already lost them, and three companies will lose them in the very near future).

Only superior entertainment can arrest the downward trend of grosses in television areas. In non-television areas we are generating greater interest in motion pictures through such projects as COMPO's "Movietime U.S.A." and similar programs in which the industry as a whole is cooperating. While these projects have contributed to the general improvement, a great deal more work remains to be done to rekindle interest in pictures. We must continue to go directly to the great family of millions of moviegoers and tell them of the quality and appeal at this time of their favorite form of entertainment.

No Fan Has Yet Stopt to Ask a Mgr., 'How Much Did This Film Cost?'

Blockbusters Are OK But the Main Thing Is 'Is It a Good Show?'

By HAL WALLIS

Hollywood.

Undoubtedly, the so-called "blockbusters," colossi like "Quo Vadis," "Samson and Delilah," "David and Bathsheba" and "Greatest Show on Earth" are great for the business. They attract customers who haven't been around for years and their very exploitation is a stiumulant for our industry, which thrives on excitement.

Hal Wallis

However, I do not subscribe to a full program of multi-million-dollar negative costs. For one, too frequent repetition of this type picure would very quickly sate the public. Then consider the type of grosses rolled up by any Martin & Lewis picture (see VARIETY, July, 1951) and you see why there is still profit possible in films that are brought in for a million or less. Personally, I have never included so-called secondary or "B" pictures on my program. However, it is my feeling that there will always be a market for this type, if they are soundly and economically produced and preferably if they introduce new talent. Whether these are to be turned out by the majors, or made independently remains to be seen.

It is becoming increasingly difficult for major distributing companies to profitably handle "B's," but so long as there are double-bill situations, they are definitely required. I think the need in this field is for improvement, not elimination. In more than 20 years in this business I have never heard a paying patron at a theatre ask, "How much did this picture cost to make?"

It is my feeling that TV can be used as an ally to exploit our product and as a training ground for new actors, writers and directors. I think it is incumbent upon all of us in the motion picture industry to devise new and different stories, dig out fresh personalities and work out methods of presentation that are sufficiently unique to attract attention away from the novelty which is television. I think the two entertainment forms can exist profitably side by side.

Just as the medical profession never relaxes in its fight against virulent diseases, the motion picture industry must be prepared to carry on the battle against rising costs. The struggle must go on every minute of every working day. Results can be accomplished best by the elimination of waste, brought about by a determination on the part of every member of every crew to be thoroughly prepared—in advance—for the day's work plus the sensible application of economies in sets and the principle of cutting in script rather than in film. Costs have been cut in recent years and dramatic effects frequently enhanced by shooting large portions of pictures in their natural settings away from the studio.

Consider another aspect, if you will. Tremendous savings can be effected by discarding projects that on paper, in advance of production, are doomed to failure. A courageous and definite stand must be taken to rule out such drains on the economy of the industry.

The competition between the theatre and television to me, is not a matter of cost but one of quality. If we can find intriguing subjects that are off the beaten path and fresh personalities to present thei we can more than hold our ow against television or any other tertainment medium.

ELEANOR PARKER

"SCARAMOUCHE" "A MILLIONAIRE FOR CHRISTY" "DETECTIVE STORY"

TV Is Now a Real Big Kid With Muscles But By No Means a Deadly Assassin

By DORE SCHARY
(Production V.P. of Metro)

Culver City.

The last year, to some of us, affirmed the confidence that we felt concerning the good health of the industry. There were a number of high grossing films, a greater number than the previous year, and the 12 months of 1952 will have even a larger number of high grossing pictures. The quality of films did get better and is continuing to improve and the pool of creative talent is bubbling with inspiration and hope.

Dore Schary

The bogey man, television, has taken on substance and shape, but he no longer is a bogey man. While he is a competitor with muscle, it develops that he is not nearly as deadly an assassin as some thought he would be. At the moment, he's a nice, simple fellow who has set up a business of his own on another corner, but the customers will still patronize our store because we happen to be in a different business. It's very likely that this new competitor and ourselves will develop allied interests that may be good for everyone concerned.

In the last year we've survived a number of scandals and embarrassments, and undoubtedly will have to survive others in the next 12 months.

We've also reached that time of year when awards of all kinds are being handed out. We're delighted if we get them, and we say they are unimportant if we don't win them, and we look forward eagerly to next year, when we hope we are considered for them again.

Joe Breen's Operation

Hollywood.

Production code administrator Joseph I. Breen is "doing quite satisfactorily" at Hollywood Presbyterian hospital following a lung operation.

He had been in Spain recently when stricken.

THE DAY HOLLYWOOD STOOD STILL

By KEN ENGLUND

AFTER PRESENTATION CREDIT:

HYPERTHYROID PICTURES PRESENT—and the trademark—a midget with a sucker hitting a mothball—TITLE appears:

Ken Englund

'THE DAY HOLLYWOOD STOOD STILL'

OVERSHOTS OF: Worlds colliding, shooting stars shooting, the Aurora Borealis; and generally milking the Milky Way for whatever it's worth pictorially.

FADE IN:

INT. BOARD ROOM OF THE CHEMICAL BANK—N. Y. C.—DAY—MEDIUM FULL SHOT—THE MEMBERS OF THE BOARD AND PRESIDENT ZORAB.

(The latter presiding. Zorab Salmon P. Zorab to be exact, wears an iron-grey, crew cut, is Princeton '08, and the scion of a fine old Wall Streetfaring family.)

ZORAB

Then it is generally agreed, gentlemen, that we finance the Doctor's mission knowing full well the risks?

(There are grave, white-haired nods of agreement.)

ZORAB

(into intercom speaker)

Send in the Doctor——

(Zorab presses a concealed button and the thick doors open to permit DOCTOR SIGISMUND SPACE to enter. He wears a Rocket Suit, smog helmet, ray and Flit guns in his belt, an electric blanket strapped to his back. He slides open the glass panel in his smog helmet permitting him to speak. He has the slightest trace of a Brooklyn accent, but it is charming.)

DR. SPACE

Gentlemen, everything is in readiness. I only hope that you have all agreed——

ZORAB

We have, Doctor, *(the Doctor beams)*. And we feel that the Space Ship you have built could reach its destination. BUT, once there, can you exist long enough to complete your mission?

DR. SPACE

I've taken that all into account. We know there is some life there different from ours. We also have reason to believe that somehow the inhabitants exist in an atmosphere dense with a substance called smog. This will not, as you see, catch us unprepared. *(taps his helmet proudly. It echoes hollowly.)*

ZORAB

That answers that question. Who are you taking with you beside The Thing? You'll only have room for two more and, in all fairness, of the thousands of scientists who have begged to go, I hope you have chosen the two that'll be the most use to you.

DR. SPACE

I have. *(speaking into radar phone mouthpiece attached to helmet.)*

Send in Doctor O'Day.

(The doors open, admitting beautiful lady scientist, measuring 38-23-36. She wears the regulation lady scientist's rocket attire, tight satin blouse, short skirt, 4-inch heels and an ankle bracelet inscribed with scientific calculations. The board sits up and collectively straightens its tie. One or two arteries are heard softly snapping.)

ZORAB

(frowning at Dr. Space)

This lady is a scientist?

DR. SPACE

One of the greatest, Doctor Dawn O'Day. The most notable living authority on oxygen——

DR. O'DAY

(deadpan—automatically)

Oxygen OK.

DR. SPACE

(sotto voce)

Not yet, dear. *(to Zorab)* Her experiments with lung expansion are enormous——

ZORAB

And your other teammate?

DR. SPACE

(into radar phone)

Send in Dr. Latour.

(The doors open and the second beautiful lady scientist enters—36-25-38—attired in the same costume as her sister scientist. The board gapes.)

DR. SPACE

Doctor Taffy Latour, gentlemen, greatest living authority on elevation and guided missiles.

DR. LATOUR

(solemnly, efficiently)

Raise the elevators!

DR. SPACE

Doctor Latour is also the daughter of Professor Latour at Columbia, helping to finance her aged father's experiments in the effects of hot air by dancing at the Copa along with Doctor O'Day.

ZORAB

Well, you seem to have chosen wisely. After all, it is your rocket and it is a long tedious trip——

DR. LATOUR

Raise the elevators.

DR. SPACE

(redfaced)

Not yet, Doctor. *(to Zorab)* And now, sir, any last minute instructions? I've already read my sealed orders. I thought you wouldn't mind. I had to know which way to point the rocket—they can be balky things——

ZORAB

Yes—well then you know that you are to try to reach the West Coast with The Thing intact.

DR. O'DAY

Huh?

DR. SPACE

Never mind, Doctor——

ZORAB

The last two men we sent on this vital mission never reached there by rail. We have reports, unconfirmed, that they got off at Phoenix by mistake and are now selling Indian blankets.

DR. SPACE

Poor devils!

ZORAB

And, remember, DeMille couldn't even find the place at first, and has never returned or been heard of since!

DR. SPACE

Don't worry, Chief—we'll be back.

ZORAB

One more thing.

(He rises, goes to a wall graph charting the rise and fall of the various motion picture stocks.)

ZORAB

Whether these go up or whether these go down depends on your successful carrying out of secret plan RW.

DR. SPACE

We won't fail the Chemical Bank, And now I believe we'll take off——

DR. O'DAY

Oxygen O.K.

DR. SPACE

(gently)

Not yet—not till we get in the rocket.

DR. O'DAY

Oh, I haven't even seen your old rocket anyway! I'll bet you don't even have one— *(The board laughs good-naturedly.)*

ZORAB

Have the girls—I mean Doctors—everything they need? Are those flying suits going to be—er—adequate?

DR. SPACE

Oh, these just their launching skirts. Their flight attire is more practical for fooling around at the controls. *(Doctors O'Day and Latour, demonstrating, step out of their launching skirts to stand revealed in black lace rocket flight pants. The bank's President Emeritus faints dead away.)*

ZORAB

(to Dr. Space enviously)

Godspeed!

DISSOLVE

EXT. ROCKET LAUNCHING GROUNDS—NIGHT—FULL SHOT—THE SPACE SHIP—THE BOARD IN F. G.

(Zorab and the Board wave goodbye as the three Doctors enter the ship, Dr. Space stopping at the fuselage door to wave back.)

DR. SPACE

And away we go!

(Zorab breaks a roll of quarters over the nose of the rocket, the explosive gas bursts into flame at the tail, and the ship takes off. SOUND EFFECT: SWISH!)

DISSOLVE

EXT. STRATOSPHERE—LONG SHOT—NEAR SATURN

(The space ship is skyrocketing through the heavens.)

INT. SPACE SHIP—MEDIUM SHOT—THE THREE DOCTORS

(It is two light years and some three days later. The three Doctors lie at the controls exhausted. A giant packing crate takes up the bulk of the interior stenciled: "THE THING—this end up." Doors lead off to three restrooms, their signs reading "LADY SCIENTISTS"—"GENTLEMEN SCIENTISTS"—"THINGS.")

DR. O'DAY

Where the hell do you think we are now?

DR. SPACE

(peering out irritably)

I told that engineer to wipe the windshield!

DR. LATOUR

I don't get it. Isn't this going around Hogan's Alley just to get to the West Coast?

DR. SPACE

(studying radar compass)

I wanted to approach from the Pacific Ocean side by an indirect route, hoping that the ocean breezes would blow away the smog allowing us to find some landmark, and if my calculations are correct——

DR. O'DAY

They're not—we're lost, bud!

DR. LATOUR

Hey! What's that big fat thing? It's coming right at us.

DR. SPACE

(leaping to controls)

Right rudder!

DR. LATOUR

(leaping, too)

Right rudder.

DR. O'DAY

Oxygen OK. *(They miss Saturn by an inch.)*

DR. SPACE

Whew! That was a close one. *(pleased with himself.)* You have to be pretty nimble where a nimbus is concerned!

(But his joke is lost on both his colleagues.)

DR. O'DAY

I'm getting sick of this! You said I'd have a future in Hollywood and we can't even find it!

DR. LATOUR

Me, too. Let's turn back. This is strictly for the birds!

DR. SPACE

Let's take a vote on it. I say keep And you, Doctor Dawn?

DR. O'DAY

Go back!

DR. SPACE

And you, Doctor Taffy?

DR. LATOUR

Go back but def!

DR. SPACE

There you are; that makes three in all—we go ahead.

(The lady scientists frown and start counting on their fingers.)

DR. SPACE

Wait! Look in the Terra Detector! That black smoky mass—that's smog. Hollywood should be directly south or north of us! Down rudders!

DR. LATOUR

(taking her station)

Down rudders.

DR. SPACE

Oxygen OK? *(no answer)* I said Oxygen OK?

DR. O'DAY

Oh—yeah—Oxygen OK.

DR. SPACE

Stabilize neutralizers.

DR. LATOUR

Stabilize neutralizers.

DR. SPACE

Neutralize stabilizers.

DR. LATOUR

Neutralize stabilizers.

DR. SPACE

Wait! There's something on the Visibility Screen—lettering on a water tower—L—A—S—V—E—G—A—S. Fasten money belts!

DR. LATOUR

Fasten money belts!

DR. O'DAY

Oxygen OK.

DR. SPACE

Full speed—North North East.

DR. LATOUR

Full speed—North North East.

(A few moments of silence as they straighten out and zoom over the California countryside.)

DR. SPACE

(looking out, jubilantly)

We're passing over Burbank. What does that sign read? W—A—R—N—E—R—B—R—O—S. Punch time clocks!

DR. LATOUR

Punch time clocks.

DR. SPACE

I see a clearing in the fog! Here goes—Don crash helmets!

DR. O'DAY

Oxygen OK.

(They brace themselves as the ship descends.)

EXT. A HOLLYWOOD CLEARING—FULLSHOT.

(As the rocket ship taxis onto the greensward a waiting group of press agents and newspaper photographers run to it excitedly.)

GROUP *(ad lib)*

It's King Gable! No, it's Coop! He said he was gonna buy a helicopter to shoot ducks from! Maybe it's MacMurray bringing back some more Black Angus for his ranch—or Bing and his boys!

(The fuselage door swings open and the three Doctors alight, and start blinking and coughing.)

DR. SPACE

Don smog helmets! *(to group)* Where's everybody?

PRESS AGENTS AND PHOTOGRAPHERS

(disgustedly)

Aw—they're not anybody.

(They start to turn away.)

DR. SPACE

But wait—we're from another world.

A PRESS AGENT

Good for you.

DR. SPACE

(getting sore)

Now, listen, I want to talk to all the executive heads of the studios—the fate of the industry hangs on it!

(The Group laughs but their spokesman, a more serious type, steps forward!)

SPOKESMAN

None of them are here, anyway. Most of them are out of town receiving plaques. Hartman is in New York baking out a virus he got in Palm Springs, and Zanuck is tied up on the Riviera putting out the place cards for Elsa Maxwell.

2ND SPOKESMAN

He did however leave Jessel as his deputy but he had to fly to Erie, Pa., and bury the mayor, a former staunch worker for the Democratic Party and a pretty good soft-shoe dancer.

DR. SPACE

I'm afraid you do not comprehend the gravity of my mis- . If I cannot convince you with words, well I have terrible power——

(The newshawks jeer, hurling taunts: "You have terrible power, ha, ha, that's rich!" "The Kid's from another world all right. A fugitive from Menninger's!")

DR. SPACE

(with a grave sigh)

I don't want to do it but I'm afraid I'll have to. It will happen at the stroke of four!

QUICK DISSOLVE:

MONTAGE OF SHOTS SHOWING IN SEQUENCE

(Interiors of studio steam rooms—and semi-nude executives disgusted when the steam is turned off, then panicked . . .

The lights going out over the pastry table at Romanoff's—six exhibitors' wives from Dubuque trampling eclairs underfoot as they run out screaming "I can't see! I've got rich food poisoning—I'm going blind" . . .

The studio generators stopping and every sound stage going dark. "Another jurisdictional union dispute," sigh the actors, huddling against the actresses for simple animal comfort.)

THEN INTO: CLOSE SHOT OF NEWS COMMENTATOR AT MICROPHONE.

NEWS COMMENTATOR

—and everything is at a standstill. The electric horse Mario Lanza was riding has stopped, the refrigerating unit at Grauman's Chinese has ceased to function, and a steady stream of chocolate-coated icecream is flowing down the centre aisle. The antique and student lamp factories are idle, and many an executive croquet playing field will be empty this weekend for the production of wickets has been completely halted. What dreadful power do these strangers possess?

DISSOLVE

EXT. THE CLEARING—NIGHT-FULL SHOT OUTSIDE THE SPACE SHIP.

(The heads of all the studios stand in solemn assembly as Doctor Space addresses them.)

DR. SPACE

Executives, producers, gentlemen—I am an emissary from the Chemical Bank in the faraway world of New York—and our bank is a heavy investor in motion picture stocks . . . *(the executives are restless and frightened)* Now recently a mechanical monster has threateneed to smash our world to bits—a monster named TV! And what steps have you taken to combat it?

ONE EXECUTIVE

We've trimmed our sails.

(Continued on page 56)

Pleased to Meet You!

By EDDIE CANTOR

Hollywood.

I am? Then I must be an awful liar. For instance, I'm dining in a restaurant—have a piece of boiled beef nicely dipped in horseradish at the end of my fork — I'm about to— "Yes, I'm Eddie Cantor. Pleased to meet you. Would I what? Would I meet some friends at your table? They're fans of mine? Don't mind at all— No, not at all?"

Eddie Cantor

So, you drop your fork—the boiled beef nicely dipped in horseradish—and trek over to this man's table, always at the other end of the room, and meet some fans. They saw me in the "Follies of 1905." They don't know that I know this was two years before the "Follies" was born. They remember the song I sang with Nora Bayes, "Shine on Harvest Moon." How can I tell them it was Jack Norworth? So I say "Thank you," and I'm ready to leave, but no, I must sit down and have a drink. "Come on, Eddie, be a regular fellow—don't be stuck up!" I tell them I have nothing to be stuck up about, and it kills me when they agree.

I return to my table, and there's that hunk of boiled beef, limp, but still nicely dipped in horseradish. It's cold, uninviting, so you order some hot coffee, say to yourself, "Well, you wanted to be an actor!"

While waiting for the check, you give out with "pleased to meet you" to a woman who introduces herself to you. She wants your autograph. Oh, not for her! They never want it for themselves. She has a niece who adores you. You and Jimmy Durante. "Funny," she says, "my niece is just crazy about homely men!" Should I sock her? How dare I think of such a thing? This is my public. I hand her the autograph—she shakes my hand—the one with the pen in it. I get ink all over my new sport coat, and a great big laugh from the woman. She's almost hysterical. "Wait till I tell this to my niece, Gwendolyn. She'll have something to tell all her friends. Imagine me getting ink all over Eddie Cantor's sport coat!" Pleased to meet you! My foot!

There's always one guy who has a relative. Most of the times he has a son who's coming to Hollywood. "Eddie Cantor," he says, casually, getting out his notebook and pencil, "what's your phone number at home? I want to give it to my boy, George. He'll be coming to Hollywood in a few weeks and he'd love to meet you."

"But," you protest, "I may be tied up. I'm a pretty busy man." He pats your arm reassuringly, "Oh, George doesn't want to live at your house. Just take him out one or two nights, and have him meet the girls." I start to think maybe he wants his boy to meet my unmarried daughter. He's thinking the same thing. "Y'know, Betty Grable, Lana Turner, or Rita Hayworth." You tell him, "I don't know these girls myself." He laughs uproariously, "Oh, you're such a card! You don't know them! You're such a liar!" And he's so right. I started lying the minute I said, "Pleased to meet you."

I would take any, or all, of these preference to ambitious mother with "talented" child. You have as much chance of eluding one of these gals as Kefauver would have in a crap game with the boys he investigated.

Better 'n' Judy or Deanna

In Boston recently, woman bribed or cajoled the doorman into allowing her to come to my dressing room. She modestly introduced herself with, "I'm the mother of this star," and pointed to a six-year-old moppet who smiled and gave me a big wink. "I'm pleased to meet you," I said to them both. I was going to wink back, but, with my eyes, it makes too much of a draft. "Eileen," she told me, "has been studying all her life. (Six years.) "She has a voice that's better than Judy Garland's or Deanna Durbi ' Hear her sing once and you'll never forget it." How right she was! The child sang like Tallulah with tonsillitis. Never did such sounds emanate from a human throat. I waited politely until she finished. "Lady, if you're spending your money on vocal lessons for this child; stop immediately. Save your money. Let her play with her dolls and skates. Give her a normal childhood. This little girl has no talent whatsoever. Some day you'll thank me for telling you the truth." Without a word, the mother grabbed the child by the wrist—yanked her towards the door, but before she went out, wheeled around, pointed her finger at me, and said, "You stink, too!"

Here are a few more who help me make a living, but who will eventually be the death of me.

The bird who sells insurance and because you're a celebrity, he has some unusual policies, just for you. For only $1,900 a year, his company will pay you $200,000 in the event you are bitten by an eagle while riding a bicycle, providing you're wearing a tuxedo. For a premium of $2,200 a year, the company will pay you $175,000 if you are hit by a submarine while driving your car through any public park.

I love the boy who shakes my hands and says, "All right, Cantor, who am I? What's my name?"

You're in a hurry, but he wants to play games! You guess for a while. No luck. Finally he tells you. But this doesn't end it. "Where did you meet me?" He wants to know.

"Boston?" No.

"Toledo?" No.

"Alaska?" No. "I've never been there in my life," he tells you. "Neither have I," you answer.

"So what made you think of Alaska?"

It's too cowardly to kill yourself —you'd like to give him—but you can't—maybe he's one of the public who buys what you sell on television.

I've no sooner said, "pleased to meet you" to the type, than he starts his spiel. "Cantor, you can't be performing forever. Have you thought about the future? Do you realize if you had invested $1,500 with Henry Ford when he started in business, that your worth today would be in the neighborhood of $6,000,000?"

Nice neighborhood, you think.

"If you had handed John D. Rockefeller $1,000 and said, 'John invest this for me in oil,' do you know where you'd be right now?"

"Yes," you tell him, "I'd be home in bed, with a good book, and if you'll excuse me, that's where I'm going." So you leave him before he can tell you of his proposition: a new type of sugar which, when sprinkled on doughnuts, keeps flies away, except during the months that don't have an "R" in them.

If you are filling a theatrical engagement in any city, there's the 'Come-ona-my House" guy who has told his guests that you're an old friend. You must have supper at his home! He's so persistent that you finally give in and go. Well, after an hour drive, you arrive and meet the gang. Your host mixes a drink that tastes like vodka, benzedrine, cactus juice tabasco sauce and machine oil. You make a face, but you're a good sport, and swallow this internal hot-foot. You're not expected to entertai . This is what your host assured you on the way out, but, coincidentally, they have all your music on the piano and a home-town Carmen Cavallaro, who evidently has been rehearsing all day because he knows all your keys. After an hour free entertainment, you're hungry. You make a big joke: you say, "Is there a dentist in the house?" Someone asks, "why?" You say, "I must get my teeth filled tonight." Several of them play straight. "Your teeth filled!" Now comes the big yak, "Yes," I tell them, "filled with steak, potatoes, salad ."

By this time, they get it. Your host escorts you into the dining room. You get a whiff of the one thing you've never eaten in your life—can't stand the sight of it! You guessed it! They had it! Spare ribs and sauerkraut. You grab a plateful, make a pretense of eating, and later, when nobody's looking, you drop it in a handy flowerpot. Two hours later, srtaved, tired, disgusted, in the lovely privacy of your hotel room, the waiter brings up your order of scrambled eggs, toast and coffee. You embrace him, and really mean it when you say, "pleased to meet you."

UA's Subsid On Pix It Finances

United Artists has set up a new subsidiary, United Artists Production Corp., which will concern ithelf with pix in which the distrib has an ownership participation. Indication is that in the future UA will take a percentage in a growing number of its releases via partial production financing on its own or arranging for the availability of coin.

First film to be carried on the new subsid's books will be "Planter's Wife," Claudette Colbert starrer which Ken Annakin will produce.

Recall Hectic Early Years Of United Artists

By GENE ARNEEL

The life of United Artists has been a stormy one, and its 1951 embarking on what may be a new era for the company serves to recall the hectic early years of its existence.

Some hitherto untapped sources have provided a further insight on the firm's early years. It's especially apropos in view of the anticipated switch in half-ownership to a syndicate headed by Arthur B. Krim, UA's new president.

Then—Secretary of the Treasury William G. McAdoo put the outfit together corporately in the spring of 1919. Outsiders immediately wanted in. The corporation included such stellar names as Mary Pickford (Gladys Mary Moore on the official record), Douglas Fairbanks, Sr., William S. Hart, Charles Chaplin and David Wark Griffith, all out to buck the combines of the day. The new outfit attracted the attention of William Randolph Hearst, who was out to expand his empire.

M. F. Ihmsen, head of Hearst's Los Angeles Examiner, received a telegram from "the boss": "We have no interest in this matter (UA's formation) from a small viewpoint. We are the biggest institution of publicity and promotion in the world with all our magazines and newspaper services, news films, features services, etc." It was clear that Hearst was bent on taking over distribution of the independent group's output, and instructed Ihmsen to make the pitch. The proposal, to split the gross on a 50-50 basis, was turned down.

UA principals at the same time had differences among themselves. Hart bowed out before any contracts were signed.

But the others were determined to counter what they felt was a "threatened combination of motion picture stars and producers which would tend to force upon the theatre-going public mediocre productions and machine-made entertainment and would defeat competition in the motion picture industry."

While their determination to produce and distribute their own films was commendable, there was strong resistance within the trade. Also some threats.

1st National Exhibs Into Act

The powerful First National Exhibitors Circuit implied there could be no prospect of success unless it, too, was in the act. John Fairbanks, acting as business counsel for brother Douglas, heard from J. D. Williams, manager of the First National outfit, who boasted that his chain "controls the market."

"It would be inadvisable and extremely costly (wrote Williams) for United Artists—to antagonize or attempt to combat the circuit in any definite issue born of the advice or counsel of men who have neither the experience, influence or intimate knowledge of the industry necessary to satisfy them that it is not a plaything, or a means to advance their personal aspirations without regard for their associates. Attempts to form your own releasing organization will not be successful."

First National's offer was to take over distribution for the UA-ites at actual cost, plus 5% of the gross This proposition also nixed.

Contracts, when finalized, called upon the artists to provide capital through the purchase of 1,000 shares of preferred stock at $100 per share. Also, each was to collect 1,000 common shares in retur for delivery of nine "special photoplays which unfold an entertaining story" over a three-year period. Chaplin's first film for UA handling came in 1923, four years later. McAdoo, serving as general counsel, was voted 1,000 common shares.

Oscar Price Was 1st Prez

Company got underway with Oscar Price as first president. He had been McAdoo's chief publicist in the Liberty Loan drive. Installed as general manager was Hiram Abrams, whose deal gave him 3¼% of all coin taken in on each film up to $300,000, 1½% o the next $200,000, 3¾% on the next $100,000, and 1½% on all over $600,000. The owners were to receive 80%, the company, 20%, of gross on their respective pix.

Ensuing months pointed up the never-a-dull-moment nature of UA's career. By September, dissension had developed among the toppers themselves. Griffith and Chaplin expressed the fear that Miss Pickford and Fairbanks would prosper personally, but at the expense of the corporation. December of 1919 brought a hassle with Abrams, who insisted on revision of his contract. He wanted a straight 2% cut on the gross, and threatened to resign unless it was

(Continued on page 290)

Int'l, Domestic Sales Heads at 20th-Fox In Joint Meet for 1st Time

Annual sales confab of 20th-Fox will be started at the homeoffice next Monday (7), with territorial heads of the company's international organization sitting in with the domestic reps for the first time in 20th's history.

Talks will revolve around the 12 pix which 20th has skedded for release during the first four months of 1952, including the general release of "David and Bathsheba."

According to Al Lichtman, director of distribution, long-range plans and policies also will be set at the five-day conclave. Personnel attending will include company execs, 31 domestic branch managers, seven division chiefs, reps of the international organization and members of the advertising, exploitation and publicity department.

Prexy Spyros P. Skouras will participate in all sessions of the convention, while veepee Charles Einfeld will outline promotional plans for forthcoming product. Lichtman will preside at the gabfests and will be associated in the roundtable talks by W. C. Gehring, assistant general sales manager; Edwin W. Aaron, western sales manager, and Arthur Silverstone, eastern sales manager.

Blank's UPT Switch

A. H. Blank has reduced his direct United Paramount Theatres to 3,095 shares of common stock.

Operator of UPT's subsid, Tri-States Theatres, Des Moines, Blank recently transferred 1,000 UPT shares to the Knalba Foundation.

BILLY ECKSTINE

Mostly About An American

By FRED ALLEN

"An American in Paris" originally was a musical masterpiece composed by the late George Gershwin. Recently, on cinema marquees, "An American in Paris" has appeared as the title of an M-G-M picture.

In Mr. Gershwin's stirring composition the instruments involved—the violins, the horns and piccolos—enjoy a melodic gambol. Throughout the film Gene Kelly, and the other members of the Screen Actors' Guild, revel in a Technicolor junket.

In music and in the movie all is tres gay. The "American in Paris" struts mythical Champs-Elysees swinging a harpoon, instead of a cane, for he is having a whale of a time.

But what about the average American? The little man with the travelers' checks who is lured to Paris by a color picture of a flaming crepes suzette or a "Folies Bergere" poster. What happens to this "American in Paris"? A recent survey conducted on a sightseeing bus shows that his days are crammed with confusion and his nights fraught with havoc. The American is frustrated at every turn. The first hazard to which he is exposed is—

The Language

The American arrives in Paris with a few French phrases he has culled from a conversational guide or picked up from a friend who owns a beret. He speaks the sort of French that is readily understood by another American who, also, has just arrived in Paris. The minute, however, the American attempts to make linguistic contact with a native verbal bedlam ensues. The Frenchman talks as though his nouns and verbs are red hot and he has to get the words out of his mouth before they blister his tongue.

The American can never make himself understood, he can't get the proper intonation.

The Frenchman talks through his nose and sounds as though he has a violin string up one nostril.

As the American gains confidence he will occasionally risk a cluster of French consonants and vowels in public. This often proves embarrassing. One American who had planned to buy a set of andirons found, when he left the antique shop, that he had bought two old ladies, one of whom was in poor condition. Another tourist speaking import French rattled off something to a waiter at Maxim's. When translated he found that he had said, "Who is playing the trombone under my potato salad?" As the American "ouis" and "mercis" his way in and out of shops and cafes he finds that to get what he wants he invariably has to point. The "American in Paris" finally learns that to speak French he doesn't require a tongue—all he needs is a finger.

When he has become resigned to his language dilemma the American finds that his next problem is—

The Money

Accustomed to his green, sound dollar, when he changes his first traveler's check, the American is panic-stricken. His pockets stuffed with those thin paper francs he feels like a man going to a masquerade as a wastebasket. To the American, French money appears to be jumbo confetti or tissue paper with murals. He catches himself servicing his nose with a 1,000-franc note and trying to spend his Kleenex.

French money serves a double purpose. If you don't want to spend it, you can wrap something in it.

"All the world's a stage" and France has the money to prove it. Unable to hurriedly determine the value of the franc in terms of dollars the American is completely bewildered in the presence of the French shopkeeper. He employs the technic he uses back home with the tax collector. He holds out all of his money and the shopkeeper, like the tax collector, helps himself. After one joust the American knows why the French tradesman wears a long apron. The tradesman doesn't need trousers. He always has his hands in the Americans' pockets.

The American notices an odd thing about the small metal coins—a magnet will not pick them up but a Frenchman will. The "American in Paris" often looks forward to the day of his departure when he knows he can get his francs changed back into money.

When he has learned to speak well enough to spend his money the American finds that the next difficulty he encounters is—

The Food

The two largest industries in Paris are shrugging and eating. The Frenchman shrugs—the American eats. In all cafes fish and meats are served smothered in sauce or gravy. In Paris what is sauce for the goose is not sauce for the gander. The gander has his own sauce.

Foods that aren't decked in a mantle of goo are served in a sheet of flame. For the first time the "American in Paris" enjoys eating food he can read by. He also sees many a nearsighted chef with a barbecued hand.

The streets of Paris are cluttered with sidewalk cafes. The Frenchman is generous. He likes to eat out of doors so the flies can have some.

There are hundreds of cafes and every cafe has a wine cellar. In Paris there are so many rodent dipsomaniacs Alcoholics Anonymous may have to open a branch for mice. When the American is told that the specialty of the house is pressed duck he knows that the chef is also a tailor. When he sees the maitre d' walking around in his bare feet, the American knows that wine is made to order on the premises. If wine is requested the maitre d' selects a bunch of grapes and steps into a closet. A little muffled squishing is heard and in practically no time at all the maitre d' steps nimbly out of the closet with red feet brandishing a carafe of vin rouge. On occasion, when the American tastes wool in the wine he knows that winter has come and the maitre d' has been stomping on the grapes in his stockinged feet.

A popular French dish is the il, which is sort of an inner-door shrimp. As a chef gets older he prefers to cook snails. A snail is the only type of food the chef can overtake while he is sitting down.

The American who eats three meals a day in cafes soon becomes a *gourmet.* (A French word meaning glutton.) During sundry nightmares induced by too much rich food the American sees himself spending the rest of his life running a small business—renting stomachs to "Americans in Paris."

The Traffic

The American is impressed by the number of churches in Paris. There is a church on every corner and it has been put there for a purpose. It enables the American to stop in and pray that he will be able to safely cross the street in traffic.

Traffic in Paris cannot be described—words would have to be invented. It is a symphony of tumult rendered by taxis, cars and bicycles all striving to attain a crescendo of chaos.

The French taxidriver is a frustrated pilot. He zooms through the streets cursing because he cannot get his cab to go fast enough to take off. The private cars are shrunken coupes whose hunched-over occupants look like human snails who have been crossed with greyhounds.

Scooting in and out of traffic are bicycles carrying optimists, both old and young, who think they are going to get home alive.

Most French automobiles have no breaks. The driver keeps his foot on the gas and his hand on the horn. High over the montage of din, at intervals, the piping tone of the policeman's whistle is heard. Instead of the regulation pea in his whistle the Paris traffic cop uses a *petit pois.*

The American cannot be too cautious. A street should be named for the Unknown Pedestrian who tries to cross in traffic. A street called "Rue the Day."

As the American, his vacation over, prepares to leave for home he jots in his diary some—

Random Obesrvations

The Flea Market in Montmartre is not run by a flea.

Three million frogs legs are served in Paris daily. Nobody knows what becomes of the rest of the frogs.

The Marshall Plan is overdoing it. They have pinball machines in Paris.

No American is ever held up and robbed at night. The tradesmen get all of his money during the day.

The average Frenchman is inventive, frugal and industrious. Give him a carroway seed and enough room and he is in business.

The men who formerly sold postcards are now busy trying to lure tourists into doorways to change their American money.

People in Paris point with pride to the old churches, the old museums and the old houses. All of the work in France was done yesterday. If you wonder what the Frenchman of today is doing—he is out strolling along the boulevards looking for the "American in Paris."

The French cow thinks she is giving milk, but she is only giving *lait.* (It loses something in the translation.)

Every pretty woman has a dog. A man who leads a dog's life in Paris is to be envied.

Humor History of 1951

By HY GARDNER

(N.Y. Herald Tribune Columnist)

America, as usual, drew its heartiest chuckles from the situations that troubled it most. We kidded ourselves about dirty politicians; a grim, undeclared war; scandals, investigations, inflation, taxes, matrimony, alimony, television and all the other subjects that become natural targets to a nation whose most precious asset, next to freedom, is its sense of humor.

This, then, is a capsule digest of some of the sayings some of us thought funny in '51.

When Denise Darcel was voted the "Antique Queen of 1951" radio commentator Jack Sterling flipped: "What antique does she represent—a break-front?"

Bob Hope suggested a method of keeping basketball honest; put more than two guards on each team.

Morey Amsterdam met bookie who's gotten 30 days so often they're naming a month after him.

Studying a closeup photograph of Russia's Andrei Vishinsky and noting that he only has seven upper teeth, the opinion was ventured that his bark must be worse than his bite.

Dorothy Sarnoff, worried about so many members of the younger generation going to college, wondered who'd be around to hire college graduates if nobody left school in the eighth grade.

Mary McCarty said she simply won't go out wth an internal revenue agent—she's allergic to milk.

And Jack Carter said he doesn't mind paying his income tax—he's just confused as to which jail to address it to.

About inflation it was reported that the price of kissing the Blarney Stone has gone up from 14c to 21c . . . That the only money that goes as far today as it did 10 years ago is the nickel that rolls under the bed . . . An 8th Avenue lunchroom got yaks with a sign that read: "Come in and get an estimate on a sirloin steak. Time payments arranged."

Last war, it was observed, the Gremlins bothered us; this time out it's the Kremlins.

Senator McCarthy was given a rib when somebody said he wanted to investigate a certain Government worker whom he heard telephone from a party line.

One item in Pravda—that's the Russian house organ that's always out of tune—bragged about a peasant having reached his 151st birthday—which is quite an accomplishment for a person who's never lived.

The Kefauver probe practically supported the nation's gag writers. About Frank Costello, who refused to permit anything but his hands to be televised, this was said: "Costello is the first television actor who uses a manicurist instead of a makeup man."

Herb Shriner thought it was logical for the Government to remove automobile trailers from the restricted list. After all, he reasoned, a motorist needs a trailer to live in while he's finding a place to park.

London Opinion described England as an island entirely surrounded by hot water.

With so many Congressmen and Senators making free junkets overseas, it was suggested that the old Navy enlistment slogan be changed to read: "Join the Congress and See the World."

When Commie Gus Hall's trial for jumping bail came up his lawyers tried to stall the case by arguing about a mole on his neck. As usual, the comrades made a mountain out of a mole.

In summation, let's welcome '52 with courage, faith and a smile; this time last year we weren't even sure there would be a New Year.

AAAH, WHAT'SA USE? I GIVE UP!

By ARTHUR KOBER

Julie, I beg you, I implore you. Please, Julie! I'm a dead horse, I'm so tired. I can collapse ommy two feet without I gotta stand there, listenin' to ya go on an' on. The poverbal brook, that's you, an' I mean it. . . Please, Julie! It's late an' I gotta geddup firs' cracka dawn. . . Yeah, yeah, ya're right. Absolutely! I'm no good, I'm terrible, I'm simply awful, I stinkin ice. Grantid! . . . Look, I'm admitti ' it, so, please, as a persinil favor, willya kiney park the chatter an' lemme gedda bed? Please! I'm so exhaustid, I. . . . Aw, fa the love a Pete, willya kiney leddup a minute!

Arthur Kober

Boy, talk about Chinee torcha, that gallopin' tongue a yours keeps beatin' me over the head worse like a sletchhamma, an' I mean it! . . . O.K., lease ya could do, ya could at lease sing a diffrint tune. Oh, no! Same damn song over an' over again till a guy could. . . Yeah, yeah, I know thoroughly howya feel! Believe me, ya tole me enough times tonight, I could repeat you the whole thing without me skipin' single word. . .

Aw, right, Julie, so fa the twenny zilliont time I apologize. I apologize why I did show up fa suppa tonight. I apoligize I din have the common courtesy a dime phone call to letch know I wasn't comin' home. I apoligize I got no consideration hommuch ya slaved all day over the hot stove, cookin' me up the suppa. In fack, I apoligize the whole damn thing! Now are ya saddified?

Aha, I knew it! There go the waterworks. Go ahead, cry, flood up the place. . . Certainly I gotta heart, but if you think I get one ounce pleasure standin' here, a dead horse ommy two feet, while you go blubberin' away like a ninfant child, ya got another. . . . Yeah, an' what about me? Minute I come inna house—bang!—World War number three, with me right inna mist! Million-one questions ya fire at me, an' on toppa that, wouldja lemme get a word in edgewise? No! Wouldja gimme a chance to explain? No! Wouldja let a guy——

Well, to begin with, Mr. Patch di show up thi mornin'. Right away one the guys onna floor—Harris, I think—or maybe was it Bennett? Anyways, somebody onna floor says, "I betcha the new baby came is why Mr. Patch's not aroun' this morni '." Anyways, about 3 o'clock in the afternoon in breeze Mr. Patch—great big smile onnis face, and he commence passin' aroun' cigars from his pockit. Sure enough, around', oh, 'bout semn o'clock early this mornin' his wife gave birth to an eight-poun' baby boy it was, an' right away evveybody onna floor, they begin rushin' over, congrajilatin' him, Mr. Patch. Anyways, there was so much excitement inna store, nobody waited on the customers hardly.

Gotta Celebrate

Anyways aroun' awmost five o'clock this was, Mr. Patch tells evveybody they could knock off the resta the day—you know, kinda to celibrate his new baby. Right away up speaks the blow-mouth, Wally Sherman. "Hey, fellas," he says to us, "bein' the boss is got a brannew baby son, hozz 'bout we should take him out, Mr. Patch, and buy him a drink?" . . .

How can I, when ya keep innaruptin' me? . . O.K., so we go to Mike's bar onna corner, an' Mr. Blow-mouth, Wally Sherman, he's the firs' one to buy the drinks. Natchelly I'm not gonna let that smart guy put nothin' over, so comes the nex' roun', *I* grab the check. So before ya know it, we're all feelin' a li'l high, not much. . . .

Anyways, by this time Mr. Patch says he's gotta rush back to see his wife an' the brannew baby—I mean at the hospital, and I'm all set to go home, see, when Wally Sherman, the wise guy, the big brai , he gets an idear. "Look, fellas," he says, "there's five us guys here, jess enough fa a li'l poker game. So hozz about it?" . . .

Waddeya mean, "Of course you acceptid?" Listen, I argied and I argied with the fellas, but they insisted without I play, it's oney four-handid, and nobody—well, they simply refused to play four-handid. "Listen," I says to them, "the lease I gotta do, I gotta lease make a phone call home an' inform my wife, she's expectin' me fa suppa." Right away they started in kiddin' me— That stinker, Wally Sherman an' his cracks! It's a wonder I din haul off an' him have it, which I shoulda. . . .

Please, Julie, willya pipe down a minute an' listen? I'm tryin' to explain you why. 'Cause the minute I started goin' to the phone, they all grabbed hole my arm and they started in yellin' how I shouldn't hole up the game, they're all anxious to get started. . . .

No Character

O.K., so I got no character! I guess you're the oney one aroun' here with character. . . When? Doong the game I shoulda' phoned? Listen, in the firs' place, I was way ahead doong the game, lease the early part, an' if I'da made one move to get away from the table, they'da bustid my arm, 'specially that Wally Sherman who kep' cryin' alla time hommuch dough he's out. Then alluva sudden, I get a runna bad luck. Nothin' I got held up, not one hand even! If I got two big pairs, somebody's come along, draw one card, an' he'd fill a straight. Lousy luck is all! I couldn't make a single hand stan' up without somebody. . . .

Please, Julie, don't ast me hommuch I lost. I feel so terrible, I don't even wanna think about it. Here I sit a whole night long, worryin' my head off why I din show up fa suppa, an' you home prolly aggravatin' yesself to death, wonderi ' what's happened to me, an' then on toppa that Mr. Wally Sherman wines up the big winner, most my dough.

Believe me, honey, I'm sickin disgusted with myself. An' *how* I'm disgustid! I guarantee you I din have a good time. I guarantee you I din enjoy myself the lease li'l bit. In fack, jess the opposite. I feel simply awful, Julie, and that's the honess truth. Ha? . . . Aw, never again, an' I mean it! Absolutely!

Hmm? . . . Hommuch I lost? I—I'll tellya, honey, but firs' ya gotta promise me ya won't get mad. Promise? . . . Semny-eight bucks. Believe me, Julie, I . . .

Aw, fa cryin' out loud! Ya jess gayme ya word ya wouldn't get sore, an' now. . . . Hoddeya like that? Firs, she promises she's not gonna say a word, an' now listen to her yaddedda, yaddedda, yaddedda! . . . Aaah, what'sa use? I give up!

Hollywood 300 Years from Now

Just As the Elizabethans Were Contemptuous Because of Their Familiarity With Shakespeare, Marlowe, Ben Jonson, Beaumont and Fletcher, Maybe It Will Take Centuries for the Hollywood Greats to Achieve True Recognition

By RUPERT HUGHES

Hollywood.

Since history keeps repeating itself, the best way to make a prophecy is to ride a cycle and imagine the return of something that happened before.

I did this once with sad results in a speech I made that scored one of the worst flops even I have ever flipped. Yet it seems to me that what I was trying to say was worth saying, especially at that time when young Hollywood was running away with Los Angeles, and horrifying all really respectable people—none more than the good people of Los Angeles who admitted that they were the aristocracy out here.

Rupert Hughes

Nowadays the motion pictures have their own artistocracy and their classics. It is already hard for us to remember or realize how they were looked down upon in the pioneer days when the great creators of the world-shaking art were still not far above their humble origins in the kinetoscopic peepshow and the plebian nickelodeon.

I did not get to Hollywood until 1922; but the curse was still upon the pictures and their people. Previously my writings had been treated with kindness or severity according to their supposed merits or faults in each case. The moment Sam Goldwyn brought me out as one of his so-called "Eminent Authors," most of the eastern reviewers began to treat me as a fugitive from respectability and an unmasked Philistine.

Novels that could not possibly be made into movies were damned as "plainly written for the screen," and I was denounced for having sold for filthy lucre what had passed for my soul.

As a result of my experiences I wrote a novel about Hollywood. It was not a glorification, not even a defense of the movies, merely a description of what went on here in turning personalities into world-merchandise by teaching men and women how to act, photographing them doing so, and vending the result. Hence the title, "Souls for Sale." It was accepted in the east as meaning "Bodies for Sale," and not being a downright attack on the pictures, it stirred the eastern reviewers to frenzies of rage.

Perhaps the best of all the wonderful reviews my novels have ever had—and some of them have been really wonderful—was this one in a New York paper:

"Some novels make me so mad I want to bite somebody. 'Souls for Sale' makes me so mad I want to run down Broadway and bite everybody I meet."

Surely, few other authors can boast of as good a proof of their inspirational influence and power to stimulate the emotions. I am quite proud of that review.

But all this is leading up to a speech I made about the picture business here in their own home-town. It had a positively hydrophobic effect.

The Untouchables

Soon after I got to Hollywood, I was more or less dragooned into joining a swagger golf club. A few days later William De Mille stopped me on the street and said:

"You must resign from that club. They don't allow motion picture people to belong."

The golf people had not even known of my cinemaffiliation when they invited me in. Not long after that I rented a furnished house for three months. After the lease was signed, the owner called on me and I chanced to mention the fact that I was one of Sam Goldwyn's little white slaves.

My new landlord fell to sweating and trembling and wanted to cancel the lease. It seems that some of the early movie stars, having made a sudden leap in salary from $80 a month to a thousand or more a week, had rented mansions and made themselves at home by swinging from the chandeliers and feeding their horses in the dining room. I assured the owner that I was house-broken and would not break bronchos in his living room. And he let me stay.

A little later I was invited to speak on a very picturesque occasion, a most beautiful occasion. My speech was one of the worst failures in history, even in my history. I quote it only because it illustrates what a change has come over the Los Angelesian people in their attitude toward motion picture people. Indeed, the whole world has changed its attitude, especially since radio and television came along to give the motion pictures a feeling of antiquity and classicism.

This occasion was the opening in what is now MacArthur Park of a Shakespeare Garden. Gentlemen and ladies of literary and floricultural tastes had gathered together at least one example of every flower ever mentioned in Shakespeare's immortal works.

The Mayor and other dignitaries were invited to make speeches, and somebody, ignorant of my interest in the motion picture slums, asked me to close the meeting with a few remarks. I closed them with a bang. Some imp led me to say what I did, to the resentment and horror of a number of unfortunate guests who had to stand and listen, to what you don't even have to set and read. In any case, this is the gist of a speech that still seems to me to have a certain truth in it as the basis for a crazy prophecy. What I said ran something like this:

"It is over 300 years since Shakespeare died, and now his works are placed next to the Bible in the esteem of scholars and people in general. His plays and poems are considered the sublimest utterances of all writers not divinely inspired.

"Yet, in his own day, his professions of actor, author, and producer were so despised in London that theatres were not even allowed on the right side of the Thames. They were permitted only on the wrong side of the railroad tracks among the bawdy houses.

"Actors were vagabonds unless taken under the wing of some nobleman who was licensed to keep a company of trained players. The swells and personages of title sometimes visited the playhouses, just as swells and dukes nowadays sometimes marry chorus girls, or visit gambling hells and dives.

"The dramas we now cherish as golden classics were also condemned. When the wealthy Sir Thomas Bodley founded the great Bodleian Library at Oxford and endowed it lavishly, he could have loaded it with the first editions of Shakespeare's plays—those folios for which thousands of dollars are demanded nowadays. He could have picked up for nothing original manuscripts of all the plays of Shakespeare, Ben Jonson, Marlowe, Beaumont and Fletcher, Ford, Wemster, and the rest. The authors would have been proud to contribute them.

"But do you know what Sir Thomas Bodley did? He sternly forbade the library even to spend any of his endowment on such evil trash things as books or manuscripts of plays! Shakespeare's works would have contaminated the very shelves!

"And indeed the actors and authors of those plays were very human. They drank and wenched and were financially unreliable. The great Marlowe was murdered, and we have documents showing that even gentle Will Shakespeare was put under heavy bonds to keep him from carrying out his promise to cut the throats of couple of gentlemen who had promised to cut his.

"Now imagine, if you can, a lady or gentleman of respectable London society in Shakespeare's time being privileged to come back to this earth and visit this paradise of Los Angeles.

"America had been discovered, of course, and Santa Monica beach had been noticed as a place where many little Indian fires were burning, even as they burn there now when bathing parties go swimming at night. But Shakespeare and his people could never have dreamed of such a city as Los Angeles. And yet here we meet to pay tribute to his almost sacred name.

"So you can imagine, if you strain hard enough, the utter amazement of a Londoner and a Londoness of Shakespeare's day if he and she could be set down among us and learn what we are doing today. They would gasp:

Ghastly!

"'My God, of all the people in our great city, you pick out an actor, and a theatre manager to memorialize! We wouldn't permit his pernicious plays to be acted on the reputable side of the river, or included in our libraries.

"'But you strange people plant a garden and put in it every flower that vagabond villager even so much as mentioned. As if his mere naming of a flower gave it a new glory! As if he gilded the lily and gave the rose a recognition that ennobled it!'

"That is the sort of thing the Londoners of 300 years ago would say of us who stand here today.

"Now let us suppost that some of us could have a similar experience. Suppose that you yourselves should be brought back to this scene 300 years from now. The changes would dumbfound us, but none I think would be so amazing, so appalling to some of you, as the change in what the centuries may have done to the motion pictures.

"If Los Angeles had a real river running through it, the wrong side of the river would be called Hollywood; and to that bank would be consigned all the 'disreputables,' such as the motion picture studios and people whose activities give so much pain and shame to your truly respectable Los Angelesians.

"The good people here go to see the pictures and even meet the actors now and then; but it is much as they go to the Zoo to see the animals, or sneak off to a rowdy night club to see how the lower elements behave—and misbehave.

"In the newspapers here, they have what they call Society Pages. No motion picture people are ever mentioned or pictured there. As a concession to them, some of the papers devote a certain amount of space to what they ironically dub Motion Picture Society. None of the more dignified people here would think of inviting motion picture people to their formal dinners or select receptions.

"When I was brought out here, few people knew that I had any motion picture ideas. So a golf club in its innocence of my low purposes invited me to join. In my innocence I did. The prominent playwright and director, William DeMille told me I ought to resign because that golf club did not admit motion picture people to its clubhouse.

"A man who rented me a house went into a panic when he learned that I was actually associated with the studios.

"I could give other instances, but you all know how motion picture people stand here in this town, which Hollywood is making world-famous and prosperous beyond its wildest dreams.

A Look Into the Future

"What I'm leading up to is this: Suppose that some of you ladies and gentlemen here were brought back to Los Angeles 300 years from now.

"Imagine your stupefaction if you should find just what I think you would find here. Hollywood would be a sort of mecca of almost religious significance. A studio would be regarded as a shrine. You would find that Wilshire and the other boulevards and the parks would have had their names changed to those of motion picture actors, authors, directors—even producers! There would be museums housing costumes, programs, scripts as revered treasures.

"Remember how indignantly Sir Thomas Bodley forbade anyone to soil the Bodleian Library with a play? Well, you have a big public library here, and many university libraries. It is safe to say that not one of them would admit a motion picture scenario to its sacred archives.

"Three hundred years from now, students will be writing doctorate theses on the early history of the world-shaking creation of the motion picture, which had its capital here. Will they find in our libraries the priceless manuscripts that are now despised? The thought horrifies you, doesn't it? But so it would horrify the people of Elizabethen England could they come here and take part in this tribute so well deserved by that great, that sublime genius who came to London from a small town and helped to build up the glorious drama of England, and a name that is recognized as supreme by every civilized nation on earth.

"Shakespeare's plays were reviled while he lived. Later the Puritans closed all the theatres for years because the theatre was called "the vestibule of hell," the enemy of virtue, the corrupter of youth.

but the motion pictures are shown to millions every day and night. They speak a universal language. They bind all mankind together in one race. They enrich the poorest lives with pictures of beauty, drama, sympathy, pity, laughter, luxury, love, tragedy, farce. They make all people know that we all suffer and enjoy the same things.

"The motion picture is a mighty force, a marvelous thing. Its people are doing a noble, a glorious work such as never was dreamed of before.

"Shakespeare deserves the homage you are paying him beautifully today. But don't forget your neighbors out Hollywood way. Don't look down upon their tremendous achievements, lest posterity look down upon you, and marvel at your contempt for what should be your chief cause of pride. Immortal work is being done in Hollywood by geniuses who deserve not only your encouragement but your profoundest homage——"

Somewhere along there I stopped speaking at last. When I finished a few motion picture people who chanced to be there smiled at me as they patted me on the back for my mischievous impudence.

But most of the ladies and gentlemen treated me with aversion, contempt and cold indignation.

And yet I feel that what I said, however inept and untimely its expression, conveyed a truth that ought not to be overlooked or forgotten. The worst of it is that the motion picture people themselves are so damnably meek and shamefaced about the magnificent work they are doing.

TALENT INCUBATOR

By OSCAR HAMMERSTEIN 2d

"Where are our great comedians going to come from, now that we no longer have burlesque and vaudeville?" This is a question you often hear and read. It is a favorite question among those who, instead of flying flags for show business, prefer to hang crepe. It's an impressive and a frightening question—unless you take the trouble to look for an answer. You don't have to look far—a few miles north to the Catskills and the Adirondacks, a few miles west to the Poconos. In these borscht-tinted hills, many a belly laugh has budded and bloomed, and many of our funniest men have sharpened their jokes on summer campers. Danny Kaye, Sid Caesar, Sam Levenson, Jerry Lester, Red Buttons, Henny Youngman, (Miss) Jean Carroll and Julie Oshins all owe at least a part of their development to the Mountain Time. This is also true of Larry Storch, Jackie Miles, Gene Baylos, Phil Foster, Dave Barry and Myron Cohen.

O. Hammerstein 2d

A few of these have had the benefit of some training in burlesque and vaudeville, but these two mediums can certainly not be regarded as their principal developing ground. The same can be said of Milton Berle and Phil Silvers, who, in addition to burlesque, have performed in night clubs and picture houses and Broadway revues. The night club cradled (Dean) Martin & (Jerry) Lewis, who then zoomed into stardom in pictures and television. The night club was also the springboard for Wally Cox and Eddie Mayehoff, each of whom has developed his own very original drolleries and taken them into television and Broadway entertainments.

So if two of our old meadows lie fallow, we have found fresh fields that are producing promising crops of comics—TV, radio, pictures, niteries, the "Borscht Circuit"—that is where our new funny men are coming from.

This simple answer should be enough for the lachrymose head-shakers, hand-wringers and shoulder-shruggers. But it won't be. If the imminent demise of the comic is taken away from them, many of them will find something else to quench their thirst for misery. There are too many of these premature mourners i the theatre and around its outskirts. Unwilling to wait for the predicted death of the entertainment world, they would bury it alive.

It may well be true that burlesque is dead (and as far as I am concerned, it lasted too long). There is very little left of vaudeville as we know it. (I was brought up on it, and I miss it). But the ingredients that flavored these mediums are showing up in other mediums, and so it will always be.

The world changes. Style and method change, but the substance of life remains the same. As long as there are people with the talent and the ambition to provide entertainment, there will be people eager to receive their bounty. This will be true as long as there are people on the earth. How long there will be people on the earth is quite another question. If you want a real worry, worry about that.

Need Prod. Flexibility To Swing With Public's Tastes

By JACK L. WARNER

(V. P., Warner Bros. Pictures)

Burbank.

There is nothing easier than making a rosy forecast.

Combine high-sounding phrases with a surge of optimism and the future will look bright for any enterprise.

Jack L. Warner

The truth is that forecasts are as problematical as the weather. For years the aerological experts have been perfecting instruments that measure the velocity, size and direction of air masses. They can call the dew point to the final tenth and tell you the milibar reading anywhere on the globe. There are weather stations everywhere to plot the movements of storms. And yet, the weatherman is often wrong. His calculations are correct, but - foreseen situations develop over which he has no control. That means that you get caught in the rain, or you wear your coat and the sun shines.

The same differentials occur in the forecasting of business cycles. It may be that the steelmakers can consult their charts and graphs and accurately predict the tonnage they will sell in any coming year but personally I have yet to uncover a way that will tell me how many people are going to buy tickets to a Warner Bros. picture any-body's picture.

The vagaries of the motion picture public, therefore, preclude the making of a forecast because we are not positive today, nor have we ever been since this business first began, of exactly what kind of motion picture is going to be successful with the ticket buyers. We only experiment and use trial and error, exactly as my brothers and I did when we tried making one of the first factual film, "My Four Years in Germany," strictly on a hunch that the public might accept the film version of a topselling book.

One thing we can predict, however, and that is what we believe we will do with our end of the business. The exact effect that this, in turn, will have upon the populace I leave to more astute crystal gazers.

We do not feel that carefully plotting a schedule of films and release dates many months in advance, or preparing dozens of scripts and letting them gather dust until the schedule calls for their activation necessarily insures boxoffice. The public taste changes as often as the weather. Overnight the boxoffice trend reverse itself. In the span of a single month films doing big business can become passe.

The film-maker who expects to stay in business must be prepared to meet these challenges and come up with a product that will attract new customers.

Day to day study of our boxoffice receipts, assaying from them what type of pictures draw in certain situations is important. We can plan from this—to a degree—what to prepare in the future. We believe in a diversified program of screen fare; I know of no restaurant, for example, that has made a financial success over the years of selling lamb chops only.

Our program is geared to include musicals, modern dramas, outdoor adventure stories, comedies, top stage hits and the lives of great Americans. How many of each of these we will make next year I cannot say because today I do not know. If the balance swings to a different demand we will try to level it again with the proper product. I think that our player roster is a perfect compliment to this program. It includes many of the greatest names the motion picture industry has produced, coupled with fresh new personalities we are building into the stars of tomorrow.

I am a firm believer in the fact that entertainment can only be produced by enthusiasm. Ours is a tough business. It has long hours, setbacks, discouragements, and yet it is filled with people whose enthusiasm for it grows with the years. An organization with such drive will always have the jump over the listless competitor because it is alert to every directional change in the public taste.

I am confident of the future of the industry and of Warner Bros. studios. I do not need a forecast to tell me both are going to succeed. I do not need a vision into the coming months to tell me that we will have problems, that the boxoffice picture will fluctuate constantly, but that we are on the upswing and that we will continue to stay on the upswing.

That is all the forecast I need.

Lesser-Known Filmers Boon to Talent-Starved GIs, Say Curtis-Leigh

Even the lesser-known performers get a rousing cheer when entertaining servicemen abroad, it was reported this week by Janet Leigh and Tony Curtis, back the States from England, Germany and France. But there's still too few show world personalities on tour, they feel.

Curtis and Miss Leigh (Mrs. Curtis) related there appears a lack of organization in getting performers off to the far-flung service installations. They told VARIETY a number of actors and actresses of their acquaintance would be willing to join in traveling troupes. But the big difficulty lies the official arranging.

Curtis said it's a foregone conclusion that the Hopes and Bennys will go over big before the men in uniform. He added: "But Janet and I are not nearly so well known, not known at all to many of the boys, and still got a sock reception.

"Also, I had the feeling a man in long hair and a nice civilian suit might be resented. Instead, they really were glad to see me. Main thing was that we had just come from the States, and I guess we were like link with home for the GIs. Many of them told us they hadn't seen any U. S. shows in six months."

Curtis, under contract to Universal, and Miss Leigh, on the Metro roster, first participated in a benefit for the Duke of Edinburgh-staged festival for Britain's National Playing Fields. They toured Western Germany, then went to Paris before hopping to N. Y.

So 25 Years Ago It Was: 'What We Gonna Do About Radio?'

By ROBERT M. WEITMAN

(V.P. of United Paramount Theatres, Inc. and Managing Director of N. Y. and Brooklyn Paramounts)

Before VARIETY asked me questions pertaining to the future, I had been asking a few myself.

I look back over the years in this business—25—and everything we are hearing today I used to hear in those days when I first started. The cry for more showmanship; the blues singers wanting more of everything except work; the "what are we gonna do about radio" crowd—and now; "What are we gonna do about television?"

There is only one thing we ought to do about our business and that is to think about it and work at it.

The N.Y. Paramount Theatre has just finished one of the biggest years in its history. We don't think this is any accident because all of us connected with the theatre worked very hard to if we couldn't make it a big year.

When the picture didn't look too good, we booked strong show with it. When the picture looked good, we booked a strong show just to make sure. In other words, we tried in the last year to give the public more than their money's worth and we think it paid off.

Now as to the future of Exhibitor vis-a-vis Television, I merely want to repeat what I said previously, and that is I think we can do a lot with television as far as selling our shows in the theatres.

As to the talk about fewer theatres in the future, that's anybody's guess. My guess is that as long as there are good pictures there will be a lot of theatres. Undoubtedly new theatres in the next five years will get the benefit of modern designing and modern equipment and will attract more attention than old theatres.

We at the Paramount try to keep our theatre modern by making it newsworthy. We try to get the right pictures and we try to get the right shows (acts). In the final analysis, people don't come to see a theatre; they come to see a show.

COMPO is the one answer to industry public relations and the industry means to improve the boxoffice. "Movietime U.S.A." proved that we can do it if we put our shoulders to the wheel. I see nothing to be pessimistic about. To the contrary I am more optimistic than ever—and how are you?

No People Like Show People

(Embarrassing Moments With the Stars)

By MAURICE ZOLOTOW

The propinquity to great stars and theatrical personalities that writing about them makes necessary is something I usually find extremely stimulating. There are, like I say in my current book, No People Like Show People, and hobnobbing with them is a vibrant experience as they are exciting, amusing, delightful persons. But now and then, in the course of this hobnobbing, there have come incidents and brief moments which have brought a deep shade of magenta to my ears.

There was the time I was profiling Ray Bolger for the Satevepost when he was starring in "Where's Charley? at the St. James Theatre. Bolger played the double role of both Charley and his Aunt from Brazil. This necessitated, as I recall it, 24 changes from men's clothes into women's clothes and back into men's clothes; many of the changes were extremely quick, being done in two or three seconds. Since Bolger often exited from stage l. and entered from stage r. (and vice versa) he had suitable costumes and dressing tables on both sides of the stage and spent a good deal of time racing around backstage in order to make his changes. Many of the scenes were played on a full stage and Bolger, followed by his dresser, had to squeeze along between a backdrop and the brick wall of the theatre as he ran from one side to the other. During one matinee, I stayed with Bolger and followed him back and forth to see at first hand how quickly and efficiently he changed.

Surge of Tittering

Remember that all this was being done in almost complete darkness backstage. Well, Bolger would lope along from one side of the stage to the other, getting in and out of the Aunt's costume, and his dresser would be right on his heels, and I was tagging along behind the dresser. Came a quick change in Act II. Bolger had exited from the left, stopped to take a sip of orange juice, signalled me to follow him, and off he went behind a piece of scenery, with his dresser on his tail. I took off in the direction of the dresser, but I got lost in the darkness. I was racing along when I was suddenly conscious of a surge of tittering. I turned. To my horror, a burst of light from the borders hit me—and I realized I had made an entrance on stage. The ingenue and juvenile were doing a duet. I had no conceivable business there. I stood frozen in my position for what seemed like hours. I didn't know whether to continue running forward or to turn around and go back. Finally, I sort of edged back slowly until I was out of view. Once, outside, I literally crumpled, being bathed in perspiration from head to foot.

A different type of awkward situation took place with the late Al Jolson. Among Jolson's less endearing characteristics was a colossal megalomania that expressed itself in a tight control of even the most petty aspects concerning those around him. I, Jolson, his batman Eppy and his accompanist Martin Fried had gone into Hackney's, a famous seafood emporium in Atlantic City, for dinner one night. Joley took a long look at the menu and without consulting me, Eppy or Fried, he told the waitress, "Four orders of cherrystone clams." I said I didn't like cherrystone clams on the half-shell and wanted clam chowder. Al repeated—ignoring me—"Four orders of clams."

Psyched Into Silence

We began arguing back and forth until I won my point. The same thing happened with the main course. Al wanted to order Alaska King Crab for me and I wanted broiled lobster. He raised his voice. I raised mine. Customers at other tables began to look at us. It looked like Al was going to tell me to get the hell out of there, go back to New York, and never write a word about him as long as I lived, when he suddenly weakened and let me have my lobster.

The most disconcerting interview in my 10-year career was Oscar Levant. Levant took an almost small-boy pleasure in refusing to reply to my questions or telling me anything significant about himself. When I'd ask him something pointed about his early life, his family, his career difficulties, his marriages, he'd quickly reply—with a nasty twinkle in his eye—"I spent thousands of dollars with psychoanalysts to forget all about that. Go ahead. Ask me something else. I won't answer it either."

I was doing a piece on Dick Himber, the maestro and practical joker par excellence, when we had lunch in Toots Shor's. I was hardly aware of Himber absently crumbling a piece of what seemed like red tissue paper and depositing it in the ashtray. A few seconds later I crushed a cigaret out. When the burning tip touched the paper—I later learned it was something known to the fraternity of practical jokers as flash paper — the whole table seemed to be enveloped in a tremendous burst of flame that scared me out of my wits and brought two busboys, three waiters, maitre d' Joe Harrison and Toots Shor running to our table to put out the fire.

After I had written a series on Tallulah Bankhead, I and Mrs. Zolotow visited Tallulah at her pied a terre in the Elysee, strictly a social evening. When we opened the door, Taloo leaped at me, embraced me in the most passionate embrace, told my wife how much she missed me, and kissed me fondly. This surprised me nearly as much as it shocked my wife.

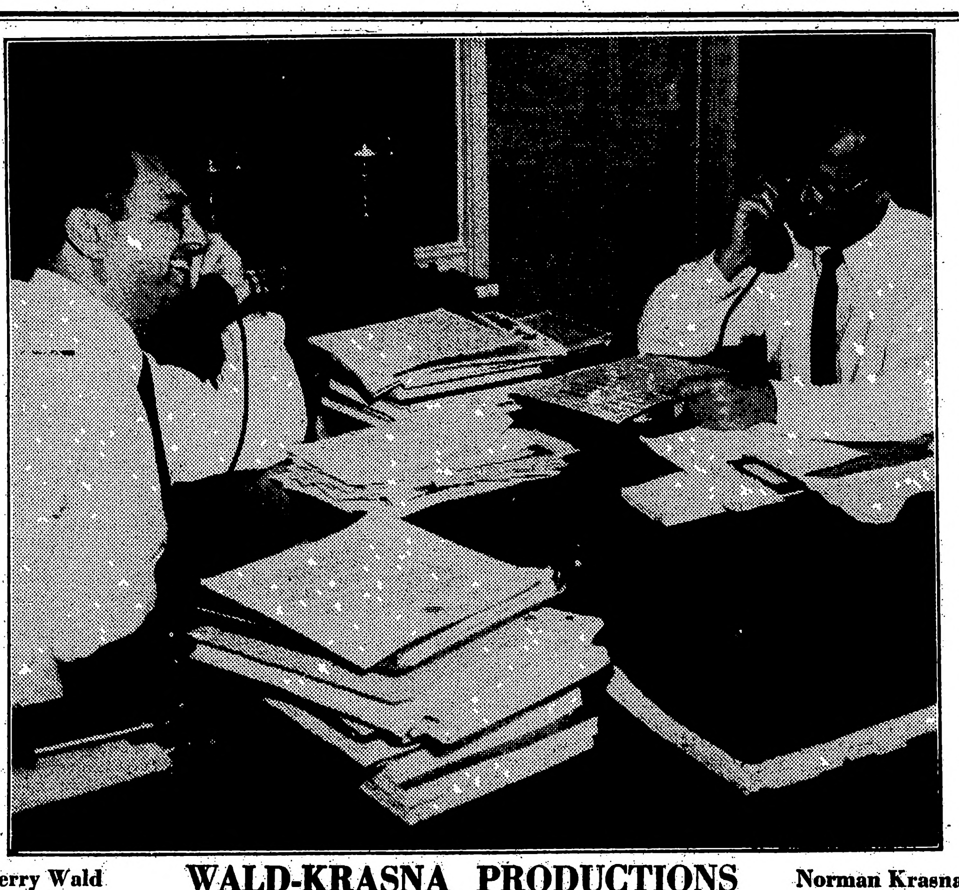
"So," she murmured sarcastically, "this is research, eh?"

I tried to convince her that Taloo is just an affectionate person and that kisses and endearing expressions are fairly usual among show people and do not mean anything serious. Taloo gave such a great performance that I doubt if I *ever* convinced her.

Latin America Shifts Made of Sales Aides

Shifts in Latin American personnel of Universal International Films, U's foreign subsidiary, have been made by Alfred E. Daff, global sales topper, and Americo Aboaf, foreign sales chief.

Cecil Marks, formerly managing director in Indonesia and more recently on special assignment in England, has been named manager in Trinidad. Robert Ferber, formerly in Trinidad, becomes rep in Venezuela. James Alexander, N.Y. rep for Central America, will assume a similar post in Uruguay with headquarters in Montevideo.



Jerry Wald **WALD-KRASNA PRODUCTIONS** **Norman Krasna**

Jerry Wald and Norman Krasna, Producing at R.K.O. Studio, In Release, Jane Wyman in the "Blue Vail"—Directed by Curtis Bernhardt; Just Completed, Barbara Stanwyck, Paul Douglas, Robert Ryan, and Marilyn Monroe in "Clash By Night"—Directed by Fritz Lang; In Production—Susan Hayward, Robert Mitchum, and Arthur Kennedy, in "Rough Company"—Being Directed by Nick Ray.

How Writers Are Born; Or From Here to Maternity

By JIM CARHARTT and NICKY WINTER

Cannes.

As far back as we can remember, scarcely a day has gone by without our receiving no requests whatsoever for our advice to other young writers. This negligence can be traced to two causes, neither of which is printable in a family newspaper. But we would be more than lax in our duty to our fellow-writers if we failed to point out to them a few of the pits they should only fall into, competition being what it is. So, here are some of the questions young writers need to have answered, together with the kind of answers that have helped us achieve a record of failure absolutely unparalleled in literary and theatrical history. The first and most important question is always:

With today's cost of living soaring, with taxes at an all-time high and mounting almost daily, with world economy in its most hopeless tangle, with even the simplest pleasures vanishing from the lives of the average citizens, do you still believe it is possible for me to earn a living as a writer?

No.

Suppose I earn money as a writer . . how will I be taxed? (b) How can I avoid paying these taxes?

(a) Writers who earn money fall into two categories, according to the Bureau of Internal Revenue. There is Ernest Hemingway, who earns a six-figure income from four-letter words. And there are all other writers who should be earning that much, so let's tax them as if they were. (b) Don't earn any money. Don't spend any money. Marry Barbara Hutton.

What about agents . are they any help to a writer? I said, what about agents . . . are they any help to a writer?

Don't rush us. We'll think of something. In our own case, at one time it took seven different agents to keep us unemployed 365 days a year. No other writing team can make that statement. But let's look the question right in the eye, which is more than the average agent does. They do serve several useful purposes. Without agents, the Bell Telephone Co. would founder, Sardi's would close its doors, and Hollywood would be given back to the Indians who would promptly start making a movie about the true life of the white man.

Does this apply to ALL agents?

To *all* agents over the age of 93, yes.

But won't I need a lawyer to draw up my contracts?

There are two kinds of writers' contracts . . . the unfavorable kind, and the kind you never get anyway. In an unfavorable contract, the most you can hope for is a clause stating that only under extreme circumstances are *you* required to pay anybody any money. Once that clause is in, your worries are over. Everything else is a matter of realizing that whatever is given to you in big print is taken away from you in small print. So, why hire a lawyer to tell you that?

How to Compete With 456,789 Tuners

I have written a musical comedy. How do I get it produced?

At last reports, there were 456,789 musical comedies making the rounds and half that many making the squares. But let's throw reason right out the window and say you've done the impossible. You've written a musical that is so great it will come within *that* much of being produced. It is so terrific, it will be given the highest accolade of all time; at auditions backers will refuse to put money in it by saying, "It ain't another 'Guys and Dolls,' sorry." This entitles you to commit hara-kiri at midnight at Sardi's. But even so, with failure almost within your grasp, there are some snares which the wise writer will avoid. For instance, let's take producers, which in itself is quite a switch. The minute you meet a prospective producer, don't look at his bankbook. The chances are that only Gerald Chapman had a greater feeling for double-entry bookkeeping, so what good will it do you anyway? No, when you meet the man your heart tells you will be *your* producer, look at his shoes. A cursory glance will tell you whether his shoestrings are strong enough to produce a show on. After that, look at his shirt. Is it tattered, worn to a nub from being constantly given off his back? Then he ain't no producer. Last of all, look at his face. Go on. Steel yourself. Look! Is it kindly, gentlemanly, the kind of face your mother hoped to find on your father? Then your show will play Vermont, Nebraska, and the upper tip of North Dakota . . . those being the only places where he isn't wanted by the law.

Now, let's look at backers. Let's say you've just finished your first audition, the Broadway term for a form of torture that, oddly enough, has escaped the Russian secret police as the ideal resistance-breaker. The composer has agreed that none of his music can compare in fineness and melodic line with "Melancholy Baby." You, as writer, have admitted that Toscanini last week was funnier than your book will ever be. Now you want to hear some favorable reactions, so you concentrate on one guy. The one who began laughing when you read, "Act One, Scene One" and didn't stop for 10 minutes after you read: " . . . and the curtain falls on the two lovers.' The one with $1.50 cigar, the $200 suit, and the tie that ine artists went blind handpainting. You want to know who *he* . . He's your producer's brother-in-law, and the bum is still yelling for the comeback of the nickel phone call. But see that other guy over there . . . the little mousey gent in the dark coat, the one you told to empty the ashtrays and keep the drinks going—you know who *he* is? He's a waiter, naturally . . . you didn't think we'd be that corny, did you?

But you still haven't told me how to get my show produced.

So change your name to Rodgers & Hammerstein.

Should I write for television, then?

The TV writer today occupies about the same position in the history hierarchy as the writer for the New York Graphic in the '20s.

Can you give me some hints about writing for TV?

First, always be your script has plenty of noise in it. Remember, every TV show has to be heard above the crunching of pretzels in saloons. Then, do not have any children in your scripts. Not only will they not be allowed in the bars, but on TV the average six-year-old girl looks like Gloria Swanson in "Sunset Boulevard." On the other hand, on TV Gloria Swanson looks like Glori Swanson, which shows that time brings all things. Finally, many people will tell you that no TV show can succeed unless it contains at least seven corpses. This is a vicious rumor started by theatre owners to get people back to the movies again. It has been clearly proved that two or three corpses disposed of in a sufficiently gruesome manner can turn more stomachs in a half an hour than twice that number that are merely shot or stabbed.

What is the future of TV as you see it?

Radio.

Then what is the future of radio?

Tallullah Bankhead, although we are quite certain that she herself would be the first to admit it.

Tribulations in Tandem

I have been asked to collaborate with another writer. Is this a good idea?

Yes. Two heads are better than one. And if you're stupid enough to collaborate with another writer, unquestionably your two heads will be better than his one. What sort of thing are you going to work on?

I thought I was supposed to be asking the questions here . . . However, we had in mind sort of a general revolt against. . . . .

Okay, okay. We get it. You want to revolt. Well, why not? For years people have been saying that writers are pretty revolting, and this is a downright lie! Writers are *not* pretty, whether they're revolting or doing anything else. But if you team up with another writer, better face one thing. You'll never get any work done. You'll spend all your time answering one question: "Say, how do you two work together, anyway?" Only writers get asked this question. People don't make side-trips to Vassar to ask the daisy-chain girls how *they* work together. Very few people have ever asked a horse how he works with his jockey, and still fewer have had occasion to ask Lee & J. J. how they work together. But you'll be asked the question so often it will come to react on you like saying "Josephine Baker" to Winchell. In fact, having people ask them this question so often may be one reason why so many writing teams are driven to the analyst's couch. (Personally, we've always had to walk there). Other woes of tandem writing get settled easily comparison. The matter of which of you gets top billing, for instance. Since writers usually come in assorted sizes, the smaller member of the team can usually be persuaded to let his name come last. Or, if you are evenly matched, a standard size, single blade fire axe always comes in handy to settle the most heated argument. Again, there may arise the question of which of you is to do the typing. (It should have been understood from the beginning that this was being addressed to the one-typewriter class of collaborators.) This question can be decided by determining which of you can spell c-a-t; or, in the case of extremely literate teams, let it be understood that whichever of you carries the typewriter to and from the hockshop, the other does the typing. In short, any question or dispute that arises between the members of a writing team can be settled, in some such intelligent manner as indicated above *except* what to say to people who ask how you work together.

We ourselves have tried many different answers to this question. There is The Reply Cryptic: "How do we work together? Ah, you may well ask." (This is fine, if you want people to think they've been asking Gabriel Heatter how he works together.) There is the Snide Retort: "We toss the typewriter up in the air and throw pencils at it." And there is the Rude Riposte: "Do we ask you how you embalm people?" (Excellent, if you happen to know lot of embalmers.) Also, we have tried replying with merely a smile, a sneer, a snarl, or by loudly grinding our teeth and allowing flecks of foam to appear at the corners of our mouths. (This last being the ideal way to get background material for a novel about the alcoholic ward.) But, all in all. . . .

Yes, well, I don't want to keep you gentlemen from your work any longer, so I'll just ask you one more question. What was the biggest day in your writing lives?

The day we learned how to write home for money.

Give Me a Crofts With My Somerset

By ALAN JACKSON

As everyone knows, every trade has a language of its own. Steel men and railroad men have an arcane lingo of their own; the jargon of aviators is unintelligible to the laity. The same is true of motion picture story departments, that weird and bewildered handful of individuals who try to funnel novels and plays into cinematic production.

Alan Jackson

I have noted a few of their words and expressions together with their meanings here, but, of course, the list is far from complete. Several story editors, however, have offered their help in compiling a definitive lexicon, and eventually it is proposed to offer it for publication to The Hollywood Quarterly for a microfilm-time capsule edition. Its value to future archeologists is self-evident: Thus (and not yet alphabetically):

Intellectual—A person who has read the original material as well as the synopsis.

Outside Reader—One who complains of insufficient pay.

Inside Reader—One who complains of insufficient salary.

Wonderful Show—A 180-minute Technicolor extravaganza.

Costly Bore—Someone else's 180-minute Technicolor extravaganza.

Big Prop (for "Property")—The story someone else bought. A story you cannot find.

Art Linkletter—Eric Linklater.

Price Ceiling—This is something you have unjustifiably "punctured" when you buy story another company wanted but not enough to meet or approximate the asking price. An excuse, e.g., a story editor will say, "We could have had it as well, but I was unwilling to puncture the price ceiling." This makes him sound like a good businessman though it doesn't give his company the property.

Crofts—An extra dividend, an increment, added value. From Appleton-Century-Crofts. Like "Young" in Farrar, Straus & Young.

Gethsemane—Story conference.

Somerset—A drink of gin and water, or "gin on the rocks." The name was established by an assistant story editor who felt that asking for gin and water tended to make him sound like a candidate for a Hogarth drawing. The name was given in honor of Mr. Maugham who, alone, could be expected to order such a drink with utmost aplomb and impeccable grace.

Christmas—The season we write this kind of thing for VARIETY.

FULL SCALE WAR

By JERRY D. LEWIS

(Writer, Jerry Devine' "This Is Your FBI")

Hollywood.

The late Damon Runyon once told a young sports writer that the best lead he ever wrote was "Yale beat Harvard today 7 to 6."

"Tell 'em what the story's about," he said, and so with that in mind—because I was the young sports writer—this piece for VARIETY'S anniversary issue is about my wife, her family, our new baby, and a serious problem of mine.

Let's take my wife first. Her name is Louise. Shortly before she was born, her mother suffered a bad accident. She was scared by a Mr. Fairbanks. Not Douglas Fairbanks, but Sam or Morris Fairbanks—whatever the first name was of the man who had the scale business.

Since my mother-in-law was scared, it had its effect on my wife—an effect which takes the form of a hatred for calories. Now if this old phobia had struck only Louise, it wouldn't be so bad, but it spread to her whole family. Not just to her immediate family, but to her entire family.

I don't want to sound like she has such a big family that they sometimes overwhelm a non-voting member, but—well, let me put it this way. She's got relatives i places Rand & McNally barely suspects.

In fact, if Eisenhower had all of them in uniform, Europe would be safe—from everything but her family.

The worst part is they all show plus-four revulsion at the faintest sign of a calory. At the mere sight of a dish of icecream, they positively quiver like so many struck gongs.

Their idea of a picnic is to break open a box of Ry-Krisp, a jar of Blackstrap molasses, and sing "Onward, Gayelord Hauser."

In Comes the Heavy

On the other hand, I'm naturally heavy. (I don't eat any more than the average person, if the average person is Happy Felton or Jack E. Leonard.)

This sometimes leads to subtle allusions being made by Louise. Like when she was having this new baby, she got up from the breakfast table one day and said:

"I'm going downtown for some maternity clothes today. Want me to pick any up for you?"

I laugh at things like that, because as long as they're subtle cracks I can appreciate them.

What I don't like are the little sneaky cracks some women make in a spot like that. The wife of a friend of mine, for instance. Let's be fair. He is getting a little heavy. (I'm currently on a diet, so I notice those things.) Even so, I didn't think his wife should have said when they started toward the car:

"Honey (when they say that, look out!), I'll drive if you think you'll have trouble getting behind the wheel."

Nice Weight for a Baby

Up to now, the weight business has never really posed a serious problem. However, one has reared its head, and I humbly request VARIETY readers to drop me a line and get me out.

You see, Louise had a baby boy in October. That was okay except for one thing. I had expressly told her I would drive her to the hospital if she had the baby between 9 a.m. and midnight. Otherwise, she was to call a hack. I felt this was fair, since it gave her 15 of the 24 hours. That meant she was getting 15 to nine odds on a positively even-money proposition, and all I know is if you keep beating the price that way, you got to wind up rich.

Well, sir, there I was being comfortable about 11 one night when she nudged me and asked me to drive her to the hospital. Of course, she didn't have the baby until after midnight, but she had put in the request before, I had to take her.

Little things like that can drive you crazy. You just have to learn when to put your foot down.

But she did have the baby, and now I've got the problem, which is this:

I called about two dozen people after the event, and each of them asked the same question the minute they heard the news. "How much did he weigh?"

You see—this weight business has spread to our friends, too.

In any event, I reported to each of them that the baby's poundage was six eight. Without exception they all answered: "Six eight, eh? Nice weight for a baby."

They came and looked at Richard Neal, stepped back a pace, tilted their heads and clucked: "Looks fine. I told you six eight was a fine weight for a baby."

Now my problem is that when I made that first report to them I was wrong. I don't know how it happened, or who gave me the bum steer, but it so happens the baby actually weighed six ten. Please, dear readers, let me know:

Should I call everybody agai , and straighten them out, or isn't six ten as nice a weight for a baby?

Positively no collect wires accepted.

Houdini and the Hereafter

Harry Houdini, the great escape artist, was a great trickster, an excellent showman, but abhorred phoneys. He never professed any supernatural powers for his amazing tricks.

Sir Arthur Conan Doyle once invited Houdi i to Atlantic City to attend a private seance to be given by Lady Doyle. Both were great believers in and exponents of communications with the dead. Without going into all the details, Lady Doyle went into a semi-trance and wrote for one and one-half hours a "message" to Houdini from his mother, whom he loved very much, and who, incidentally, made wonderful apples pies. After she had finished and handed the message to Houdini, the latter remarked "how wonderful Heaven must be, because my mother—when she died—couldn't speak a word of English—only Hebrew." He added that Heaven wasn't 100% in other respects also. "It was just a little off," he said, "because today happens to be my birthday, and my mother always gave me a white carnation ever since I was five years old." He couldn't understand why she never mentioned his birthday in this long message.

"Goodbye, Lady Doyle. Goodbye, Sir Conan"—and that was the end of the seance.

—*John F. Royal.*

Chas. Skouras Sees a Big Theatre TV In the Future of the Picture Business

By CHARLES P. SKOURAS
(President, National Theatres Amus. Co.)

Los Angeles.

1952 will be a year of decision for the motion picture industry.

The alertness and aggressiveness with which both exhibitors and producers prepare to meet the competition of its young and growing rival—television—will determine their business future and fate.

The situation calls for strong, drastic action. Politicians have found the public won't vote against Santa Claus and the public won't vote against television—unless movies offer better entertainment in better theatres.

In my opinion the industry to survive must undertake a four-point program.

1. Theatres must prepare for theatre television.

2. Exhibitors must rehabilitate, modernize, and refurnish their theatres to make them more attractive, comfortable, and convenient.

3. Production must concentrate, more than ever before, on showmanship entertainment, whether it be in big special production or in smaller, unusual, off-beat stories.

4. The industry must cease its warring, and present a united front in both intra-industry relations and its public relations to win new friends and lure back the old ones from television.

The keystone of our future, I believe, lies in exhibitors developing theatre television in color. It offers the same opportunity to revive our business that the advent of sound did 25 years ago. Through theatre television we can once again become showmen—providing wonderful timely entertainment of a quality no home television can equal. It may be top sporting events, opera, Broadway shows, or specially created musical productions that we will build and create in special studios. Such entertainment, presented in conjunction with a news, cartoon, and a top picture will prove a magnet that will draw the public from their home television to our boxoffices.

It will be essential that our theatres match in comfort, warmth and convenience the entertainment we are offering on our screens. That means ample parking, wider spaced seats, more luxurious seats, plus perfect sound and projection so the public will find something in a theatre they can't have on their home set.

New Types of Theatres

The answer may lie in a new type of theatre. It may mean more drive-ins. We may find new policies essential for our theatres, such as reserved seat shows, one show only at night; but whatever it is the exhibitor must be flexible and ready for change to meet the public's taste.

As the exhibitor must be alert, so must the producer keep himself abreast of public demand. Today an ordinary picture means nothing in our theatres, particularly on week nights. It takes an extraordinary picture to do business. By that I don't mean it has to be an extraordinarily costly picture. While big pictures like "David and Bathsheba," "An American In Paris," "Show Boat" and "Street Car Named Desire" are packing them in, so have relatively inexpensive showmanship pictures like "The Frogmen," "Steel Helmet" and "FBI Girl" shown boxoffice power.

That's one reason I don't think studios should concentrate only on the colossal pictures. They should make smaller pictures that may develop into hits and at the same time develop new stars and new writers. What the exhibitor needs is an even flow of pictures from the studios so that momentum and the moviegoing habit can be maintained.

It's wishful thinking for a producer to think he can make only 12 big ones and have them all big at the boxoffice. The law of averages is against him. At the same time some of his small pictures may become sleepers and help carry the studio overhead.

Above all, our business needs a moratorium on dissension, wrangling and litigation. If we could stop being lawyers and start becoming showmen, we'd all find ourselves in show business. Let's not let turmoil continue until we are faced with extinction. When our survival depends on harmony, those who are encouraging and inciting the constant agitation must cease or perish.

Arbitration would help bring order out of the present chaos. But it must be an effective system of arbitration—not one dominated by the distributor.

Such a program should be shaped up in 1952. It may not become finalized for several years, but we must start. Television has seemingly made inroads in our business. In the California area, where television flourishes, our business is off about 15%, while in Colorado, where television does not exist, our theatres are ahead of last year.

In certain defense areas the theatre business is booming. It's possible the defense program will finally reach all parts of the country so that we'll have a temporary plenty of spending money and an upsurge in theatre attendance. I look for it.

But we shouldn't be fooled by such a respite. Television in the years to come will send its tentacles into the time of every citizen of the country. We who have developed the film industry to the important position it now holds in the entertainment habits of the country must compete against it with every resource at our command.

We have the opportunity. If we don't take advantage of it, I think 50% of the theatres of the country will close; and if the other 50% don't move fast, a large part of them may also disappear.

Voice From the Stix

By JEFF JEFFERIS

Piedmont, Mo.

I believe that the industry could do much better with fewer pictures, but it does not seem reasonable to assume that the industry is capable of turning out only the super-colossals. There is many a production that has been slated under the super-colossal category, which just did not jell for some reason or other. Artistically, some are fine, but the boxoffice is another story.

If extended runs are Hollywood's thinking for the future, then the smaller companies such as Monogram, Republic and Columbia are going to have a field day. The smaller situations are not too happy about waiting until extended runs are all finished at advanced prices, and even then not getting the picture until a year later. After all, many have found that the bread-and-butter pictures are not the super-colossals, but the product from the smaller companies.

Theatres of the future will cater more and more to the comfort of the patrons. Interior lighting will be greatly improved, and the decorations subdued and restful, instead of glamorous as in the past. I would not be surprised to see many of the city theatres following the plan of the smaller towns in presenting a show and a half each night, starting at 7:30 or 8 p.m. instead of operating continuously as they do at present.

Regarding intra-trade "unity" as a possibility, at the risk of appearing to be a skeptic, I am afraid that is wishful thinking. But I am willing to go along with any idea that will further same. I am certainly not in favor of litigation. I believe that arbitration, as discussed by Allied, is entirely possible and workable.

The writer can speak only for the boxoffice possibilities in the smaller towns, as that is his field. Frankly, I am not too worried about the grosses for the coming year, and we are planning large remodeling and improvements of our theatre.

I am heartily in favor of the complete organization of COMPO. "Movietime U.S.A." has had many errors, mistakes and disappointments, but the idea is basically sound, and I would like to see it really tried out. The problems that now seem so big will be only memories in a short time.

GEORGE SIDNEY

One of Hollywood's outstanding directors, just completed directing "SCARAMOUCHE" for METRO-GOLDWYN-MAYER where he is under contract.
Sidney's recent pictures include "SHOWBOAT" and "ANNIE GET YOUR GUN."

Favors Return to That Publix Theatre 'Service'

By JOHN J. FITZGIBBONS
(Pres., Famous Players-Canadian Corp.)

Toronto.

The circus ringmaster has always intrigued me because he never stops selling his show. Even after the patrons have bought their tickets and have entered the big top the ringmaster still *sells* his show! Every act is given the same buildup it was given by the advance man's publicity. I feel that we, of the motion picture exhibition field, have, unlike the circus ringmaster, neglected to sell our shows after the patrons have bought their tickets.

John J. Fitzgibbons

The modern motion picture theatre has *service* to sell. Patrons should be made to feel at home in an atmosphere where everything is done for his comfort and convenience.

The major airline companies have been quick to realize the importance of *service* to the public. Their advertising has been intriguing and the service of their personnel has lived up to their advertising. We could study, with profit, the methods of these companies.

For many years I was a part of the Publix organization. Publix laid strong emphasis upon service to the patrons of their theatres. Eventually it became fashionable to ridicule the type of service the management of our theatres in those days insisted upon. Perhaps at one stage Publix and its imitators reached a point where they over-emphasized service but I believe that the public really appreciated the type of attention our employees were trained to give them.

Gradually the Publix type of service disappeared from motion picture theatres. The war years finally killed off any attempts to give the public the attention to which I believe it was entitled. Theatres were unable to attract the right type of personnel and service didn't seem to matter much in the war years.

Now, I think, it is time to again thumb through the old service manuals and bring some of the service features up to date for our theatres.

We, in Famous Players, have just concluded a series of meetings across Canada and we have tried to impress upon our managers the importance of concentrating upon the development of manpower in our theatres.

Every patron who enters our theatres is entitled to be treated like a king. When he buys a ticket and crosses our threshold he should enter into a world that is luxurious and safe and where everything humanly possible is done to ensure his comfort and relaxation.

No Sourpusses Tolerated

One sourpuss in the boxoffice, one unpleasant doorman, or one inattentive usher can go a long way toward destroying that happy anticipation of our program our advertising has created.

Foremost, of course, is the type of attractions we are offering in our theatres. Hollywood is giving us those attractions and they seem to be getting better as the months go by. We are spending many hundred of thousands of dollars improving our theatre properties for the complete comfort of our patrons, but the attitude of the employees in our theatres is still among the most important factors in the success of our theatre operation.

On our circuit we have initiated a suggestion box idea in which we offer monthly cash rewards to employees of our theatres who offer the best suggestions for the improvement of our service to the public. Many valuable ideas have poured in—often from the most unexpected sources.

Incentives

Another plan to stimulate the interest of our employees in their jobs and our theatres is the "Staff Week" program. Under thi plan the employees appoint their fellow-employees to various jobs. A projectionist or a doorman may be manager for the week, a candy girl chief usher, a porter assistant manager and so on. We have set up fair quotas and all earnings over the quotas are to be shared by the employees. In each situation the manager is supposed to act in an advisory capacity but in a number of theatres where "Staff Week" has been tried out the manager has volunteered to act as doorman or in some other active capacity.

We have been amazed at the results in the situations where we have experimented with "Staff Weeks." The staff has gone out and secured cooperative advertising, newspaper editors have been intrigued by the idea and have given the staff stories and pictorial layouts and many fine and workable ideas for the improvement of our service have been introduced. We have seen to it that our employees have been given top pictures to sell and their advertising and exploitation ideas have been a revelation.

Everyone likes to see his picture in the local newspaper. In situations where we have tested the "Staff Week" idea the staff members who have been elected to key positions have been photographed and stories about their new assignments have been written. The publication of such pictures and stories has not only helped th theatres but has given our employees a new sense of importance.

Attractive theatres and topflight pictures are our most important consideration, but we feel that we are on the right track in encouraging our service staffs to take an interest in our patrons. Our intensive merchandising efforts which bring patrons to our theatres are, to a large extent, dissipated if our service staffs fail to give the public the type of service to which they are entitled.

Heads Foreign Critics Circle

Foreign Language Press Film Critics Circle, New York group, has named Wladslaw Borzecki, film editor of the Polish Morning World, as its prexy for 1952.

'Let's Get Inside-Industry Rows Away From The Courthouse'

Allied's Board Topper Endorses Action by All in Formulating System of Arbitrating Exhib-Distrib Conflicts on Rentals, Trade Practices; Sees Absence of 'Dynamic Leadership' as Possessed by Late S. R. Kent

By ABRAM F. MYERS

Washington.

Two tax campaigns conducted on a national basis showed convincingly that the great majority of industry members are men of good will, ready and willing to serve the common cause. But a far more convincing demonstration of this was the manner in which the industry rallied around Bob O'Donnell in his gallant leadership of the "Movietime" campaign.

Abram F. Myers

With these gratifying experiences behind us, it seems to me the time has come to project our experiments into the field of trade practices where conflicts of interest do exist. These very conflicts, and tensions created thereby, are such that it would be impracticable and probably unlawful to attempt to eliminate them by "unity."

As a necessary first step we must devise a method whereby distributors and exhibitors, through their duly chosen representatives, can discuss and legally adjust their differences. The Supreme Court, it seems to me, has left the road open to accomplish this in a perfectly lawful manner. In the course of his opinion Justice Douglas, speaking of arbitration, pointed out that "the District Court has the power to authorize the maintenance of such a system by those parties who consent and to provide the rules and procedure under which it is to operate." An arbitration system worked out between the distributors and exhibitors, agreed to by the Department of Justice and submitted to and approved by the Court as an amendment to the decree in the Paramount Case, would be legally unassailable.

It should be noted that the Supreme Court placed no limitation on the scope of the arbitration which the District Court, with the consent of the parties, might incorporate in the decree. The desirability of such a system, from the standpoint of the Court, is that it would tend to relieve the Court of the many applications for the interpretation, enforcement and amendment of the decree which otherwise are certain to be made.

In the light of the foregoing, the comprehensive arbitration system approved by the exhibitors in attendance at Allied's 1951 National Convention is entirely consistent with the Court's own proposal and, at most, only a reasonable extension thereof.

Categories of Disputes

Let us consider the disputes which the convention resolution lists as appropriate for arbitration. First comes disputes over "clearance and prints." Surely, no one at this late date will question the propriety of arbitrating clearance disputes. Clearance arbitrations were the only satisfactory proceedings under the consent decree system. I participated in some of those cases and speak from experience. Coupling clearance and prints is entirely logical in view of changes in distribution methods. Prints now are made available to or are withheld from theatres without regard to former practices or contract rights.

The next item is "competitive bidding," and for purposes of the present discussion I will couple it with "runs," although the latter is listed as a separate item. The distributors' only proffered excuse for persisting in competitive bidding after the Supreme Court discredited it as a practice and struck it from the decree is that it is the only method whereby pictures can be sold in competitive situations without risking lawsuits.

Conflicts over run, real or imaginary, provide the claimed justification for bidding. Once it is determined which theatre is entitled to the run, the need for bidding disappears. There was a provision in the consent decree for arbitrating runs, but it was so circumscribed by restrictions and limitations as to be useless. Nevertheless, the consent decree affords a precedent for arbitrating runs. Herein lies our last best hope for ridding the business of its most detested practice.

Assuming that an acceptable plan for arbitrating runs can be devised, an exhibitor staggering under competitive bidding, if so minded, could institute an arbitration seeking pictures on the desired run. Other affected exhibitors could intervene in the case for the protection of their interests. The arbitrators could determine which of the contending exhibitors was entitled to the run, or they might conclude that in fairness the product should be divided among them on an equitable basis. In either event all parties, distributors and exhibitors alike, would be relieved of their joint headache and the distributors would be able to proceed, relieved of the overhanging dread of another lawsuit.

That Ole Debbil—'Rentals'

The third and most controversial item is "film rentals."

The No. 1 problem of most exhibitors today is to buy films at prices which will enable them to meet their overhead and operating expenses and yield a reasonable profit. By far the greater part of the tension and dissension within the industry is attributable to the belief among exhibitors that during the current boxoffice recession the film companies have sought to maintain their own profits by ruthlessly raising film rentals.

As a test of the good faith of the evangels of "unity," Allied poses this question: When an exhibitor and a distributor reach a stalemate in their dealings with each other what is wrong about submitting the problem to the determination of men with fresh, unbiased minds and a background of industry experience?

'Forcing'

The next two items, "forcing of pictures" and "illegal setting of admission prices," relate to acts which, if committed, would constitute violations of the decree. So far as these practices are concerned, the arbitration system, in the language of the Supreme Court, would be "an auxiliary enforcement procedure." When invoked by an exhibitor it would, we hope, lead to a speedy determination of his rights. Lacking such arbitration he would have, first, to persuade the Department of Justice that the contempt was of such a nature to warrant reporting it to the Court; and, second, the Department would have to convince the Court that punishment was in order. The arbitration procedure would afford the distributor practical insurance against a citation for contempt.

President Rembusch has appointed an able committee to put these proposals in proper form for submission to the film companies. Indignation has been expressed in some quarters that Allied is doing this preliminary work by itself and not in collaboration with other industry elements. Allied is following this course because it feels that the work can be done best by a small group of men who have been working in close harmony for many years and understand and trust each other. When they have completed their work and submitted it to the distributors, and the preliminary conferences indicate that the distributors' minds are open to the proposals, then it will be time enough to plan for wider participation in the discussions.

Allied is not so vain as to suppose that a part or even a majority of the exhibitors could impose their will in a matter of such magnitude and importance on others. At some stage everyone will have the opportunity to advance their own proposals and urge their adoption.

It is a great pity that the distributors have not developed a dynamic leadership to carry on in the tradition of the late Sidney R. Kent. How he would have grasped the present golden opportunity to lead them out of the wilderness! But as we all know, the opportunity often makes the man. Certainly there is ample experience and ability in their ranks to supply such leadership if only the right man can be induced to step forward.

In any case 1952 promises to be a great year in the annals of the industry. Whether the industry emerges triumphant from difficulties, or bogs down deeper, will depend upon the faith, the wisdom, the good will and the exertions of its members, from top to bottom, during the next 12 months.

Today's 10 Commandments

By A. J. BALABAN

Invitation by the editor to "write a piece" for the "Bible of Show Business" inspires amusing thoughts of the quandary probably faced by those ancient sages contemplating a contributory "piece" to those more widely known Bibles, the Old and New Testaments, the Koran or Books of Confucius.

Moses reported back to his printers with approximately less than 500 words, which, as the 10 Commandments, have endured as competent advice and guideposts to human progress. VARIETY wants (probably with 'yoks' and 'boffs') some 1,500 words. This vividly indicates the extent of present-day inflation as against 5,000 years ago.

With confronting floods of theatres of World War III, inflation, high taxes, corruption and human apathy, any enterprising Oracle might well advise clients to speed forthwith to their nearest architect. A good new set of plans for another Ark, complete with popcorn and TV, might not be a bad hedge for timid folks, if building materials and labor costs are still surmountable.

Whether or not there is rising flood-water in the stockmarket, or cyclonic inflation blowing against the profit-and-loss sheets, or skyrocketing taxes, our experience and history teaches that it has ever been thus. There has always been some Hell to pay, and probably always will be.

We'll get used to using bigger numerals, that's all. Sixty miles an hour in 1911 has become 600 stratosphere miles in 1951. But still only from Here to There. There's no need to run, even if there were a place to hide.

Smart young folks, spurred by ambition, aided by new techniques and modes, will keep this earth from becoming too dull. The temptation to advise, to pontificate, or do a bit of off-hand curbstone Oracle-ing, is always stronger as the bald-spot spreads. So, with no intention of entering into competition with Moses and The 10 Commandments, or attempting to improve upon them, in view of what are the facts of recent battlefield horrors and immediate-future atomic possibilities, nevertheless I yield and reply, as when asked recently for a present-day success formula for boxoffices. Anyone can make up their own list, but I like these:

1. *Don't permit audience boredom.*
2. *We're, amusement industry. So, amuse! Keep it clean! Inspiring! Swift! Colorful! Imaginative! Human!*
3. *Give more than the money's worth.*
4. *Treat customers like royalty.*
5. *It pays to advertise truthfully and smartly.*
6. *Keep your accountant and lawyer at hand.*
7. *Be sure real talent holds every job.*
8. *Enthusiasm is amusement's lifeblood.*
9. *Enjoyment, not sorrow, is our merchandise.*
10. *Accentuate the positive.*

Encouragement of writers and "idea" men and women, creating entertainment encompassing the foregoing is vitally needed, now, more than ever before. We must never forget "the play is the thing," which means that someone must first get it all down on manuscript before actors, directors, musicians, labor, management or investors may banquet. We've ignored and starved creative minds, or permitted them to go too far afield on strange, unwanted missions. Our mission is to bring happiness to the people. The people will do the rest. We need more basic talents. Let us find, encourage and develop talented, creative newcomers in all related fields of our industry. It is a lack of these that is a more dangerous threat than anything else that can happen.

What *Does* The Public Want!

Basic Ingredients Ofttimes Don't Add Up to a Boxoffice Payoff

By WILLIAM GOETZ

(Production V.P., Universal-International)

Of all the problems that plague a producer, the most nagging is one involving the public. Unlike others, this one is always with us—a spectre that haunts us in lush times or lean, at story conferences, budget meetings, informal discussions and during the long reaches of the night when insomnia takes hold.

Ill Goetz

The problem, though posed in many forms, is most often put as a brief and fervid question. "What does the public want?" For best effect, read it with the emphasis in the second word but expressed laconically or forcefully it is almost guaranteed to provoke positive and instantaneous frenzy at any gathering of film makers.

A quick fortune awaits anyone who can come up with any kind of an answer to this one. A lot of people have tried, professionals and amateurs alike. Professional pollsters have taken a fling at it, and so have plain and fancy researchers by the hundreds. Analysts, soothsayers, public relations experts and even producers' wives who claim to read tea leaves, have toyed with it to no avail. They have cost Hollywood enough to finance any number of epics but the Sphinx is still silent.

Oddly enough, we know the basic ingredients that the public wants in its movies. Everyone is in on this act, including our critics and our friends. Once you get your picture finished and show it, everyone is ready to tell you what's good about it and what's bad. The professional critics may love it but it may still register in the "error" column with the public. Or it may be damned and denounced by those who are supposed to know up from down in regard to pictures but the public may latch on to it like a kid to a toy train.

On some things, everyone agrees. Entertainment is one. It's a loose term and loosely used but we know that unless a film entertains, it's going nowhere at all. Under the general heading of entertainment are a good many other of the ingredients that supposedly guarantee public acceptance. There is pace and direction, story and characterization, artistic and production values, star power and a myriad of other things besides. These are all taken for granted.

From there we move into the field of plus values and every producer is forever searching for them. On our own lot, for instance, we have just completed "Red Ball Express." We believe there is a plus factor here because this movie deals with a phase of the war in Europe hitherto untouched by films. Directly and indirectly, hundreds of thousands of our boys were engaged in getting supplies up front and for them this picture should have special appeal.

The same is true of "Bronco Buster," which deals with rodeos. To our surprise, we discovered when the subject came up, that rodeos today rank as one of the largest spectator sports in the nation. That should be reflected at the boxoffice as should the fact that "Steel Town" is the first full-length Technicolor film to give the public a closeup of a great steel mill in operation. There are, we also discovered, more than a million people directly engaged in steel production.

It's in blending these known ingredients, however, that something happens. All the things that have gone into the finished product have been carefully weighed, considered and evaluated. Individually, the elements are there but the picture as a whole creates no more than a ripple as far as the public is concerned.

It happens too often for comfort. Just when you convince yourself that the time is not propitious for a war picture someone makes a war picture, the public jams the boxoffice and the picture makes Fort Knox tremble in fear of sharing its quarters with new tenants.

And then there is the matter of geography. Why should a movie prove a thundering success in Boston and flop dismally in Philadelphia? Why should New York blow its top over some picture and Dallas give it the back of its hand? Swashbuckling adventure stories seem to be coming back into favor but what changed the public's mind? You couldn't give them away not so long ago.

I suspect that this particular enigma will never be solved. Maybe it's better this way. Otherwise, everyone would be producing pictures and the competition would be even tougher than it is now.

Cheers for Movietime, Exit of 'Shot-Gun' Operations, 'Nervous' A's—O'Donnell

By ROBERT J. O'DONNELL
(Executive V. P., Interstate Theatres)

Dallas.

In reference to COMPO and and Movietime USA you can easily excuse me as being biased, as I feel that its importance to all branches of the industry is one of the outstanding obligations of all branches. As the National Campaign Director for Movietime USA, I am delighted with what was accomplished.

Bob O'Donnell

Sure Movietime had "bugs" but only recently I received the most glowing telegram from L. C. Montgomery, chairman of the Movietime in Dixie tour which ended Dec. 8, and was one of those which was organized to take up the slack occasioned by our failure to get enough people on the original tour. There were 17 personalities involved in the Dixie tour, covering Louisiana and Mississippi, and from every indication, the very lack of pressure leads me to believe that staggered tours are the answer to one of our greatest problems, instead of trying to do it all in one week nationwide.

Certainly the Movietime in Dixie tour got into the grassroots and I have since had an opportunity to talk to Robert Fellows, a former Paramount producer, and to get his reaction is really most exciting.

We are very optimistic in Texas as to the boxoffice prospects in 1952. As you know, our 1951 grosses have been comparable with 1950, although our attendance is about 3% off.

Texas, from a commercial standpoint, is in excellent position and is enjoying a great deal of the same war activities in towns like San Antonio which we saw during the second World War.

Arbitration

I personally believe that arbitration versus litigation is the most important single item confronting exhibition. If a solution can be found to the constant threat of law suits with arbitration, there is no one thing that would go so far to release the chaos that exists in our industry today. I am giving you this opinion, despite the fact that there is only one law suit in existence here in Texas; it was filed in 1947 and has not come to trial yet. So this opinion is not one from a territory that is harassed with a multitude of law suits, but I do believe that arbitration can be the salvation of exhibition.

My recent tour of 32 exchange cities leads me to go on record that unity is a real possibility. We must find a solution to eliminate the individual personal conflicts, and I absolutely believe that no one in our industry really believes that divested interests have have any God-given rights that would militate against unity.

We here in Texas do believe that the orthodox or closed theatres of the future should necessarily differ physically from the present. We do believe that we must be alert to the possibility of large screen television but, again, it will be next September before the coaxial cable enters our territory.

We have recently given considerable thought to the type of operation we are running and, frankly, have found no solution that would materially change it. The most drastic change we made was in late 1950 wherein all of our "A" theatres increased matinee prices to night prices and, generally speaking, we have one price all over theatres from opening at noon to closing at midnight. This has been accepted beautifully but, of course, you must take into consideration that our top price is 60c, including tax.

I am of the opinion that the fly-by-night, carelessly operated drive-in theatre has no future, other than its nuisance value.

But we do believe that the fine and beautifully operated drivein, such as our new Oleander in Galveston, which cost almost $400,000 and is beautifully landscaped, will have a very important place in the future of motion picture operation.

Must point out that we are a single-feature territory, and with that policy we are not plagued with the number of shows problem, or the starting-time problem, as we do schedule our feature attractions so that they are shown at convenient hours to our patrons. This must be a heck of a problem in double-feature territory.

TV's Exciting Potentials

Future of exhibition versus television is an exciting one. We have proven here in Texas that television, up to the time we could afford to buy television time, was a splendid theatre stimulant. We realize that television is a tremendous competitor and early last spring, all over Texas, independent theatres, and ourselves, really started Movietime In Texas with the thought of putting our theatres physically beyond criticism in order to successfully be able to combat the competition of television. We have recommended either the elimination of screen advertising or a maximum of one ad, and none in the top A theatres. We came to this decision after witnessing the very obnoxious repetitious advertising on the television shows.

We pioneered in TV advertising but when the cost got up to $70 per minute it priced us out of that sort of ballyhoo.

Unquestionably, whether television is the cause or not, our patrons are becoming more critical in their choice, and we do believe it means the elimination of fringe theatres, particularly the shotgun, converted store-type which primarily exhibited westerns and action pictures.

But it is my personal opinion that the deluge of fine outstanding super-colossals in westerns which all studios have been producing have made, by comparison, the former shotgun type of modest budget western unattractive. Also, the great promise of these types of attractions on television today makes them unattractive in the fringe type of theatre. So, I must agree there will be an elimination of a great many rather unattractive theatres, but do not believe there will be a lessening of the finer type of theatres.

The one disturbing thought that has been advanced, and again referring to the fact that we are a single-feature territory, we do not feel the impact of a dwarfed production schedule in the same relative manner as the double-feature territories. But no matter how hard they try, some of the finest budgeted pictures produced with great thought and care, still find their way into the lowest "nervous" A or B+ brackets. We, frankly, need all of the A pictures which are being made and can stand plenty more. It is the secondary pictures which are the exhibitors' headaches, as well as the producers', but we must keep operating 52 weeks a year, and I agree that it is wishful thinking that Hollywood could produce only super-colossals.

Death of Max Kravetz Seen Delaying $600,000 Suit Vs. UA Principals

Hollywood.

Death of Max M. Kravetz here last week likely will result in some delay in the $600,000 breach-of contract suit which he had brought against various of the principals of United Artists. Kravetz, who was 58, and in ill health for some time, died in Hollywood last Tuesday (25).

Immediate indication is that the action will be pursued by his estate, through Kravetz' N. Y. attorneys. He had claimed to have an option to purchase the UA stock held by Mary Pickford and Charles Chaplin, but this became of no value when the two co-owners entered their management and stock deal with Arthur B. Krim and his associates. Depositions by some of the defendants already have been taken in N. Y.

Kravetz was the key figure in setting up the deal by which Paul V. McNutt took over UA management last year. When McNutt and Frank McNamee, who was installed as president, bowed out they relinquished stock option rights. Kravetz, who became UA's corporate secretary, thereupon claimed that he was entitled to the options in that he was a partner with McNutt and McNamee.

Kravetz previously had been real estate manager for Fox-West Coast Theatres and operated houses in Wyoming.

Scallion 'Oscars' for Industry Knockers

By ARTHUR L. MAYER
(Executive V. P., COMPO)

In this era of awards of prizes, when kudos is bestowed lavishly in all fields of endeavor, it seems odd that no prize is offered for outstanding achievements in what is easily the fiercest and most widespread of competitions. I refer, of course, to the rivalry that exists among motion picture people to see who can inflict the most damage on their own business by means of public statements or interviews.

Arthur L. Mayer

I strongly urge that the Motion Picture Academy take steps to correct this situation. Certainly this industry should give some recognition to those who cry it down, for their public lamentations are attaining the stature of artistry.

No doubt everybody will have his favorite candidates. Let me, however, mention three nominees, whose claims I do not think should be overlooked. The first is an eminently successful writer-producer who recently was quoted by his home town paper as prophesying that 75% of the movie theatres will be closed within five years. Since he probably knows no more about movie theatres than I do about writing and producing pictures, it is obvious that in making this statement he reached heights of recklessness and irresponsibility that few have attained.

My second nominee is another producer—even more eminent—who accompanied his departure from one of Hollywood's leading studios with the intimation that the pictures Hollywood is now producing are unworthy of the American public.

To avoid accusation of partiality, at least one award should be presented to some of the exhibitors, who in a laudable effort to reduce film rentals, have yelled so loudly and frequently about how bad pictures are that their patrons have heard and believed them.

Between these various lads, of course, it's a tossup; one forecasts the industry's early doom, the others do their best to make the first one's prophecy come true. But all are in there pitching, make no mistake. The least they should get is an E for effort.

There are, of course, many people in the business who decry this sort of thing, maintaining that if one must rush into print he might direct his remarks in a more constructive and helpful direction. True, these are only those unprogressive fuddy-duddies who cling to the oldfashioned notion about the folly of fouling one's nest. But there's a lot to be said for their point of view.

What's more, I'm going to say it.

Still 60,000,000 Fans a Week

Firstly, 60,000,000 Americans are still going to the movies every week. Since these people pay cash to get into picture theatres, the pictures they see must be giving them some satisfaction. Reasons for that satisfaction are not hard to discover. Not only have there been pictures appealing to the man in the street and the woman in the home like the Ma and Pa Kettle series and "At War With the Army," but for those of a little higher hairline there have been "A Place in the Sun," "Streetcar Named Desire" and others of high standards.

Moreover, these 60,000,000 people are going to more theatres than ever before existed in this country—more than 23,000 at the last count. Some of these are driveins, that new type of theatre which has been established for those who are hungry for entertainment but cannot endure the discomforts of downtown parking or the search for baby-sitters. But all of them are maintained by men who have grown up in this business and, presumably, know what they are doing.

Just making itself visible over the horizon is a new development that will add new lustre to the movie theatre. This, of course, is theatre-television. Now, for a few theatres, it brings prizefights and other sports events. In the not too distant future, however, it will be drawing crowds to every movie theatre with large-screen TV pickups of such current attractions as "The King and I," while they are still playing on Broadway, the Metropolitan Opera, the New York Philharmonic, big news stories while they are happening, a vast variety of attractions which neither standard motion pictures nor home television can supply. Then watch our business expand.

COMPO's Good Job

And, of course, there is COMPO, if you will pardon the plug. Here is something anybody in the business can shout about, and the more they shout the better off the industry will be. For in COMPO this strife-torn business has at last achieved a formula for unity more far-reaching than any accomplished by any other industry. What other industry in the world can boast that it has combined in one organization every branch of its activity, from producer to retailer to labor unionist? The Council of Motion Picture Organizations has done that, and the fruits of this experiment are already manifest.

Under the sponsorship of COMPO—and it has been in existence only a year—the industry has held its first Round Table at which exhibitors and producers could confront one another and discuss their mutual problems. Under the sponsorship of COMPO there has been inaugurated the Movietime U.S.A. celebration of the movie theatre's golden anniversary, celebration that not only has resulted in a swift improvement of newspapers' attitude toward our business, but also took actors, writers, directors and producers into the grassroots of America, to the immeasurable benefit both of the grassroots and themselves.

Maybe, on further thought, we should not give an Oscar to the crepe hangers, but rather to the industry's boosters — men like Ronald Reagan and George Murphy of Hollywood, Ned Depinet of New York, Bob O'Donnell of Texas, Spyros Skouras of here, there and everywhere. These men do not think their position of eminence in this industry entitles them to disparage it. On the contrary, they persistently emphasize its triumphs of the past and its capacity to meet its problems of the future.

JACK SHAINDLIN
SEASON'S GREETINGS TO ALL MY FRIENDS

There Are No 'Seasons' for Good Pix; Theatres Like Dept. Stores Must Do Business 365 Days a Year

By **EDWARD L. HYMAN**
(V. P., United Paramount Theatres)

As we write this, the signs of the new spirit of enthusiasm in our industry have become very clear. This new spirit was made very evident by the zeal with which the Movietime USA program was carried out. It was generally agreed that it produced fine results. This was as it should be. However, we do not intend, in this offering, to discuss Movietime USA.

. Hyman

We have spent a great deal of time in these last few years formulating plans to revive the industry and the public interest, and in doing so, we have concentrated mainly upon the need for showmanship. Showmanship is very necessary and I cannot stress too much its importance. However, based on our experience, there is one fundamental fact which emerges. *The attraction "at the end of the hall" is our basic stock in trade.* Unless we are given the proper product to sell there are very definite limitations on the lengths to which the ingenuity and special techniques of our showmanship will carry us. We must not lose sight of the fact that the primary necessity is a good, steady, continuous supply of product. Sure, we all have, on occasion, taken so-called "sleeper" attractions and by dint of showmanship alone have made such pictures successful at the boxoffice. However, we also know that we cannot continue to hold the public interest with showmanship, unless we combine showmanship with a continuous flow of good product.

During the last several years, the old practice of aiming best pictures for the major holidays in each year has been accented. Thus we have found that Thanksgiving, Christmas, New Year's, Easter and Labor Day are primarily singled out and pointed to for the best product. Now, we would have no quarrel with this practice if the pre-and post-holiday periods were supplied with good product, but such is not the case. Pre- and post-holiday periods and the May-June period have been singled out as times when nothing of any consequence should be released. During these periods we suffer from a serious deficiency in product, both in quality and quantity. The result is that we make feverish efforts to obtain pictures and during those periods our fever rises when we examine the boxoffice reports. The last May and June period brings this problem into very clear focus.

Spreading the Wealth

As we all know, both these months in 1951 were particularly deficient in product and proved to be a very trying period indeed. Lo and behold, comes July and the quality and quantity of pictures began to improve and increased so that over Labor Day it was impossible in many situations to play all of the fine pictures available. If some of these surplus pictures had been released during the May-June period, how different the results would have been. Furthermore, with competition from television slackening because of the summer departure of the better programs what better opportunity could there be to "strike while the iron is hot" and attract the public to our theatres with better pictures.

We are in a 52 weeks a year business. I cannot emphasize this too strongly. Our theatres remain open each day of the year and we have responsibilities to the public through every season. It is a terrible mistake to cut down on the flow of good product and bunch our best releases at certain peaks, especially now when we face constant and alert competition. If we cannot keep the motion picture habit instilled in our patrons, we are in a fair way to lose the battle, and we must face the fact that once the motion picture habit is interrupted by a series of poor pictures at anytime during the year, it takes several weeks to recapture the lost patronage and, in some cases, no recapture is effected.

Dept. Store Technique

We certainly do not want to shift our merchandising methods from a motion picture habit to a spot-attraction basis whereby patrons will come to our theatres only during widely separated intervals of the year. We are in a merchandising business which is similar in many ways to the practices employed by leading department stores. During holiday periods all of us do fine. When the holiday is over, our motion picture theatres have been in the habit of sitting back and taking a beating until business revives again in the next holiday season. The department stores operate on the principle that it is during these pre- and post-holiday periods that extra stimulus is needed to attract patronage. It is during these periods that they increase their advertising and showmanship activities and also through such devices as special sales, give the public a little more than it usually gets at a time when the public is less anxious to buy. By these intelligent practices, department stores have managed to sustain an even flow of business.

This is a lesson that we exhibitors should take to heart. We say that if there are periods during the year when patrons are less anxious to come to our theatres, then those are the periods when we should concentrate on attracting those patrons by making available pictures of merit. By presenting inferior pictures at such a time, we accelerate a tendency which in the long run will be damaging to our industry.

This is nothing which has not been said before many times; furthermore we all agree but just saying these things and agreeing with them is not enough. Something concrete must be done to change this condition. We know how difficult this is; we know that producers and distributors are in business, too, and there is some justification for their attitude that business generally is not too good during the weeks in question; and we know how hard it is to convince producers and distributors to change this attitude. However, the problem is before us and we cannot wink it away.

In the long run, the showmanship displayed in programs like "Movietime U.S.A." will avail us nothing if, during certain periods of the year, it brings the public into our theatres and sends them away in displeasure at the inferior pictures they see. Can we estimate the harm done when innumerable people, during these periods of the year emerge from the theatres scoffing at a slogan such as "Movies Are Better Than Ever?" We must, therefore, all of us, at every level, put forth our every possible effort to correct this condition.

Reinvestment In One's Biz

Some thoughts have occured to us which may offer a partial solution. We feel that in order to convince producers and distributors of the great harm that will result in the long run from the lack of product during the periods of question, the exhibitors should make concessions. The best consession we can think of is an assurance to a distributor that he will be paid a reasonable film rental. Exhibitors should offer to underwrite film rentals for good pictures during these weak periods by giving minimum guarantees until it is shown to the distributors that a continuous supply of good product is good business. In this way, the distributors would not be alone in assuming the total risk of loss and we should be able to make headway. Furthermore, I am sure the result would be gratifying to both the distributors and the exhibitors. Even if the end result for the exhibitor is as bad financially, he still benefits by the ract that the public will be seeing good pictures constantly and will not be given the opportunity to lose the motion picture habit.

The distributor could also be offered additional revenue in another way. The playing time of a good picture offered for release during a holiday period can be extended by opening it the week before the holiday and playing it throughout the holiday period. In this way, the dollar return to the distributor would be higher than if the picture were given a conventional holiday run. From the experience gained on the few occasions we have tried this, we have found it to be mutually satisfactory.

We hope that this effort to impress everyone in our industry with the extreme importance in finding the solution to this problem will bear fruit. As far as we are concerned, if we were asked to select for attention, one problem of the many that confront the industry, we would select this one. We have been working toward a solution for some time and are happy to say that the sales manager of one of the major distributing companies has indicated to us his willingness to go along.

We also intend to circulate this article among all of the leading figures in the industry and we are hoping that some relief will be obtained in time to alleviate the serious product lull now indicated for the Lenten season which begins on Ash Wednesday, Feb. 27 and ends on Easter Sunday, April 13. We will be only too glad to make ourselves available for any discussion or consideration of any program pointed to a solution. However, we must again urge that we cannot do enough and must repeat that it is not enough to merely agree. Something concrete must be done.

Agin' Stylized Pix Advertising

By **ROBERT B. WILBY**

Atlanta.

Wonder if the type of advertising which the motion picture industry is doing would not stand just a little appraisal as to:

1. Copy.
2. Timing.

As to the first, it would seem that we still use as a base the great dignity of Messrs. Charles Frohman and Belasco in the considerable dependence upon star, cast and title. To that we have added an occasional flamboyant "catch line" and considerable illustration. The net result of it is that we are printing posters in newspapers and magazines.

One would not decry the effectiveness of posters, but the place for a poster, of course, is not in a newspaper or magazine. Presumably there you have a reasonable amount of the reader's interest, and presumably a picture which has cost a million or more bucks could well have more said about it than a blatant catchline and an illustration or two. Of course Coca Cola, Camel and the rest of thei , who have been selling one thing for decades, do not now need to say very much about their product.

But one will observe that when the automobile people bring out a new model there is a very considerable amount said about it; what it is, what it looks like, what it will do. Each picture is a new model. If there be some reason for having produced the picture, there must be some reason to believe that its subject matter, its type of production, and its other elements will interest people. But they aren't going to be very much interested if they aren't told anything about it. And when you confine that newspaper ad just to no more than a poster, you are paying pretty good posting rates, and saying very little.

To put it very briefly, if the picture is worth making, it's worth telling about—interestingly and believably, and reasonably fully.

There has developed a sort of mania, especially with the week-stand houses, of concentrating their advertising before the opening. The net result, of course, is that the theatre is advertising strongly that which it does not have and passing over with a little directory ad that which it does have. Always, it seems, the "big show" is *coming;* what can be seen now is not worthwhile. From at least one viewpoint, the fallacy of that is too obvious to need an argument.

Theatres' Future Embraces So Many Important Advances in Electronics That It Concerns Every Operation

By **HARRY B. FRENCH**
(President, Minnesota Amus. Co.)

Minneapolis.

The reason that exhibitors are so very much concerned as to what the future holds for them is simply because the pattern they have followed for years is different today. Ours is an ever-changing business—and a rapidly changing one—and in my opinion we are going to see many changes in the next two years that will be somewhat revolutionary.

I think future theatres will be physically different to meet spectacular innovations, such as third dimension and television. It is probable that complete shows will come to the theatre through the air by microwave, perhaps, or recorded (sound and picture, yes, even color) on magnetic tape. It is quite possible that hours of operation may change considerably. It is also possible the theatre can very well be used, and profitably, every day in the off-hours of operation. In fact, the theatre can and should be the heart of community activity.

The important changes that have taken place in the past have always turned out to be for the best, and I am still convinced the best years of the motion picture industry lie ahead.

No overnight miracle will create Utopia for the exhibitor, although the impact of third dimension, when it is perfected, may resemble a miracle. But the exhibitor who changes with the times, keeps alert, and applies sound business judgment to his operation will be successful. The exhibitor who does not keep up with the changing times is doomed. Many small theatres were built during the lush period, and they provided the extra seats that were really required in those days; they justified their existence, but in my opinion there is no future for them in the changing pattern.

There should be intra-trade unity in this business, but judging from what has happened in the past, I am not too optimistic that it will be accomplished. To much selfishness of individuals and vested interests seems to preclude such a possibility. This industry today is plagued with litigation to an extent never before experienced. Surely arbitration should provide the means of settling disputes. But here again selfishness and jealously are the culprits.

Movietime U. S. A. to my way of thinking, was one of the best efforts put forth to promote our industry. True, there were disappointments and mistakes, but overall the results were excellent. Its impact on the people and the press was terrific, and it immediately effected a different attitude toward our business. Unlimited praise, particularly by the press, was alone worth the effort. I think Movietime U. S. A. should be an annual affair.

Product and Prices

Product for the entire year 1951 did not measure up to what I had hoped for, even though some very outstanding pictures were released that compare favorably with the best of other years. But there were not enough of them.

Generally, speaking, I am not in favor of increased admission prices on the better-than-average picture. I think the public is entitled to the occasional better picture at the regular admission. Our business was built on nominal admission prices, and I believe we should adhere to that practice. However, I think our price policy should be flexible enough to meet an occasional increase on a super-spectacular picture that justifies a higher admission.

Television in territory has been and still is a competitive factor where it has been in operation for a year or two, particularly since the advent of the coaxial cable. In my opinion it is not only here to stay but will get decidedly better. I feel television will find a place i our theatres to supplement our film programs and will be an asset to our business. Like radio, it will find its level and most definitely be a part of our way of life—a more pleasant and better part.

Again I say the future holds great promise for what I think is the best business in the world.

Good Pix Will Still Get 'Em Away From TV Sets And Back Into Theatres

By **JOHN BALABAN**
(Balaban & Katz Theatres)

Chicago.

Better merchandise makes for better business. Thus, better pictures means better boxoffice, be they pictures of first choice, or even in the secondary group. Truly, it is wishful thinking to believe that the industry can tur out only superproductions, but the chances for good business are much better if more first choice product is produced. However, the secondary group must not be neglected for they fill a great need in theatres devoted to double features, and ofttimes the industry will find a boxoffice "sleeper" among them.

Today's problems for the motion picture theatre are wide and varied, and profitable business is more difficult than heretofore. Television unquestionably is taking its toll in the areas where it now exists, and the wider its influence becomes, more theatrs will be affected. It looks as if quite a number of theatres will disappear in the next few years.

However, the general public will always look to the motion picture theatre for better motion picture entertainment of scope and magnitude, the kind of pictures that television cannot possibly present favorably. And, thus, both fields of entertainment, motion picture theatres and television, will enjoy their respective profitable places in amusements.

Judging from present trends, it seems to me that the motion picture theatre of the future will probably be moderate in size, of 1,500 seats or less, rather than the large deluxe type which prevails in important cities today.

So far as the general policy of entertainment in the future is concerned, that will depend largely upon developments in the business. Basically, of course, motion pictures will provide the theatre entertainment.

One of the great needs of our business today to iron out some of its complexities is a better understanding of our problems. Perhaps this will do away with much of the litigation currently prevailing that is so costly and time-consuming. This might be accomplished through means of arbitration.

Possibly one of the most progressive promotional ideas launched by the motion picture industry was the recent Movietime, U. S. A. campaign. By touring the stars and starlets, and bringing them in close contact with the representative people of the country as well as with the masses, not only was the industry well and favorably publicized, but a better understanding was created for motion pictures, and for the people who produce and act in them.

I sincerely trust that COMPO will organize these tours periodically and that it will engage the topmost stars and personalities for these appearances, for while the immediate benefits resulting from them might be intangible, the cumulative effect is bound to build good will for the industry and have boxoffice value well.

Cliffer for Chi

For the first time in over a decade, a cliffhanger series has been booked by 11 Balaban & Katz Theatres in Chicago. Serial Columbia's "Captain Video," film adaptation of the DuMont tele science-fiction show for small-fry.

Film also has been booked into 30 RKO houses in the New York circuit and into 58 Warner theatres.

PRE-SOLD MIL
ARE WAITING

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THERE'S NO BUSINESS LIKE 20

LIONS
TO SEE IT!

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BOXOFFICE BAROMETER AWARD FOR GREATEST BOXOFFICE PICTURE OF THE YEAR ... SEASON 1950-51. PRESENTED TO 20th CENTURY-FOX FOR "DAVID AND BATHSHEBA"

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th CENTURY-FOX BUSINESS!

WHAT CAMP SHOWS MEAN TODAY

By ABE LASTFOGEL

(Board Chairman, USO-CS)

Like many another veteran of World War II, USO-Camp Shows has found itself drafted again for the present crisis. The familiar "greetings" were delivered in April, 1951, stated in these words:

The Secretary of Defense recognizes Camp Shows, Inc. (a member agency of USO), as the official liaison with the agency for the procurement of professional theatrical talent from the entertainment industry for showing to the Armed Forces at military installations in the United States and to the Armed Forces overseas. The USO, through Camp Shows, Inc., assumes responsibility for recruiting both professional show units and visiting personalities to be made available in accordance with Department of Defense request schedules.

The signature affixed was that of General George C. Marshall, then Secretary of Defense; and his message an omnibus mandate to the entire entertainment industry. Nobody—from Broadway to Hollywood, from big star to little star, from talent agent to switchboard girl—nobody questioned the reactivation of Camp Shows. Live entertainment for the men and women in service has become a real and necessary part of our nation's military efforts.

The Camp Shows organization of 1941 to 1948 fame had compiled some amazing facts and statistics, giving new truth to Shakespeare's line, "All the world's a stage." At peak it was presenting 700 performances a day. In the four years through 1945, the period of actual war, 293,738 performances were given with a total attendance of 161,611,290. Every part of the globe was covered. To all the people in show business, to all the members of the Armed Forces, and to their families at home—that means almost everybody—Camp Shows had become an American institution as familiar as the U. S. mail.

The new Camp Shows organization was created to serve the same purpose as its predecessor. The same enthusiasm and popularity prevails. The same members of the entertainment industry are behind it. The same Americans support it. But something new has been added.

The 1951 Camp Shows organization has become a full-fledged member agency of USO, supplanting its prior relationship as an affiliate and one of the services of the United Service Organizations. Today Camp Shows membership in USO ranks equally with that of six great national religious and welfare agencies which with unprecedented unity and cooperation had banded together to serve the Armed Forces. These are the Young Men's Christian Associations, the National Catholic Community Service, the Salvation Army, the Young Women's Christian Associations, the National Jewish Welfare Board, and the National Travelers Aid Society.

This recognition must be a source of great pride for everybody in the entertainment industry. We must accept with humility the significance as well as the responsibility of our membership in USO.

A proper appraisal of show business must take into account not only what it is, but more importantly what it does. The Camp Shows experience of providing laughs and wholesome enjoyment for those under fire and away from the comfort of their homes, serves as an excellent yardstick of what entertainment does.

General Collins' Findings

The play-date records turned in by every CAMP SHOWS company abound with incidents that prove the effectiveness of entertainment. Eyewitness reports provide additional testimony. Here is one from General L. Lawton Collins:

"I wish you could have seen our men at the USO CAMP SHOWS which played the foxhole circuit. They would assemble often hours in advance . . . . . They simply drank the shows in. They laughed at every wisecrack. They grew sentimental over songs they heard sung, and after the show was over they went away whistling its catchy tunes. For at least a brief period they had been taken out of themselves, out of the deadly, drab existence which they had been living. I am sure that if any of you had been privileged to see those audiences, you would have felt that all the work you did was well worthwhile."

The under-the-surface value of the entertainment crops up constantly in the friendly exchanges between trouper and GI.—like this one reported by Audrey Totter after her recent trip to Japan and Korea: The place was a hospital, and she was passing the time of day with one of the men almost ready to ship back home.

"By the way," she asked, "am I keeping you from anything?"

"Yeah," he answered, "suffering!"

Sometimes it comes in a pair of letters, one from the soldier's father, the other, enclosed, from the son—like these two, the cover letter from New York City, and the enclosure from Korea:

The son wrote, "Today, believe it or not, we saw a stage show with Jack Benny, Errol Flynn, Benay Venuta, Marjorie Reynolds and others . . . really a big event . . . I had always been skeptical about these big names coming overseas. I figured they were strictly for the rear echelon. But they came right up to our regiment . . . The young ladies were really appreciated too, as I hadn't seen an American woman since last December."

The father wrote, "This letter is dated July 6. On July 14 we received a telegram notifying us that he had been killed in action on July 8. ". . . My wife and I deeply appreciate the efforts of these and the other entertainers and I am taking this means of expressing that appreciation. Further, in view of the obvious pleasure this show afforded our son, I should like to see that the boys who are still in Korea are provided with similar entertainment."

What Lies Ahead

These, then, are the tasks of CAMP SHOWS. What is its status as of the dawn of '52? What new demands will be made of CAMP SHOWS by the Department of Defense; and what new demands will it make in turn from the entertainment industry of which it is part?

Between the years 1941 and 1948 CAMP SHOWS had to be regarded as a temporary measure, just as the Armed Forces it served were regarded as temporary. Today, much as all of us would like to hope to the contrary, we must plan and build for an indefinite period of time. As long as our nation will need great military strength, so long will the entertainment industry be called upon to provide its own brand of spiritual nourishment for those in service.

The Christmas and New Year's holidays of 1951 provide some idea of what is in store for the CAMP SHOWS organization of the future. They also provide an insight into the cooperation that can be expected from people in the entertainment industry.

Defense Secretary Robert Lovett put a request for special holiday entertainment, above and beyond that normally scheduled, to CAMP SHOWS. Four planeloads of top name Broadway and Hollywood stars were asked for, to tour literally the four corners of the earth—Korea, Alaska, Europe and the Caribbean, with many stops between. Better than two weeks was required for this biggest single expedition of name stars in the history of show business, with a minimum of two performances at each stop, or every day, exclusive of hospital visits.

CAMP SHOWS in turn put this request to the industry, and the response was overwhelming. Those who couldn't go because of other commitments begged to be booked on future trips. Those who volunteered commented "For the men in service who will not be home for Christmas, we are more than happy to forego our own holidays. Who wouldn't be?"

Wounded Will Be With Us For a Long Time

By JAMES SAUTER

(President, USO-Camp Shows)

It's becoming more evident that soldier entertainment is a continuous process—one that knows no respite in war or peace. The next few years will tell whether we will have an armed truce or whether we will return to all-out peace.

But two things we do know. First, we shall always be a strong nation militarily—and this means that Camp Shows job of entertaining the men and women of the Armed Forces is one that must go on.

Second: Some wounded shall be with us for a long time. There will be some who will spend a part of their lives in Army, Navy and Veterans Administration hospitals. As a result of the war in Korea, there are many casualties. Some of the hurt from the last two World Wars are still institutionalized. To those, all Americans, all showfolk and USO-Camp Shows owes an unending obligation.

If the peace talks achieved the hoped-for successful conclusion then USO-Camp Shows will devote part of its energies to let the men in our hospitals here in the States know that they will not be neglected.

The time may soon be here when the military show business arm must project its combat picture into one of peace-time existence. It's our duty.

During the last war, we of show business had the Hollywood Victory Committee, the United Theatrical War Activities Committee, and voluntary entertainment industry groups which worked closely with other welfare organizations and with the military.

Plans even now are progressing to activate such a committee as UTWAC to take its place beside the Hollywood Coordinating Board.

During the Korean campaign, we of Camp Shows have had our major concentration on the fighting front and on those remote installations where the battle of boredom is being fought continuously. We haven't the funds to service both the fighting front and the hospitals here in America, but that's all the more reason why we must have all the volunteer help possible to do our job.

There are many in radio and television who are anchored in cities which contain Veterans Administration hospitals. These performers are now and will continue to be useful in the entertainment schedule of these hospitals. In a great measure, USO-Camp Shows activities must go on in peacetime as in times of trouble.

When, as our chairman, Abe Lastfogel, has said, Camp Shows became the seventh star in the USO flag, taking its place alongside Young Men's Christian Association, National Catholic Community Services, Salvation Army, Young Women's Christian Association, National Jewish Welfare Board and the National Travelers Aid Society—when we became that seventh star, we pledged that like these six great organization, we of show business would never be found wanting when duty called, in stress or peace. It is our privilege now—in these troubled times—to take our place alongside our six great partners in the USO.

Camp Shows must plan ahead. Those who have made so many sacrifices know in forceful terms that a grateful nation is behind them and that they'll not be forgotten by show business as long as there is a show business.

At Random

Hollywood.

Airline Ticket: the high cost of leaving.

Honeymoon: Vacation trip before working for a new boss.

A sea captain and his chief engineer argued about which was most important to the ship's operation. When they couldn't agree, they decided to swap jobs. The chief clambered to the bridge and the captain went below. After a couple of hours, the skipper came on deck, grimy with grease and dirt, one eye swollen shut, his clothes awry. Waving a monkey wrench in a bleeding fist, he called to the chief: "You better come down. I can't make her go!" The engineer merely shrugged. "Of course you can't, Cap'n," he said. "She's been aground for the last half hour!"

Flying to New York recently, we had one of those chatty pilots who pointed out interesting objects below by means of the inter-com. Over the nation's capital, he told us: "We're now flying over Washington, D. C. If you look down, you'll see what the D. C. stands for—Darned Confused!"

Talking to a hostess on an airline that features the "family plan"—(pay for yourself, your wife flies free—or is it half fare?) she asked me if I knew a certain writer. It so happens I do. (He's a man who flies east often and never makes the trip unless accompanied by a beautiful "secretary." He won't even leave his apartment unless accompanied by one—or is going to pick up one.) "Gee," the hostess said, "he sure gets married often!" —*Hal Kanter.*

BALLPLAYER'S 'RUBY-AT'

Thoughts That Come to Me While I'm Asleep, Which Could Be the Reason Why I Don't Sleep So Well

By HARRY RUBY

Hollywood.

Except for learning the exact location of the telephone poles, fire hydrants and trees, in the neighborhood, a dog leaves this world knowing no more than it did when it came into it. The same can be said about most human beings.

* *

Harry Ruby

It has been said that no good deed is entirely unselfish; that when a man does something nice, he gets pleasure out of doing it, therefore, he deserves no credit for doing it. Even so, if a stranger walked up to me in the streets and handed me $10,000 I'd forgive him.

* * *

The earth presents the greatest paradox of all: It travels through space at the speed of 18½ miles an hour—without going any place.

* * *

People who ask for advice are the ones who are least likely to take it.

The kind of persons I like to see less and less of are the ones who never bother to phone you, never do anything about seeing you, but always greet you effusively when they run into you and say: "You're one of my favorite people."

*

Another character I could do without is the one who has just heard a new joke and right away calls you on the phone to tell it to you. (This chronic story teller should be deported—even if he's not an alien.) Another candidate for W. S. Gilbert's list of those who never will be missed is the man who laughs so hysterically at his own jokes that he fairly knocks himself out. (Don't bother to laugh at this kind of story teller. It isn't necessary.)

* * *

When we males see a beautiful girl being hugged and kissed in a movie, we put ourselves in the place of the man doing the love making. We'd be shocked to learn that our wives put themselves in the place of the girl being hugged and kissed.

* *

Because silence, we have been told, is wisdom, we regard a "man of few words" as a sage, a pundit, etc. It ain't necessarily so. Very often, a man is a "man of few words" because that's all he knows.

* *

The best bridge between despair and hope is a good night's sleep.

*

All that there is to say about the human race, was said by Jonathan Swift in "Gulliver's Travels." Of all the books I have read, that is the one I wish I had written. I can kick myself everytime I think that Swift beat me to it by only 225 years.

I am not ready to bite the dust yet, but I hope I don't live long enough to be sorry I was born.

* *

Before I take leave of this mundane sphere, one of the things I'd like to have explained to me is why do some men wear a belt and suspenders at the same time? Almost invariably, these men carry their coat on their arm. Well, as the feller says, that's what makes horse racing.

* *

We rarely hear of anyone having some of the maladies that used to plague us, like typhoid fever, diphtheria, and such. I have enough faith in medical science to believe that someday they will find a cure for the common cold and dandruff.

*

Totalitarianism, no matter what banner it parades under, is nothing but another form of gangsterism blown up to national proportions. And while I'm on the subject, the only real difference between Uncle Joe and Hitler is that one of them is dead.

Fear, whether it be of something real or fancied, is a terrible thing. I guess I'm just a lucky guy. I fear nobody—but people.

*

We are told that "this is the best of all possible worlds," which is just another way of saying the world isn't perfect. It could, however, be made perfect by the simple device of taking all the people out of it.

* * *

Except for the rare exceptions, of course:

Writing poetry is for those
Who can't express themselves in prose.

And:

Those who choose
To woo the muse,
Have little to gain
And more to loose.

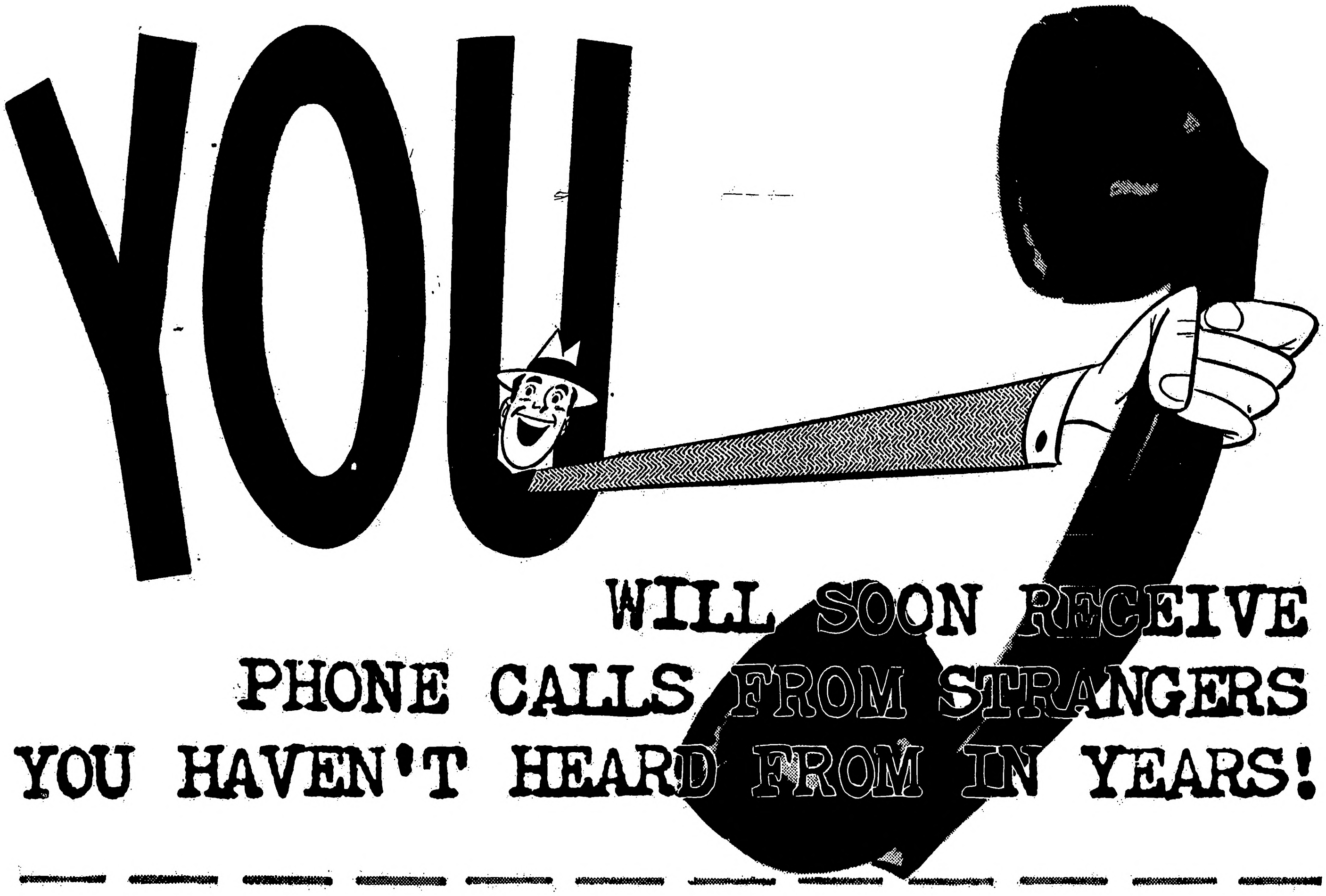
I used to worry so much about not being a good speller. Since I wrote the following, I don't worry about it any more:

There are tomes in endless number
Available to us
That proclaim the debt that we owe
To such men as Galileo,
Kepler and Copernicus.
There are monuments to Edison
And Alexander Bell,
But I've yet to see a statue
Of a stinker who could spell.

P. S.: If any more of these thoughts intrude on my sleep, I'm gonna start taking pills.

No. 2 Billing

When Gertrude Lawrence returned to London, some years ago, as a famous star, already well known there and in the provinces, she had as her co-star, Douglas Fairbanks, Jr., who proved to be the main attraction. Everyone rushed up for his autograph, but no one wanted hers. Finally, disgusted, Gertie grabbed away an autograph book from a fan and deliberately signed her name. The little girl looked at the autograph and then said to her friend: "Well, anyway, the hand writin' ain't so bad."



WILL SOON RECEIVE PHONE CALLS FROM STRANGERS YOU HAVEN'T HEARD FROM IN YEARS!

They'll be calling about the most adult, the most provocative "PHONE CALL FROM A STRANGER", 20th Century-Fox's unusual motion picture on the "Double Standard". (If you don't know what this means, ask your wife---and then duck!) "PHONE CALL FROM A STRANGER" is in the same high entertainment tradition of "A LETTER TO THREE WIVES" and "ALL ABOUT EVE".

SHELLEY WINTERS as Binky Gay, strip-tease, is devastating.......... GARY MERRILL MICHAEL RENNIE and KEENAN WYNN give the outstanding performances of their careers. BETTE DAVIS as Mrs. Hoke is thrilling as she calls the turn on the male of the species.

"PHONE CALL FROM A STRANGER" IS FOR YOU!

There's No Business Like 20th Century-Fox Business!

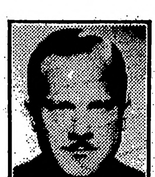
A Yank in Berkeley Square

U. S. Filmer's Perspective on British Customs and Manners

By RICHARD MEALAND

London.

There was a cocktail party at Claridge's in London. All the British filmmakers were there, including an American delegation of the Motion Picture Association. My wife—who thinks that because I work in London the whole of Europe is available to us at a moment's whim—got talking to some of the guests about the places she hoped to visit during our stay here. (She had often said to me that she wanted to see Ireland, and had come home one day loaded down with literature given to her by a British tourist agency; the literature was all about Northern Ireland, and I had pointed out to her the vast difference between that sub-section of the United Kingdom and the Republic of Eire.)


Richard Mealand

She was talking to (I later learned) Joyce O'Hara, John G. McCarthy, James A. Mulvey and Tony Reddi , not one of whom even remotely resembles an Orangeman. "The place I want to visit," she said, "Is *Southern* Ireland."

Out of respect to her womanhood, they didn't shoot her on the spot. But Tony Reddin got her away from there quickly, with a curb on his shelalagh.

The second hand bookshops of London—particularly of Charing Cross Road—are well known to American bibliophiles. I have found in them certain rare books on mountain climbing, which I collect, at prices which would amaze the American authority on such books, Edward Cushing of New Canaan, Conn. But in three months of searching I had had no luck at finding two books of another kind, "Murder for Profit" and "12 Against the Gods," both by the late William Bolitho. One day I walked into an obscure little shop and ran into George Macy, the American publisher of fine editions, Heritage Books, etc. I told him what I was looking for. "I can send you as many as you want of each," he said. "Alexander Woollcott did a preface for 'Murder for Profit' and Kip Fadiman did one for '12 Against the Gods.' How many do you want?"

Moral: Don't bother looking for rare book bargains in London. Chances are George Macy has published 'em in some form or another at one time or another.

Title-Happy

Mike Macius has an advertising agency in London, but he used to be the London represenative of the former New York agency, Lord & Thomas. John Byram, of Paramount, was in London on a visit and met his old friend, Macius, whom he had not seen for years.

Later, John paid a visit to Gilbert Miller who has a considerable reputation not only as a producer of excellent plays but also as an extravagant admirer of anyone with a title. Johnny told Gilbert about meeting his old friend Macius, of Lord & Thomas Miller perked up interest at once. "Lord who?" he asked.

One maddening thing about taking a permanent job in England is the number of papers one has to fill out. I have answered so many questions about myself in the last three months that I am questionnaire-happy.

Here is the list:

1. American passport application filled out in New York.
2. Landing form for Great Britain, filled out on the plane before arrival.
3. Customs declaration filled out on the plane before arrival.
4. Immigration statement filled out on arrival at London Airport.
5. Application for work permit filled out for the British Home Office.
6. Application for British ration book.
7. Application for British identity card.
8. Application for permanent residence Great Britain.
9. Registration with the police Alien Registration Bureau.
10. British income tax form.
11. Registration at Somerset House as an executive of a British company.
12. Registration with the Bank of England for permission to hold shares of the British company.
13. Application for a "code number" in connection with British income tax.
14. Application for the compulsory British Health Insurance.
15. Statement of residence information.

Once this is done, you're set. Except—if you go out of the country for longer than 14 days, for a vacation on the Continent for instance, you have to go through practically the whole thing all over again, including the additional forms that must be filled out on entering and leaving the Continental country visited.

My wife's struggles with British rationing would make a book. One of her troubles is, of course, getting enough meat to provide us with the necessary proteins in our diet. There are two kinds of meat—and she now takes what the butcher gives her. But for some weeks, two words nearly brought us to the point of meat starvation. One of the words was "carcass meat," which she thought was something that has been dead for too long. The other was "offal" which she couldn't bring herself to say. She now knows better. When she gets carcass meat, she knows it's what she wants. When she gets offal, she gets liver or kidneys. The only trouble is, she refuses to cook kidneys. Says she doesn't like the smell.

Speaking of meat, we went visiting for a weekend with some English friends in Surrey. On Sunday morning we were awakened by the sound of shots. That evening we had pigeon-and-rabbit pie for dinner. The Englishman loves this. He has reverted to savagery and goes hunting before breakfast. Motorists in England do not brake or swerve when the denizens of the animal or bird world cross the road in front of their cars. They aim with intent to kill. There was a head-on collision in Sussex the other day; two cars coming from opposite directions were aiming for the same rabbit.

Going by air to Europe has advantages and disadvantages. You get there fast, but too fast. It took two weeks for my body to become adjusted to London time after New York time. I was sleepy at the wrong time of day and wide awake at the wrong time. At noon I felt like 4 a.m. and at midnight I felt in the mood for the afternoon cocktail. Similarly with the appetite and the body's routine functions. A foreign land is strange enough, but when you're hurled at it by plane, you never know what time it is.

In spite of many shortages England still has some foods which cannot be bettered anywhere else. My candidates, all freely obtainable in England, are: potted shrimps, smoked Scotch salmon, fresh Scotch salmon, orange marmalade, Little Scarlet strawberry jam, Whitstable oysters, Dover sole, jugged hare, Stilton cheese (rationed but sometimes obtainable), Cornish or Devonshire clotted cream (available seasonally), cold chicken pie, Broadbeans (when young and tender), partridge and bread crumbs—and a pint of mild and bitter, weak though it is these days, preferably Tetley's.

Post Mortems of 1951

By ALBERT STILLMAN

¶ *For* VARIETY's *46th Anniversary*
¶ *Rhymes Out of the B'way Nursery*

Mr. J. Rockefeller, a man of some* means
Took Martha Baird Allen on honeymoon scenes.
"Come-on-a My House" by William Saroyan
Was O. K. at first, but became quite annoyin'.
(With songwriters desp'rately striving for jack, it
Would seem that a playwright should mind his own racket.)
A wave of inertia enveloped the city
The week that it played the Kefauver Committee.
Some affluent Have's became lowly Have-nots
By day at the Flats and by night at the Trots.
A sock and a smash and a b. o. bonanza
Was "Life of Caruso" with Mario Lanza.
A song which was rather excessively sung
Explained that for love one is never too young;
But the absolute leader in saleable schmaltz,
Of course was the beautiful "Tennessee Waltz."

Legits found the going a little too slow;
The esteemed "King and I," though an elegant show,
Can't compare with a play that has no predecessor:
The musical comedy starring Frank Loesser.
Dinty Moore's took a breather (for three weeks, I mean),
So for three weeks I tried Mrs. Stillman's cuisine.
Musical circles were somewhat surprised
When the Brooklyn Sym-phony was un-unionized.
Though Uncle Nick's epics found favor with many,
I'm one of the few who prefer Keats to Kenny**.

Days may come and others *may* dawn,
But ev'ry one has a Barry gray dawn.
Broadway gave tempered accolades
To "Bagels & Yox" and "Borscht Capades."
ASCAP gave to those who have,
From its new home on Madison Ave.,
And one would have to travel far back
For a nicer Pres. than Otto Harbach.

Some praised Toots Shor and some reviled him,
Is how New Yorker Mag. profiled him.
When Collier's, too, gave him a spread,
You got the mag. with your rolls and bread.
Again it took a lot of moxie
To book Mitropoulos at the Roxy.
The pubs went for tunes that were ancient and folkey,
Like "Good-night, Irene" and "On Top of Old Smokey";
Some songwriters still had to work very hard,
While others got by on a library card.
The Big Show's scripting set the pace,
Thanks to a card called Goodman Ace.
Miss C. K. Hutchins, the former Miss Utah,
Was Miss America—what a beaut, ah!

The Turpin-Sugar fight was great,
But even greater was the gate;
Nor TV sights nor AM sounds
Exuded from the Polo Grounds***.
'Twas au revoir for Number 5,
The champ who kept the Yanks alive.
Micky Mantle is his replacement.
A babe was born in Macy's basement.
With glee I tossed my hat away
For "Callaway Went Thataway";
The title song, I might assert,
Was pretty snappy, too. (Advert.)

Biz was spotty at movie palaces,
In spite of which we had two "Alices."
Crooner F. Sinatra gave a
Lot of time to courtin' Ava.
A show which gave me lots of fun
Was Gibbs' "Season in the Sun."
Eyssell was made R. Center's Pres.—
'Twas quite a feather in his fez.
The Met was in the red again,
So op'ra may be dead again.
The $64 question is:
What will happen with the Quiz?

At warmup time, the local bars
Were "tuned to the call-letters of the stars";
Those baseball broadcasts, how I relished 'em
The way the Ol' Redhead embellished 'em!
The Pale Hose started quite a blitz,
Then suddenly ran out of hits.
The Giants set the country buzzin'
With a home-run blast by Branca's cousin.
With Happy out, Dan Parker's solemn,
'Cause how's he gonna fill a column?
Did Be-Bop die? "It never did!"
Says Birdland's mentor, Symphony Sid.

Because of Rising Costs, the Bard
Did not send out a Xmas card,
So Happy New Year to all my friends
As this year starts and last year ends!

---

*Colloquial connotation
** They're both in the same paper
*** In N. Y. C., that is.

HOLLYWOOD BAEDEKER

By BILL HALLIGAN

Hollywood.

Hollywood is a wondrous place, probably the most publicized city in the world. Visitors from all over the land strive in vain each day to crash the sacred portals of the studios. Everyone wants to see how a motion picture is made. They are as welcome as a bill collector. If the cinema tycoons held open house a picture would never be made. The great studios are very polite about it but, for self-protection, they must curb the visiting list. Sightseers slow up production.

Balked at the attempt to worm their way in, the would-be Star Gazers are forced to look elsewhere and their next best bet is the amazing Farmers Market—an epicure's delight. After that they are stymied.

But the greatest sight of all, a place where they are doubly welcome remains in almost total obscurity. It is The Motion Picture Hospital & Country House at Woodland Hills.

Let me tell you how you get there.

You motor through San Fernando Valley 20 miles from Hollywood on Ventura Blvd. You pass Studio City, where once Mack Sennett was king. It is a double-lane freeway and you get an idea from the traffic how it has grown in the past 10 years—there are nearly 1,000,000 souls living in this beautiful valley.

Studio City is a metropolis all by itself. Smart shops. Motion Picture Palaces. A gorgeous view of the Santa Monica Mountains on one side and the San Gabriel Range on the other.

You take a side-drive of a block to Universal City where Bill Goetz now reigns, where Uncle Carl Laemmle made a dream come true. A few blocks away are the mammoth structures of the Warner Bros. and below that the vast factories of the aircraft manufacturers and the great airfield in Burbank.

You get back on the main line and pass through Sherman Oaks where Sepulvada cuts through the artery on its way from the Ocean over the mighty Ridge Route to Bakersfield.

Down the lane a mile is the little town of Encino where picture greats live in luxury and privacy—Clark Gable, Spencer Tracy, Bryan Foy and hosts of others.

You come to the little town of Tarzana where Charlie Winninger, Jay C. Flippen and Bill Hibbitt have their estates. Then over Chalk Hill and into Woodland Hills, a thriving little community once called Gerard. It boasts of one of the finest golf courses. On the way is a driving range where ex-vauder Jack Kennedy is the major domo.

Now you arrive at the little hanging town of Calabasas and turn left. In one minute you are looking at the finest establishment in all California. I might say America. The Motion Picture Hospital & Country House—a 40-acre paradise. It beggars the Biltmore in Santa Barbara. It is the home of the helpless—the sick and aged Motion Picture Artist.

Better Than Dr. Kildare

You walk up the steps of the hospital and enter the foyer. Of all the world's great hospitals you are now in one that is second to none. Forty private rooms, no wards, no rooms for two. You see the massive X-Ray room, the operating theatre, the laboratory and the pharmacy, the beautiful patio where the convalescent can bask in the sun and grow back into health, the acres of fruit trees and flowers and the mighty hills of the Topango Canyon stretching 15 miles to the sea.

Down the covered walk to the Country House is only a short stroll away. It has an entrance that J. P. Morgan would have been proud of. You see the magnificent library and you know you have never seen a better one. You walk through the lounge with its immense television set, and its luxurious chairs and lounges remind one of the Queen Mary.

You go outside and take a stroll around the place. There are 38 cottages smothered with roses. Here reside the former greats of the Cinema World living out their lives in contentment and luxury. This can rightly be called a heaven on earth, and it is the fulfillment of a dream of one man—a Doctor Christian come to life, a man who has labored incessantly for the success of this Shangri-La of the motion picture worker. His name is Jean Hersholt, and he is as plain as an old shoe.

For the guests there are three stationwagons making trips into Hollywood twice a week. There is a laundress and a dentist, a pedicurist and an occulist and a lady named Nunn who sees to the wants of the guests. There are no rules—ladies and gentlemen need none.

There are garages for your jalopy and a cleaner for your clothes. There are cigarets for the asking. This is the Cuffo's dream of Paradise. There is no set of workers in all the world who are as well taken care of in their hour of need and illness as the cinema artists of Hollywood. The Industry can well be proud.

The hospital has a mighty son of Hippocrates named Dr. Kobal who sees all, knows all, and cures all. The institution is run in right royal style by the competent and able Miss Ruth Griffith assisted by the angel of the place, Miss Ginger Dickey, an honor student from Stanford U., with a staff of 20 nurses and technicians. Nothing is left out, nothing is forgotten. They have everything. The greatest surgeon in California, to our way of thinking, is in command, Dr. Francis E. Browne. He averages a dozen operations a week in the surgery.

Is this *some* place? It positively is. And it's free.

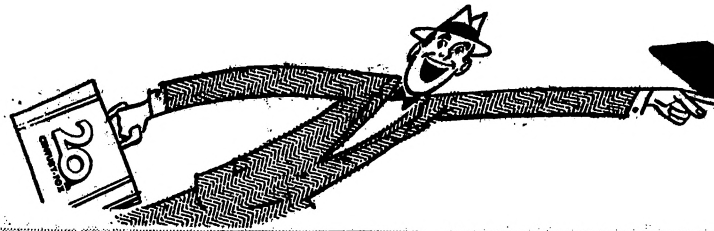
Free to the workers in the motion picture field. Paid for and supported by them, augumented by huge donations from the Studios.

Two years ago the Friars Club gave a benefit performance for the fund. It established an all-time high in cash returns. Never in the history of show biz has the result been equalled. The net profit from the benefit, all turned over to the fund, was the gigantic sum of $301,000—*net*. Thanks Mr. Jessel.

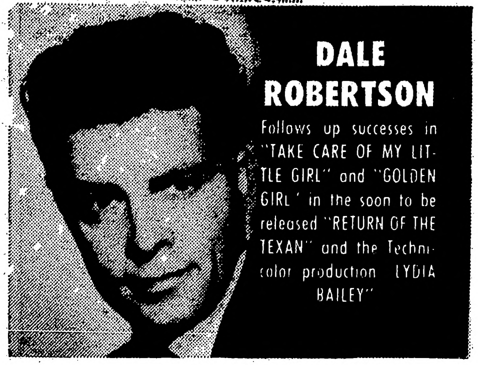
The next time you are in Hollywood come out and see this place, the spot the industry points to with justifiable pride. It is truly a landmark, and every night when the lights are turned out and the silent prayer is said, there is always an extra one for the man directly responsible—Mr. Jean Hersholt.

Do you want to know how I know all about the place? I live there.

YOU DON'T HAVE TO REACH FOR THE STARS
20
CENTURY-FOX
PUTS 'EM
RIGHT ON
YOUR SCREEN



YOURS

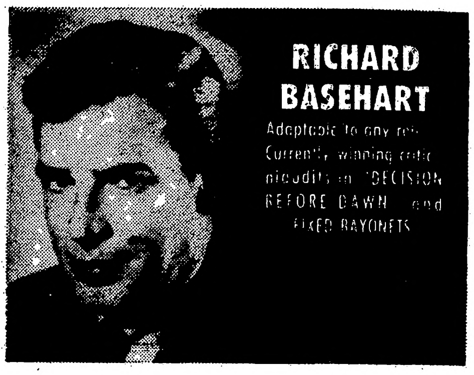


DALE ROBERTSON

Follows up successes in "TAKE CARE OF MY LITTLE GIRL" and "GOLDEN GIRL" in the soon to be released "RETURN OF THE TEXAN" and the Technicolor production "LYDIA BAILEY"

MARILYN MONROE

Bundle of Blonde Fire! Immediate hit in "ALL ABOUT EVE"! Real sizzler in "DON'T BOTHER TO KNOCK", to be released soon.



RICHARD BASEHART

Adaptable to any role. Currently winning critic plaudits in "DECISION BEFORE DAWN" and "FIXED BAYONETS"

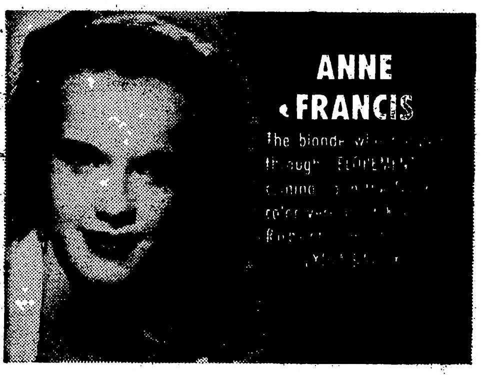
STUDDED FUT

DEBRA PAGET

Veteran actress at eighteen. . Equals her past successes in "BELLES ON THEIR TOES" to be released soon. Color by Technicolor.

OSKAR WERNER

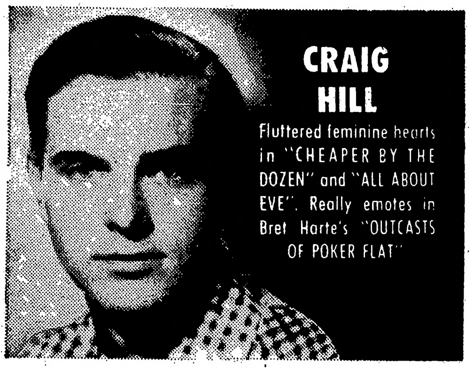
Sensational young star of "DECISION BEFORE DAWN". Soon to be seen in "THE MAN WHO FOOLED HITLER"



ANNE FRANCIS

The blonde [illegible] through "ELOPEMENT" [illegible]

THESE SHININ

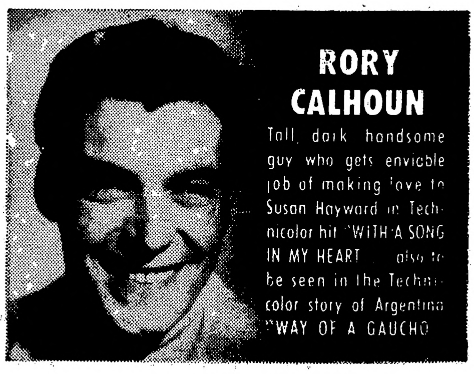


CRAIG HILL

Fluttered feminine hearts in "CHEAPER BY THE DOZEN" and "ALL ABOUT EVE". Really emotes in Bret Harte's "OUTCASTS OF POKER FLAT"

CONSTANCE SMITH

Blue-eyed Irish star follows her success in "THE MUDLARK" with striking performance in the Technicolor release, "RED SKIES OF MONTANA"



RORY CALHOUN

Tall, dark handsome guy who gets enviable job of making love to Susan Hayward in Technicolor hit "WITH A SONG IN MY HEART" also to be seen in the Technicolor story of Argentina "WAY OF A GAUCHO"

YOU ASKED FOR TH

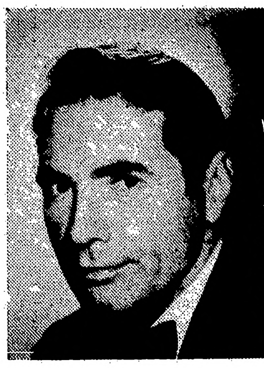
IS A 20th CENTURY-FOX STAR-

MITZI GAYNOR

Her triumph in "MY BLUE HEAVEN" won her stardom in "GOLDEN GIRL" Soon to be seen as a pulsating Polynesian in Technicolor production "DOWN AMONG THE SHELTERING PALMS"

DAVID WAYNE

Versatile star of Broadway ("FINIAN'S RAINBOW") and Hollywood ("MY BLUE HEAVEN"). Tops them all in the Technicolor productions "WITH A SONG IN MY HEART" and "WAIT TILL THE SUN SHINES NELLIE"



GARY MERRILL

Won immediate success in "TWELVE O'CLOCK HIGH" and "ALL ABOUT EVE" ...currently scoring in "DECISION BEFORE DAWN"...soon to be seen in dramatic hit "PHONE CALL FROM A STRANGER"

URE . . . WITH

ROBERT WAGNER

In "HALLS OF MONTEZUMA" and "FROGMEN" fame. Gets the role of his career in Technicolor in "WITH A SONG IN MY HEART"

JEAN PETERS

Starred in "TAKE CARE OF MY LITTLE GIRL". Gets acting plum of year opposite Marlon Brando in "VIVA ZAPATA!", also triumphs in Technicolor in "WAIT TILL THE SUN SHINES NELLIE"

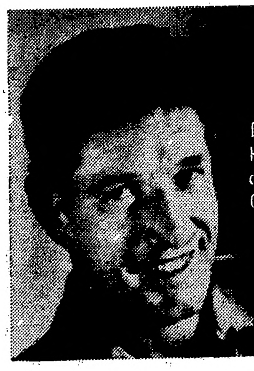
JEFFREY HUNTER

Repeats his success in "TAKE CARE OF MY LITTLE GIRL and "THE FROGMEN" in the Technicolor releases "RED SKIES OF MONTANA" and "CRY OF THE SWAMP".

G NEW FACES

JOANNE DRU

Leaped from her first big success ("MR BELVEDERE RINGS THE BELL") into starring roles in the soon to be seen "RETURN OF THE TEXAN" and "PRIDE OF ST LOUIS"



RICHARD BOONE

Dramatic newcomer ... Hits the screen in Technicolor releases "RED SKIES OF MONTANA" and "KANGAROO"!

HILDEGARDE NEFF

Instant hit in her first American picture, "DECISION BEFORE DAWN"! Plays opposite Tyrone Power in the tingling "DIPLOMATIC COURIER"

EM!

NOW BUILD THEM!

...SELL THEM!

Neither Whitewash, Hogwash Nor Redwash

MPIC Exec Sec Reappraises Hollywood's Successful Fight Against Communism

By ART ARTHUR

Hollywood.

There seems to be a burning yearning in places plagued by personal-profit "patriots" of the ilk of one notorious rabble-rouser, who faced a sedition indictment in World War II to ignore, overlook or loudly disparage the fight *against* Communism waged within Hollywood.

Any effort to publicly record the facts about the industry's success in *defeating* the malignant threat of Communist infil-traitors immediately is met with loud snorts of "Whitewash!"

Whitewash? Only a total fool would attempt to whitewash away the record which clearly shows how Communists moved in on Hollywood and attempted to use the film industry for their foul and devious purposes.

But, by the same token, why the redwash? Why do we see such dogged determination to keep smearing the industry with a red brush? Why the implacable ears—closed insistence on ignoring the record which shows just as clearly that the Communists were met and routed by devoted honest patriots within the motion picture industry itself?

My guess is that there are only two reasons. We of the industry are responsible for one reason—our own failure to spread far and wide the truth and the facts about the industry's fight *against* Communism. That must be remedied.

The second reason lies in the aforementioned personal-profit "patriots"—the boys who make a buck out of passing themselves off as experts on "Hollywood Communists and Communism" . . . and who are unwilling to see that particular gravy train disappear. Some among the experts are honest anti-Communists motivated by only one objective—the total extinction of Communists wherever they may be. When they make mistakes, they are honest mistakes—and open to correction. But there's quite a calloused crew of others whose incomes dictate that they must continue to set up the "Reds-running-riot-in-Hollywood" strawman long after the battle is over and only feeble remnants remain to be mopped-up.

The hellfire war dances and Comanche whoopings of the redwash-hogwash specialists seem doubly daffy in light of the investigations by the House Committee on un-American Activities. Probably no investigation by the Committee has been more thorough than the one conducted into Hollywood Communism. But the redwash-hogwash artists scorn the House Committee, too, apparently. Everybody's out of step but the guy who might have to wrap up his lucrative racket if forced to admit that Hollywood in 1952 is a far war-cry from Hollywood in 1947.

Coming back to reason No. 1—our own failure to spread the facts far and wide—let's make this a little contribution toward correcting that first fault. (Full detail can be provided to support every statement herein capsuled.)

Since no well-informed industry champion would seek to whitewash, here are some of the facts which can be stressed whenever you run into the other extreme—the redwash-hogwash:

Almost Totally Extinct

1. Communism in Hollywood is bordering on total extinction. The long sinister effort stealthily begun by Communists more than 20 years ago is uttering its last gasps—thanks to successful efforts by the motion picture industry itself and some hefty assist by the House Committee on un-American Activities.

2. Few, if any, other American industries can point to a better record of successfully shattering a Communist infiltration threat. This is especially true of sensitive defense industries—where Communists have entrenched themselves and where they should be pursued to extinction with equal vigor by the House Committee. Communists have shown up in all other forms of mass communication (such as press, magazines, radio and television) as well as in schools and colleges, in our Government and even in church circles. But where else have militant anti-Communists fought the infiltrators on a corresponding scale—and with corresponding success? No wonder the Los Angeles Mirror observed editorially: "It is to be doubted that any other industry has a better record."

3. Any honest examination of the facts—dedicated neither to whitewash nor to redwash nor to hogwash—will make increasingly clear the little-realized fact that the story of Communism in Hollywood is a story of *failure* and *defeat*—and not a story of Communist triumph . . . that, in terms of the Party's major objectives, whatever successes they had were piddling successes . . . that today "the Communist is a completely ineffective element in Hollywood life—in Hollywood they have failed," as was stated under oath by ex-Communist Edward Dmytryk. Ex-Communists Richard Collins, Sterling Hayden and Leo Townsend all have testified in the same vein.

Nor are ex-Communists the only source of this opinion. Roy Brewer, leading Hollywood anti-Communist, has testified: "The back of Communist power in Hollywood has been broken." Senator Edward Martin, Congressman Donald Jackson and Victor Lasky, co-author of "Seeds of Treason," are among those who have expressed similar views.

4. No man who prides himself on honesty and fairness has the right to publicly clamor about the sordid story of how Communists plotted to take over Hollywood—unless he is also willing to acquaint himself with the stirring story of how patriotic anti-Communists in Hollywood slowed, stopped, reversed and then routed the Communist conspiracy.

5. The first important step in the Communist plot against Hollywood was to obtain control of the Guilds and Unions—and thus be in a position to dictate to management.

Faced with this threat, the Guilds and Unions of Hollywood successively demolished Communist influence within their ranks in an unparalleled series of anti-Communist triumphs, climaxing when the Screen Writers Guild in 1947 filled 20 out of the 21 places on its Executive Board with anti-Communists . . . and when Roy Brewer's AFL labor boys routed the Communist efforts to seize the IATSE on the West Coast.

6. Similarly, Hollywood management has established a record virtually unmatched by management in any other American industry faced with an equivalent fight to defeat Communist infiltration. Nowhere else in the nation, for example, has any responsible section of management made itself the subject of millions of dollars in lawsuits in order to pursue an anti-Communist program in the face of the innumerable legal jeopardies that hamper action by management.

7. Full, frank and searching investigation—dedicated neither to whitewash nor to redwash nor to hogwash—confirms that the Communist effort to inject propaganda into American motion pictures had virtually no success except upon Government request in the brief years when Soviet Russia was our wartime ally. But, *on the contrary,* the motion picture industry has made or is making a total of *at least* 50 films which in whole or in part contain direct attacks upon Communism—and which constitute hard-hitting anti-Communist propaganda. The same can be said of scores of short subjects and documentary films made by the industry.

8. To the consternation of Communists everywhere, the motion picture industry has made or is making scores of films which, by upholding those institutions of democracy which the Communists unceasingly try to tear down, present on the screens of the world day in and day out *the affirmative case for the superiority of our way of life* over that of any totalitarian system. (Witness "Come to the Stable," "Going My Way" and "One Foot in Heaven" as example of films which "sell" reverence and respect for religion.)

9. Communists throughout the world, via Moscow's Cominform, have been instructed that they must make Hollywood films a prime enemy. The orders, conveyed through the Cominform Journal No. 28, cries that "The American Cinema is a war weapon" and declares that: "It is imperative to render the American cinema harmless."

10. Any effort to determine the true nature of the motion picture industry in relation to Communism—dedicated neither to whitewash, redwash nor hogwash—would reveal overwhelming records of patriotic service in war and post-war by men and women of the industry, as well as service in aid of every worthy charitable cause and philanthropy to which the industry can lend its manifold assistance.

The records serve separately and collectively to cardiogram *the real beat of Hollywood's heart* in any choice between the ways of democracy and any brand of totalitarianism whatsoever, Communism included.

11. The search for truth leaves no doubt that Hollywood today possesses as fine a body of seasoned anti-Communist veterans as can be found anywhere in the country—men who have met and defeated some of the shrewdest and most resourceful brains that the Communist Party could send to the Coast. The skill and experience of these anti-Communists provide Hollywood with a security against local Communist re-birth scarcely found anywhere else in American life.

12. Any meticulous effort at fact-gathering would make clear that, at their very peak, Communists totaled little more than 1% of the people employed in the motion picture industry and that today—allowing for the unknown—the percentage is no more than the smallest fraction of 1%.

'Fellow Travelers'

13. At one time the Hollywood "fellow traveler" constituted a major problem. He was best described as being like the bride who didn't know the difference between baking powder and gunpowder—and was in for one helluva surprise!

But the "fellow traveler" faded rapidly on the heels of successful steps taken within Hollywood in recent years to alert unsuspecting individuals and to make them aware of concealed Commie beguilements.

Now, as a matter of fact, the situation has gone to the other extreme. One cautious individual announced not long ago that he had even resigned from the Auto Club!

14. Exploring every avenue toward power, the Communists sought names and influence through so-called political, professional, patriotic, social and veteran organizations—such as *HICCASP* (the Hollywood Independent Citizens Council of the Arts, Sciences & Professions), the Hollywood Writers Mobilization, the People's Education Center and numerous others.

But a review of the record—dedicated neither to whitewash nor to redwash nor to hogwash—would show how the Communists had each successive hope for power blasted as anti-Communists counterattacked the organizations and sank them into oblivion or inept frustration.

15. The Communists sought to use Hollywood as a source for funds, raised under every conceivable guise. In this field they met their best success—since the people of show business always were soft touches for any plea for milk for the babies of starving miners or what have you.

But the record shows that in recent years the Communist hope of turning Hollywood into the Party's treasure chest dwindled and dried up under the heat of anti-Communist spotlights—another victory over the disintegrating Communist apparatus best reflected, perhaps, in an observation last year in a Hollywood column: "At a local Red meeting the other night, after the hat was passed, the collection totalled $18.63. Three years ago, a meeting at the same place and the same organization grabbed $51,000."

16. Despite the most searching investigation by the House Committee and the most intensive efforts by industry anti-Communists, an underground faction of Communists may still remain in the Hollywood area—for Communists never give up entirely or stop trying.

For this reason, those in Hollywood who fought and beat the Communists have no intention of relaxing their vigilance for any sign that might betray any overlooked fragments of the Communist conspiracy.

17. Rather than being, as the redwash-hogwash boys would have it, an industry in which Communists still cavort on every corner, the motion picture industry today is in a position to offer to other industries a blueprint for action against Communists.

Instead of berating Hollywood, a lot of the attackers could well stop, look—and learn.

18. Every organization in the industry with any claim to expressing official viewpoints has supported the fight against Communism—including, in the east, Council of Motion Picture Organizations and the Motion Picture Assn. of America, and in Hollywood, the Screen Actors Guild and all other key bodies represented in the Motion Picture Industry Council. It was the MPIC which officially recorded the industry's support of the 1951 House Committee.

The MPIC statement of support added: "But the MPIC would be derelict in its duty if it did not point out that the public has been given an exaggerated and distorted impression of the degree of this Communist infiltration."

That statement still holds true—and could continue to be true as long as the redwash boys are able to parlay their little paint buckets into full dinner pails. But they must know by now that ptomaine will be the inevitable result.

'My Favorite Cattle Rustler'

By CHARLES WILLIAMS

Hollywood.

Jim Rogan is shooting the last sequence of "Desert Justice," a remake of "Death Valley Joe," from the silent version of "The Worst Man in Panamint," at Lone Pine, Cal.

Rogan is ahead of schedule two days and feels very happy this morning, until a studio car pulls up in the foreground, and Rex Allen, the unit manager, hops out. He greets Rogan and the crew effusively, and hands a letter to the director, which reads as follows.

Location—Lone Pine. *"Desert Justice" Co.*
Director—James Rogan. *Producer—Max Weinberg.*

Looked at a "Rough Cut" of six reels. Sorry you talked me into having Eddie Wilson. His comedy scenes are flat and he is badly miscast. Suggest using him in the big fight at the camp. But kill him off at the first exchange of shots. Regards,
Max.

Rogan turns to his assistant, "Get Eddie Wilson a 10-gallon hat and a six-gun. He's going to work in the next shot." In a few minutes Eddie hobbles over to Rogan.

"What's the idea Jim? I'm playing the cook."

"Orders from the production office, Eddie. They want you in the big fight. Hey, Tex, get Wheezer up here for Eddie. Listen, count five after I start rolling, then pull your six-gun and empty it past camera right. You're a cattle-rustling cook, fighting off the ranch boys who are trying to recover the cattle that your gang rustled from the Bar B.Q."

In projection room "A" at Cosmos Studios, Rogan, Weinberg and the cutter are running "Desert Justice" for J. P. Hammons, the international banker who owns the studio and half of Culver City.

Rogan and Weinberg are watching Hammons' reactions closely. His face is countenance that would have broken Gutzon Borglum's chisel. He is a huge bearded man who hasn't laughed since his partner committed suicide in the panic of '29.

"Who is that actor playing the cook?" thunders Hammons.

"Why he's just a bit player, Mr. Hammons. We're going to cut him plenty."

"Like hell you are. He's the best western actor I' seen since Hoot Gibson. That chap is a great artist—never in my life have I seen anything like that shot where he shoots the horse in the neck, and takes that fall. The horse is very good, too. I think I'll have him shipped on to Southampton. My wife runs a little theatre there. She's going to do 'The Virginian.' The animal would strengthen the cast considerably."

Eddie Wilson is lying in bed trying to forget Wheezer, Lone Pine, and the big fight. His cute little better half, who shares the Murphy bed with him, has just finished serving him breakfast.

"How does your head feel, honey?"

"Lousy, no more westerns for me. Is there any mail baby?"

"I'll go out and see. Try and relax sweetie, you need all the strength you can get."

"I get enough rest laying off," yells our favorite cattle rustler.

In a few moments Alice runs into the room. "Here's letter from the studio."

"They have nothing on me. I *told* them I couldn't ride a horse. Read it to me."

"Darling, they can't put you in jail for trying. Listen,

'Dear Eddie:

Will you kindly drop into my office at your earliest convenience. Doctor Hansen tells me that you are much better. Regards,
Max Weinberg'."

Weinberg's office is an acute shock to the optic nerves. The furniture had been designed by an exiled Polish cabinet maker, who had been badly frightened by the OGPU. Everything was on a slant and looked as if it were about to run out the door. The cocktail bar was the ace attraction. It had an electrical robot bartender, with no union hours. By pressing any one of a dozen buttons on its chest, you could get a choice of 10 different drinks.

Rogan and Eddie are leaning against the teakwood bar, downing straight shots. Weinberg is sitting in a corner looking at some papers. He comes over to the bar and hands Eddie a pen and some contracts.

"Hammons has upped you to a flat $1,500 a week. That's top money for a western star these days, you lucky ham."

"To hell with the budget, slip me a sawbuck, Jimsey boy, thish is on little me." Rogan hands Eddie a bill.

The robot becomes nervous at the sight of money, and drops a glass.

"Wait a minute, boys, don't start grinding, I gotta call the wife."

Eddie stumbles over to Weinberg's desk and starts dialing the phone.

"Hello, baaby, thish ish me. Get your clothes on, we're going out to the valley and buy a house . . . whose drunk?"

Eddie slowly fades out on the desk.

Finis

Hollywood Dictionary

By MARTIN A. RAGAWAY

AGENT: Fellow whose job it is to go in and pour troubled water on oil.

ADDITIONAL DIALOG: Credit given to a writer who is called in at the last minute to share the blame.

ACTRESS: One of God's unfairest creatures.

ASSISTANT DIRECTOR: Man who was hired because he used his head . . . up and down.

BACKER: An angel for the producer; an angle for the girls.

BORE: Any person who knows the same stories you do. And tells them.

BRIDAL SHOWER: A device to mulct gifts from the people who won't be invited to the wedding.

COMPANY STOOGE: Guy who started the same time you did and is now making more money than you are.

COMMISSARY: Where the dishes never change . . . just the faces.

COFFEE: What your secretary is having when you get hot on an idea.

CHAFING DISH: A starlet who rubs you the wrong way.

COCKTAIL PARTY: A social institution which affords you the only opportunity of seeing your agent.

CONNECTIONS: What everybody out here has until he tries to use them.

CHRISTMAS: Season when some people wrap gifts for the people they rap the rest of the year.

CONCEIT: The self-confidence of a person you don't like.

CONTRACT: An agreement signed by two people which makes adequately certain that their agents won't get cheated.

CHARACTER: What you have if you aren't one; what you are if you haven't any.

CUISINE: It's what makes a 50-cent hamburger, $4 at Romanoff's.

DRUNK: Fellow with a scotch-tape worm.

DENTIST: An excuse which permits you to have the afternoon off without any deduction from sick leave or vacation.

ELOPE: Exciting term among actors in love. Means, "We can get more publicity than if we did it the other way."

FAN MAGAZINE: Publication whose March issue arrives in January just loaded with September's news.

FOREIGN CAR: Automobile you pay twice as much to be half as comfortable in.

GOSSIP COLUMNIST: Newspaperman (gal) who writes other people's wrongs.

GAME: A form of charades played at Hollywood parties by people so they can avoid getting to know each other.

HOLLYWOOD: A community bounded on the south by Los Angeles, bounded on the west by Beverly Hills, bounded on the north by San Fernando Valley and hounded on the east by exhibitors.

HYPOCRITE: A friend who doesn't like your latest picture and still remains your friend.

HOME OFFICE EXECUTIVE: Businessman who hasn't seen the budget of a new picture but knows it costs too much.

INVASION OF PRIVACY: Complaint of an actor against the newspapers after he has spent $200,000 for publicity services.

INDEPENDENT PRODUCER: A movie maker who has very little to be independent about.

JOB: That period between unemployment insurance checks.

KEY: If the studio is paying you, you get one for your office.

LAUREL CANYON: A shortcut between San Fernando Valley and Sid Skolsky.

LINE: Sweetnothings whispered to a girl by any guy she's not interested in hearing them from.

MONOLOG: An argument between C. B. DeMille and a writer.

MARRIAGE: That short interval between "I do" and Adieu.

NEPOTISM: Some jobs are relative.

NEW YORK: Place where your trip ends and the expense account begins.

OPTION: Contractese for "Even with the raise we can't find anyone to work as cheaply, so stick around."

PESSIMIST: Fellow who shares an apartment with optimist.

PETITION: List of people who aren't secure enough to say no.

PRESS AGENT: Fellow who is willing to put your feat in his mouth.

PLUG: What columnists should give the author of comic dictionaries if they reprint any of it.

PRODUCER-DIRECTOR-WRITER: A man who has only himself to blame.

PUBLICITY: A service which makes you well known to a lot of people who don't particularly want to know you.

PLAGIARISM: A stolen idea that comes out lousy.

PRODUCER: Clever man whose brain starts working the moment he gets up in the morning and doesn't stop until he gets to the studio.

REPARTEE: Better dialog between the hero and heroine that the writer thinks of while watching his picture at the sneak preview.

ROMANCE: Segment of time between the first hand-holding item in Louella until the first mention of a squabble in Hedda.

STARLET: A girl who is getting ready to be ungrateful.

SECOND MONEY: Sum which is easily obtainable if you can prove that you don't need first money.

SUCCESS: Depends on luck and pluck. How much luck you have in finding the right person to pluck.

STORY CONFERENCE: A meeting of four or five people each of whom thinks the other has an idea.

SNEAK THEATRE: A movie house chosen for previews because its audience reaction has been established, i.e.: "They always laugh in Glendale" or "They love to cry in Pomona."

STUDIO: Organization that wants to hire you if you can prove you're working for someone else.

TELEVISION: IT!

TV GUEST STAR: An actor between pictures.

TECHNICOLOR: Bright colors which are supposed to camouflage dull scripts.

VURGEON: A surgeon who has never performed an operation.

Z: Zis enough?

Wrong Plug

During the recent Kefauver TV trials, the committee was living at a swank New York hotel. It happens that a very large bookmaker had been occupying a suite at the same hotel for a number of months and his clerk was accepting bets by telephone from that suite. A group of bettors desiring to wager on a horse one of them owned, phoned the hotel where the bookie was doing business. They asked the switchboard operator for the right suite but, like some horse players, she got her "plugs" mixed and connected him with the suite next door. A strange voice answered the phone.

"Who is this?" asked the player. "This is Senator Tobey," came back a gruff voice. The player dropped the receiver and turning to his pals remarked, "Boy, what a wrong number I got!" —*Ken Kling.*

Writers Are for the Birds

By CLAUDE BINYON

Hollywood.

Joe Presser liked his job as a studio janitor. He worked on the sound stages, sweeping up cigaret butts and paper cups and gum wrappers while he watched motion pictures being made. After a number of years people started calling him Pop and neglected apologizing when they bumped into him, but Joe didn't mind. His work was easy, and it fascinated him to see how scenes fell into certain patterns of sameness through the years.

Claude Binyon

There was the Man Sleeping the Living Room Couch Scene, for instance. Joe knew from long experience that the girl would get the bedroom and the man's pajamas, while the man would curl up uncomfortably with one blanket on a hard divan. Then there would be a shot of the girl lying wide-awake and a shot of the man lying wide-awake. Then the girl would look toward the door and get out of bed, and the man would look toward the door and get off the divan. Each would approach the door without the other knowing it. The man would almost knock, and the girl would almost open the door. Then they would go back to their bed and couch, because what else could they do in a picture?

A new director was making the Man Sleeping on the Living Room Couch Scene one day, and Joe frowned in surprise. The man crawled onto the divan with his blanket and the girl got into bed with the man's pajamas and that was that. Joe leaned on his broom handle, staring, unwilling to believe his eyes. Already uneasy about his work, and noting Joe's reaction, the director approached him between setups.

"Something wrong, Pop?" he asked.

"Maybe not, sir," shrugged Joe. "It just seemed to me like you missed a good chance to show how they feel about each other. Maybe like showing them both laying awake and yenning—and then they get up and go to the door—you know, just going, not doing; and finally they crawl back into the hay alone, still yenning. It's just an idea—maybe lousy."

The director pondered, and then he beamed. "That's it, Pop. That's what was in the back of my head all the time. Thanks for reminding me." And Joe was content again as he watched the new boy shoot the Man Sleeping on the Living Room Couch Scene the way it should be shot.

Joe performed the same service for other directors, steering them straight when they veered from the patterns of Ashamed of Your Own Mother or Father, or Driving Like Hell in the Fog, or the Wife Putting on a Phoney Love Act with the Concert Pianist, or Boy Telling Girl Off and Getting Told Off Double, or Priest Telling Gangster Friend This Is the Only Way It Could End. And sometimes he would remind directors that when they were making a picture about three men they were actually making the "Three Musketeers," and only a chump would try a new twist.

How They 'Broke' Him

In time Joe became an omen of good luck on the set and was requested as set janitor by many directors. This led to an investigation by the front office, with the inevitable result. Joe was relieved of his broom and given a cell in the writers' block, furnished with a typewriter and a secretary complete with knitting needles. He was assigned to write a story for Alan Ladd.

Joe liked the office very much. From the window he could see laborers pushing heavy things. But the secretary bothered him. She knitted steadily, in the manner of all good secretaries, but from time to time she looked at him expectantly. Finally she broached the subject. "When are we starting?" she asked.

Joe was genuinely surprised. "Starting what?" he said. "The Alan Ladd original," answered the secretary.

"How can we start?" retorted Joe. "What have they showed us? Nothing! How can you tell them what's wrong if they don't show you nothing?"

"But you're supposed to give them the idea," said the secretary. "Then they tell *you* what's wrong."

"I *know* what's wrong," said Joe. "All I gotta do is see it and I can tell you. But I can't write nothing first because I can't write nothing wrong!"

The secretary thought this over for a moment and then she excused herself. Within a short time Joe was called to the front office.

"Pop," said the producer, "I'm afraid we've made a mistake."

"Show it to me," said Joe confidently, "and I'll tell you."

"Look into that wall mirror," said the producer. Joe walked over and looked at himself.

"What's wrong with what you see?" asked the producer.

Joe considered. "It should have a broom in its hand," he said finally.

"I could make it gentle," said the producer. "I could get you a job as a critic."

Joe headed for the door, happier than he had been for weeks. "No, thanks," he said. "I don't want to sit around and smell it. I'd rather sweep it out."

A BIOPIC WITHOUT A BIO

By MAX SHULMAN

To the millions of theatregoers who enjoyed the recent biopic about the two eminent American tunesmiths, A. M. Heffernan and Ralph Schwartz, the following speech, made by Donald (Don) Crutfellow, the producer of the A. M. Heffernan-Ralph Schwartz biopic before the annual dinner of the American Biopic Producers Brotherhood in the Tourquoise Room of the Super-Chief, will be of interest.

Max Shulman

"Fellow biopic producers and gentlemen," said Mr. Crutfellow, opening his speech with a jest as is his wont (Mr. Crutfellow has frequently been called the American Will Rogers), "the difficulties surrounding the production of the A. M. Heffernan-Ralph Schwartz biopic were legion, and not the least of them was the choice of a title. For weeks every man-jack of us in the organization racked and cudgeled his brains, but without result. I had finally decided to release the picture without a title—I came to this decision with the utmost reluctance, let me tell you, for whenever I have done this in the past, an immoderate amount of confusion has resulted—when out of the blue a solution was found. My phone rang at 4 a. m. one morning. It was a young man named Ed Toklas from my organization. 'Mr. Crutfellow, Mr. Crutfellow!' he cried, scarcely able to contain his excitement. 'I've got it! I've got the title! Get this, Mr. Crutfellow—*The A. M. Heffernan-Ralph Schwartz Story.*'

"Well, gentlemen, titles like this don't come to you every day, and I am not one to let ingenuity in my organization go unrewarded. On the spot, despite the lateness of the hour, I summoned a notary and made Ed Toklas associate producer and gave him the hand of my daughter in marriage, overriding his modest protests that he did not deserve to be associate producer and he already had a wife.

"It must not be thought that finding a title ended the difficulties which beset '*The A. M. Heffernan-Ralph Schwartz Story.*' Far from it. There were plot problems which seemed at the beginning insuperable. Naturally we wanted to follow as closely as possible the real life stories of A. M. Heffernan and Ralph Schwartz, but it was idle to deny that certain aspects of their lives were inconsistent with good movie-making. For example, A. M. Heffernan has been drunk since puberty and Ralph Schwartz is slightly under two feet high. Such figures, you will agree, gentlemen, are not boxoffice.

Fickle Husbands

"As though this were not trouble enough, a question of clearances arose which, I daresay, was the most difficult yet faced by a biopic producer. Heffernan was married seven times. After each divorce Schwartz would marry the castoff wife, without, however, troubling to divorce the wives he already had. A bewildering number of children, each of whom presented a vexing puzzle in paternity, resulted from this arrangement. I felt that this situation, though not without a certain piquance, was better left unportrayed. In this opinion I was enthusiastically supported by my legal department. So busy were my attorneys in obtaining clearances from all the Heffernan-Schwartz kith and kin, that they quite forgot to obtain clearances from Heffernan and Schwartz themselves. Both are now suing me for invasion of privacy.

"But there was more, gentlemen. The problem of locale had my scenic people quite beside themselves. Heffernan & Schwartz, eminent songwriters though they were, never went to Broadway. Nor to Hollywood. Not even to Chicago. They were born and bred in Wellington, Kansas, and have never set foot outside it. I do not mean to imply that Wellington is anything but a fine American community, but the difficulty of laying a musical in such a place must be apparent to everyone here.

"And then there was the problem of action. Aside from the marital didoes mentioned earlier, the lives of Heffernan and Schwartz were a study in dullness. They never did anything but go down to the railroad station every evening and watch the 6:12 go by. When the 6:12 was taken off the run in 1935, Heffernan and Schwartz went to the station every evening and just stared at the tracks.

"But all these problems were trifling—*trifling*, I say, gentlemen—compared to our big problem. All of these things paled and shrivelled before our chief obstacle—Heffernan & Schwartz only wrote one song.

"I am not here tonight to blow my own horn. It is no credit to me alone that 'The A. M. Heffernan-Ralph Schwartz Story' turned out to be a successful biopic, but to the brains and ingenuity of my entire organization, save the legal department. But I am not seeking praise for my organization either. I have told you this story tonight for one purpose only: to stiffen the spines of those among us who are flagging in their faith. Gentlemen, I have proved it and I urge you to adopt it as your watchword: You can get a biopic out of *anybody.*"

A First for Everything

Billy Reardon, longtime host at the Stork, is now dittoing at the Rainbow Room, which the Union News Co. operates in Rockefeller Center along with its several other restaurants. Reardon, a former dancer now on the executive end of managing niteries, was struck by his experience last New Year's Eve. Under the modified management, since the Rockefellers gave up direct operation of the Rainbow Room as a plush nitery, the spot folds at 9 p. m., and for New Year's Eve they stayed as late as almost 10.

"For the first time in my adult life of 31 years," observed Reardon, "I thus found myself neither kicked nor kissed in a saloon on New Year's Eve." (He's either had to face an occasional alcoholic fracas when it wasn't a sentimental clinch).

It's Still Showmanship

Vet Film Adman Reappraises How the Pix Biz Did A Buckle-Down-Winsocki, Rolled Up Its Ballyhoo Sleeves, With Clicko End Results

By CHARLES EINFELD

This was the year! Life gave us a chilly look, Look gave us new life, conservative Wall Street investment houses recommended motion picture stocks, TV moguls grew grey over the failure of view- to turn handsprings over the opening o the new season, and Movietime USA left a trail of glamor through cities and villages ss the country.

The kind of thinking that led to Movietime and has actuated the idea for subsequent annual star tours is far from unconnected with the above phenomena. Movietime is, after all, only one figment of a dawning stream of consciousness that leading the film business to an improved boxoffice. A beginning has been made. We are recovering clarity of We are becoming showmen again some of us under the stress of unpleasant handwriting on the wall. And it's still showmanship, right down the line, that gives our product the push it deserves.

For a while there was a tendency to sit there like the cobra, hypnotized, swaying side to side while irrational fears played the snake-charmer's flute. We gazed, stupified with anxiety, at television, a sort of "little man upon the stair, gee I wish he'd go away" kind of thinking.

What's happening to TV? The N. Y. Times not long ago noted, "A faithful viewer can hardly help noticing that the general quality of TV offerings is on a downward trend." Commercials are killing it, while the picture business at least only sells entertainment, as a VARIETY editorial pinpointed.

What meanwhile has happened to movies in the past year? Time, more Luce-id than its sister magazine, conceded that the 1951 boxoffice was a "solid 10 to 15%" better than in 1950, while film rentals were reported up by a similar percentage. Production figures indicated 441 features in 1951, with 96, or 22%, in color; 1950 saw 376 full-length pictures, only 69, or 18% in color.

Qualitatively, the superiority of our industry's product is at a new high, and no title rundown is needed to know that productionwise, all studios have put teeth into the sometime-sniffed-at but nevertheless true slogan we coined at 20th-Fox, "Movies are better than ever." An occasional "dog" will sneak out, but by and large, compared with any art form, whether of the mass communications field, or even in the fine arts, motion pictures can point to a larger proportion of winners for the number of starters.

Once the picture has been produced, however, showmanship takes over. The extra push placed behind a picture brings in greater grosses. For, while there is a large audience available for fine pictures, people must be stimulated to enter the theatres.

Consider, for example, any big grosser. In addition to its merits as a screen attraction, one of the chief factors behind success is the hard work and effort by exhibitors that go into its selling.

Feeling that there never had been sufficient emphasis on public relations throughout *all* the branches of our industry, we initiated an experiment at our Los Angeles national sales convention last June. At that time, we conceived the unique idea of merging the distribution staff with the adpub department. The sales force, in short, was charged with aiding the exhibitor in selling his wares to the public.

This called for more than the mere settling of playdates, bookings and contracts. It rallied the active support of each division and branch manager, salesman and booker to help the theatre man sell his product. Both the distributor and exhibitor gain by this extra effort, but the exhibitor most of all. He is sustained in planning his campaign by the thought that each satisfied—and pre-sold—customer will bring others. To date, this novel merger has proved highly successful.

Planning is of prime importance in every human realm, and showmanship is no exception to the rule. Without planning, no audience is built up. Without planning, no habit has been created which will lead to community support of a theatre at times when the crop of pictures may turn out to be less healthy than at others.

Correct planning uses psychology, and like most sciences, uses facts which are so simple we often overlook them. There is no mystery about showmanship; it lies in our will to apply that same ingenuity and inspiration which has made the film industry one of the great instruments of good will over the years.

A picture will attain the prominence it deserves when that one precise ingredient which distinguishes it—whether sex, action, suspense or something else—is correctly spotted and used as the focus of pre-selling. A typical campaign can be reduced to the statement, "Here is what is in *this* picture." By thus selecting the proper emphasis in our advertising and promotion, we will bring in the right audience. And—you'd be surprised how many times this first principle is overlooked—there is a proper audience for *every* picture made. It's just up to us to utilize our resources properly to reach it.

Principles no more complex than this have backgrounded the various efforts showmen in America have made during the past few years to unite in a common effort to bring more people into our theatres. These are the principles which have made our theatres the first source of entertainment for millions of people seeking relaxation.

Today, when the "extra" we provide so often is remembered, programming at a theatre must be considered part and parcel of showmanship, so long as getting moviegoers to the boxoffice in a steady stream remains our goal. Such items as selection of the right short subjects, proper playdating, and timing the program so that people can attend at reasonable hours, are all important in good public relations and the intelligent operation of theatres.

The physical plant itself must always be considered part of our approach. As showmen, we must see to it that the same glamor caught on the screen is applied to the showcases of our product, both inside and out. We are competing at the present time with the comforts of home, and the television set, so it is doubly important to make the theatre a more inviting place to visit than it has ever been before.

All these points are part of the vital lesson showmen must never forget. Continued complacency spells retrogression. Pictures must not go out on their own without benefit of showmanship effort.

It would be a pity to waste the potentialities of our magnificent product by failing to make every person aware of its quality. Without showmanship, without the spark necessary to set this entertainment afire in the minds and hearts of the public, we are dealing only with so many pieces of celluloid. The best defense in war and showmanship is an aggressive offensive. Yes, it's *still* showmanship!

Cost Cut Leaves WB With Small Net Tho Gross Off

Slash picture budgets and operating costs left Warner Bros. with only a small drop in profits for the year ending last Aug. 31 despite a slide of $10,000,000 in gross. Figures were disclosed last Friday (28) in company's report for the fiscal year.

Net after taxes for the 12 months was $9,427,000 as compared with $10,271,000 for the parallel period ending Aug. 30, 1950. During 1951, $9,100,000 was provided for Federal taxes and $700,000 for contingent liabilities. For the 1950 fiscal year, taxes took $6,300,000 and contingent liabilities, $850,000.

Fruit of WB policy of buying up its own common is seen in the equivalent per-share earnings for 1951 as against 1950. Despite the drop in overall net, past year's earnings were equivalent to $1.67 per share as against 1950's $1.46. That's because there were only 5,619,785 shares outstanding at the end of fiscal 1951, in contrast to 6,977,300 at the end of fiscal 1950.

Film rentals, theatres admissions, sales and other items going to make up gross income totalled $116,909,000 for 1951 as against $126,944,000 for 1950.

As a result of examination by reps of the Internal Revenue Bureau, company has adjusted its fixed assets account and related depreciation reserves at Sept. 1, 1950. Accordingly, the sum of $3,768,000 has been restored to the asset account and an additional $1,000,000 has been provided for Federal income taxes for the prior year. This has resulted in an increase of $2,768,000 in earned surplus which sum is not included in the earnings for the year as shown above.

CHARLOTTE GREENWOOD
SEASON'S GREETINGS

Can't All Be Blockbusters, But 'A' or 'B' Every Pic Must Be Sold

By JAMES R. GRAINGER
(Executive V. P., Republic Pictures)

I don't agree that only "big" pictures do business. In my opinion, the picture that does business, whether it a so-called blockbuster or not, is the one which has the entertainment value to which the public responds. We are all well aware of the fact that many pictures produced at lesser costs have rolled up excellent grosses.

J. R. Grainger

While I feel that the industry always needs some outstanding pictures as a "shot in the arm," we must take into consideration that theatres must have a steady flow of product to keep their screens occupied, and every picture can't be a "blockbuster." All the producing companies together barely make 52 outstanding pictures in that category. And I repeat, budgets alone don't make big pictures. Republic intends to produce a number of what are popularly known as "borderline" pictures, aiming, of course, for that popular appeal which spells boxoffice. Not at all incidentally, this type of picture helps to develop those new personalities which are always badly needed in this business.

I believe that television eventually will prove a boon to the motion picture industry, but when, I hesitate to prophesy. However, I don't believe that television will eliminate the so-called fringe theatres.

For the past 30 years we have been hearing plenty of complaints from exhibitors, but some of my best friends are exhibitors and I am happy to note that they are all waxing rich, driving Cadillacs, and going to Miami. Seriously, I sometimes wonder if exhibitors will ever be satisfied with a fair profit on their investment. I have stated before that exhibition has always been the most profitable end of the motion picture industry, and that situation always seems to be forgotten when there is an opportunity to denounce distributors and sales policies. Whenever an exhibitor has a legitimate squawk, I think I try to be fair about it; but wholesale denunciation is another thing.

That Personal Contact

I don't think that distribution is headed toward any streamlining. For the past 25 years there has been talk of centralization of shipping but nothing has ever come of it. I think that in this, as in every other industry, the salesmen who represent it must keep in close contact with their customers. I don't think you can sell pictures by mail. As far as Republic is concerned, we have always tried to maintain a close liaison with exhibitors, and we feel that this has real value in determining the kind of product we schedule. Theatremen are the link between the audience and the distributor, and we always try to take advantage of their ability to gauge public interest and taste.

During the year 1951 my records show that I have been away from New York 161 days, during which I traveled throughout the country, visiting our branch managers and talking with our customers.

I think that the future of the motion picture business is very healthy, notwithstanding the crepe-hangers who are always complaining. Quite a few of the difficulties which some theatres are experiencing are the result of their own showmanship inactivity. Running a theatre is a ballyhoo operation. It seems ironic to me that so many of the basic ideas initiated by showmen have been adopted and maintained at a high level by other industries, while so many exhibitors seem to have forgotten that this business was built on showmanship.

Republic has always been a firm advocate of the type of promotion used for "Movietime USA." For many years we have been bringing stars to the public through personal appearance tours and in connection with premieres. During the past few years, we have intensified our policy and have had some outstanding premieres involving th presence of stars in civic celebrations. A recent case in point is our very good premiere Omaha, with the Governor of the state, the Mayor of Omaha, and many other high civic dignitaries joining Hollywood contingent in tribute to the Air Force and General Curtis LeMay of the Strategic Air Command. Republic brought not only star of the picture but other "name" personalities to this premiere, and their activities on behalf of civic, patriotic, and charitable drives certainly helped to build good-will for the industry.

An all-important necessity for the success of the motion picture industry enthusiasm. The thought is certainly not new, but it rates repetition. We're in an exciting business, and we mustn't get so caught up in mechanics that we forget its opportunities. Every single picture produced is a challenge to all the people connected with its production, and to every person who touches upon it in distribution and exhibition.

'Let's Get Hopping'

By MAURICE BERGMAN

Gloom never had a long run in our business. Every once in a while it has a world premiere, and then peters out. This sort of proves that we are optimists by nature.

In the past year smiles started to replace frowns. A simple reason could be given for this metamorphosis. Business picked up, mainly because there were more good pictures and more enthusiasm displayed in their promotion.

It has always been my contention that crisis is the backbone of our business. Give us a good crisis and we rally around the problem. We have always proved that problems stimulate us, unite us and make us all pull together.

For that reason, strange to say, a boom is a dangerous thing for us. Give us a stretch of good business and, instead of working harder, we become indifferent. This happened during the war years. Then one day we woke up and found ourselves in a depression.

This was a blessing. It caused the birth of COMPO. Now that conditions are better, we are apt to neglect COMPO. If anyone is interested, I have compiled ten points that might be kept in mind during the upturn. Here they are, for free!

1. Spend a little time each day thinking about next month.

2. Cultivate our own backyard a little more. In other words, save our speeches and mind our own business.

3. See a few more movies. They're fun, and they help us to find out a little more about our business.

4. When we have ideas to improve the business, send them to COMPO.

5. Leave technical discussions to the experts. Let's be showmen rather than oracles.

6. Let's think a little more about advertising and, as business improves, let's spend more for pr motion rather than less. Let's try to stimulate and enlarge the good market rather than wait for a bad one.

7. Let's have more action and less meetings. The latter take a lot of time that could be better spent. If we must have these meetings, let's make the participants come prepared. This will eliminate irrelevancies.

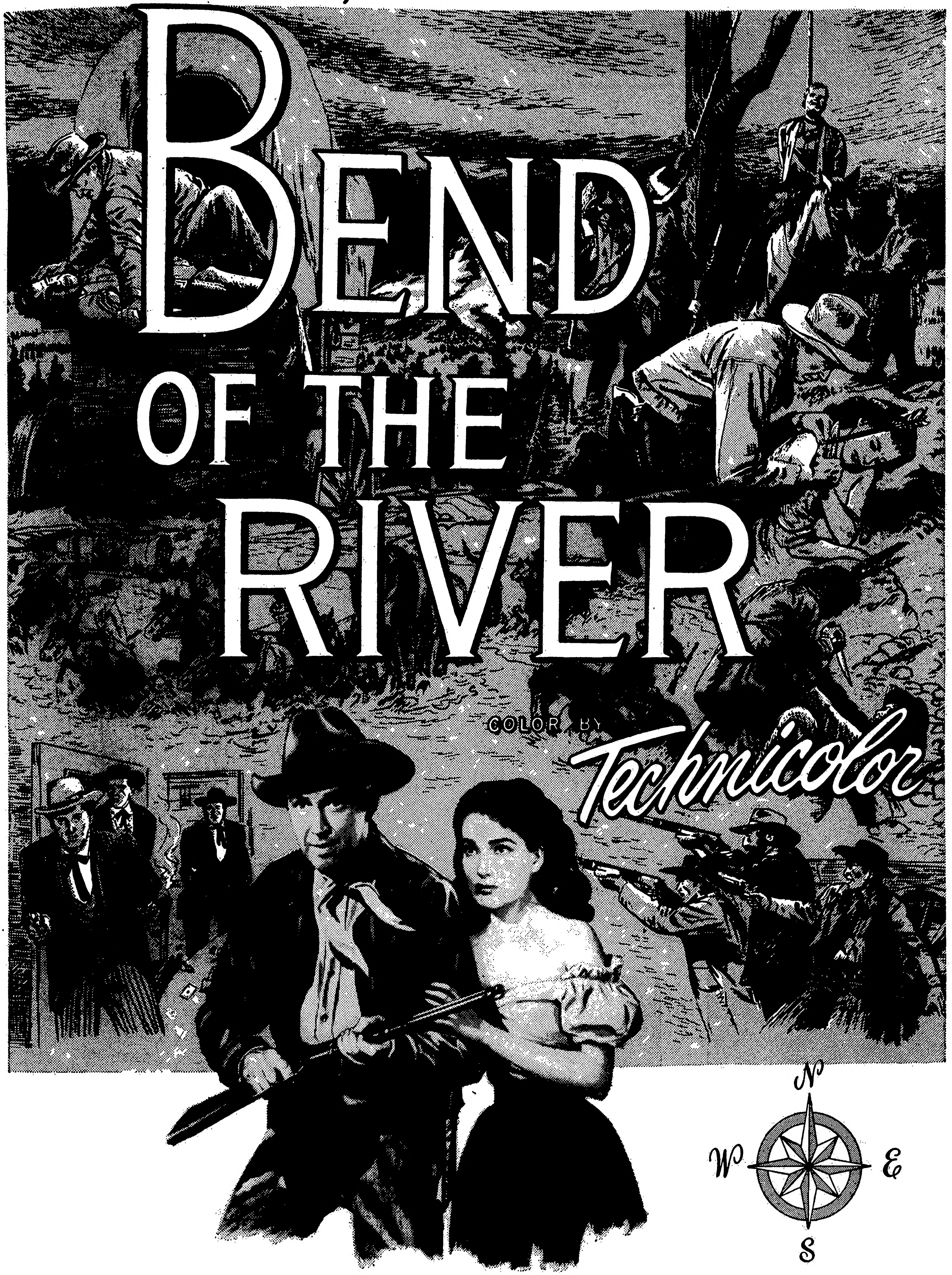
8. Let's work on the theory that all pictures are boxoffice until proven otherwise.

9. If we personally dislike picture, let's keep this opinion to ourselves. The public may like it.

10. Finally, let's try to train young folks in all branches of our business. Let's build for the future.

So there!

Universal-International presents


BEND OF THE RIVER
COLOR BY Technicolor
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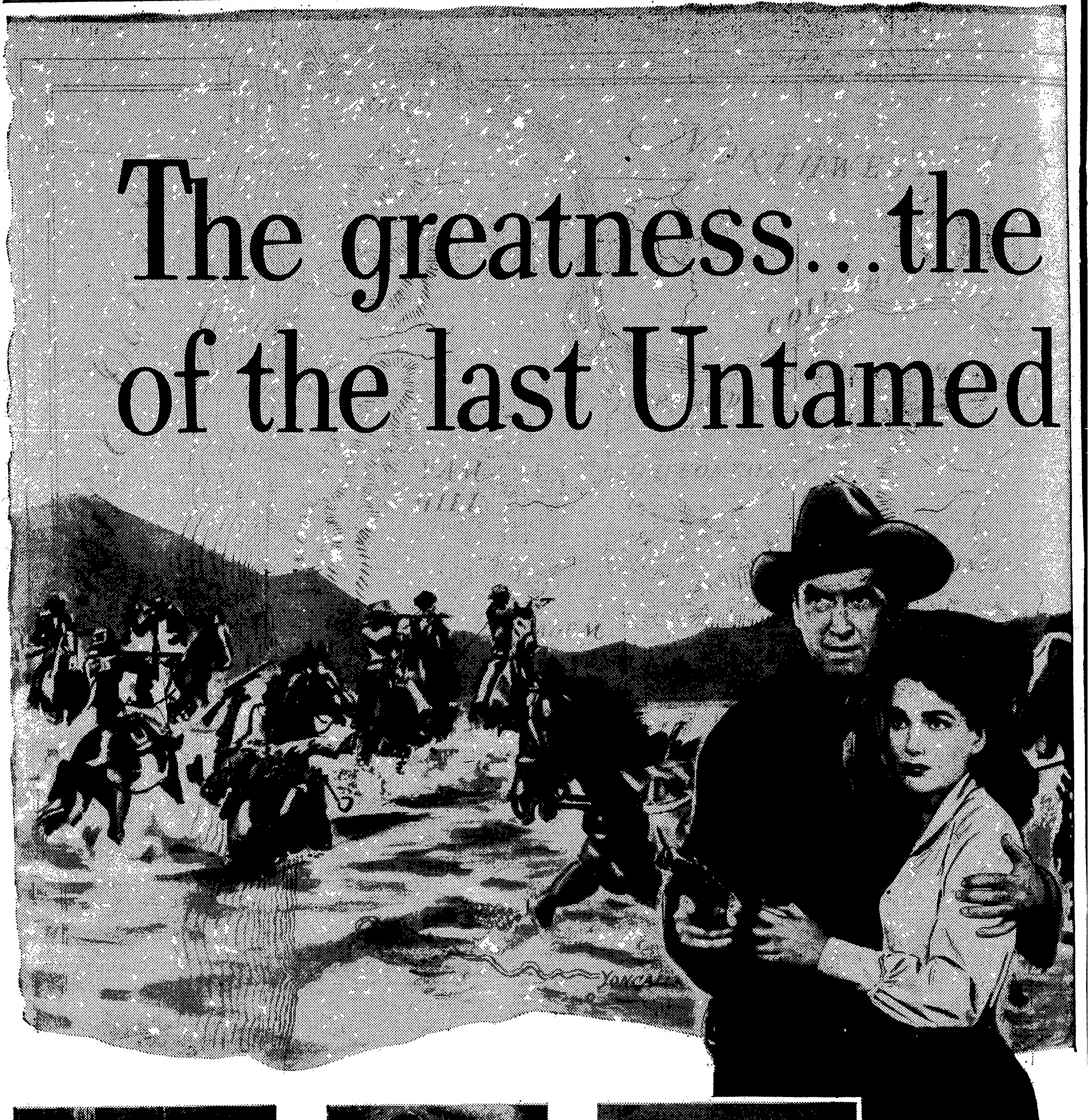
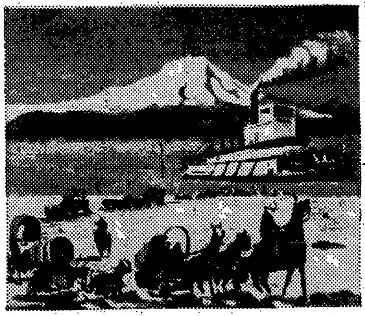
From the Studio, the Star, the Producer, the Director of "WINCHESTER '73"...

The greatness...the of the last Untamed



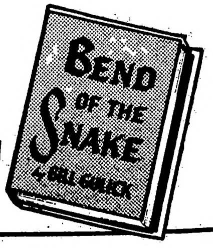
THE BARLOW TRAIL LYNCHING!
Law comes to the Northwest . . . with a rope as judge and jury!

THE SHOSHONE AMBUSH!
The night of terror that set ablaze a savage empire!



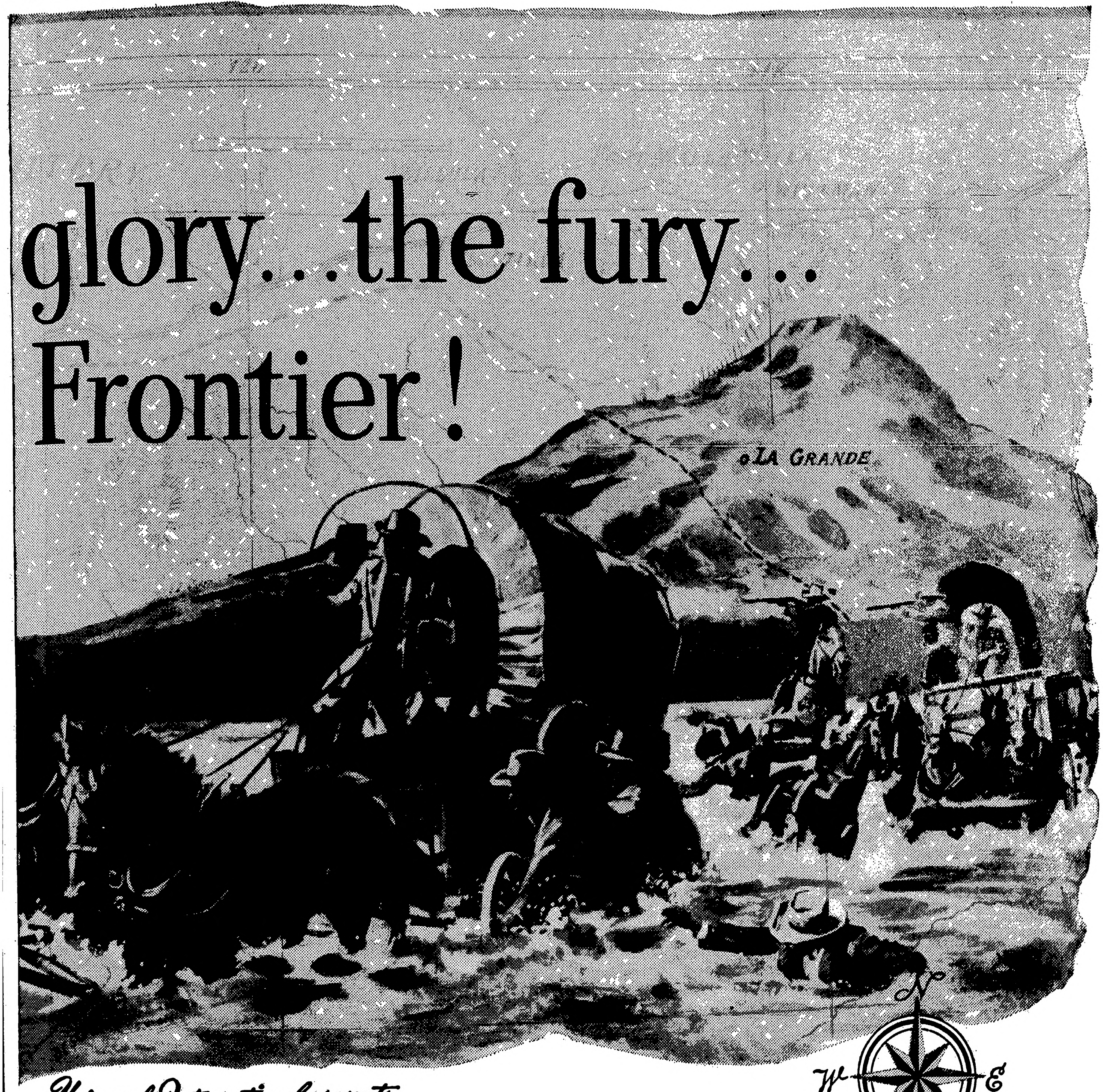
THE GREAT COLUMBIA PORTAGE!
Through a gauntlet of gunfire with a thousand lives at stake!

Based on the thrilling novel



The above two-page spread is a reproduction of one of the full-color national magazine

glory...the fury... Frontier!



Universal-International presents

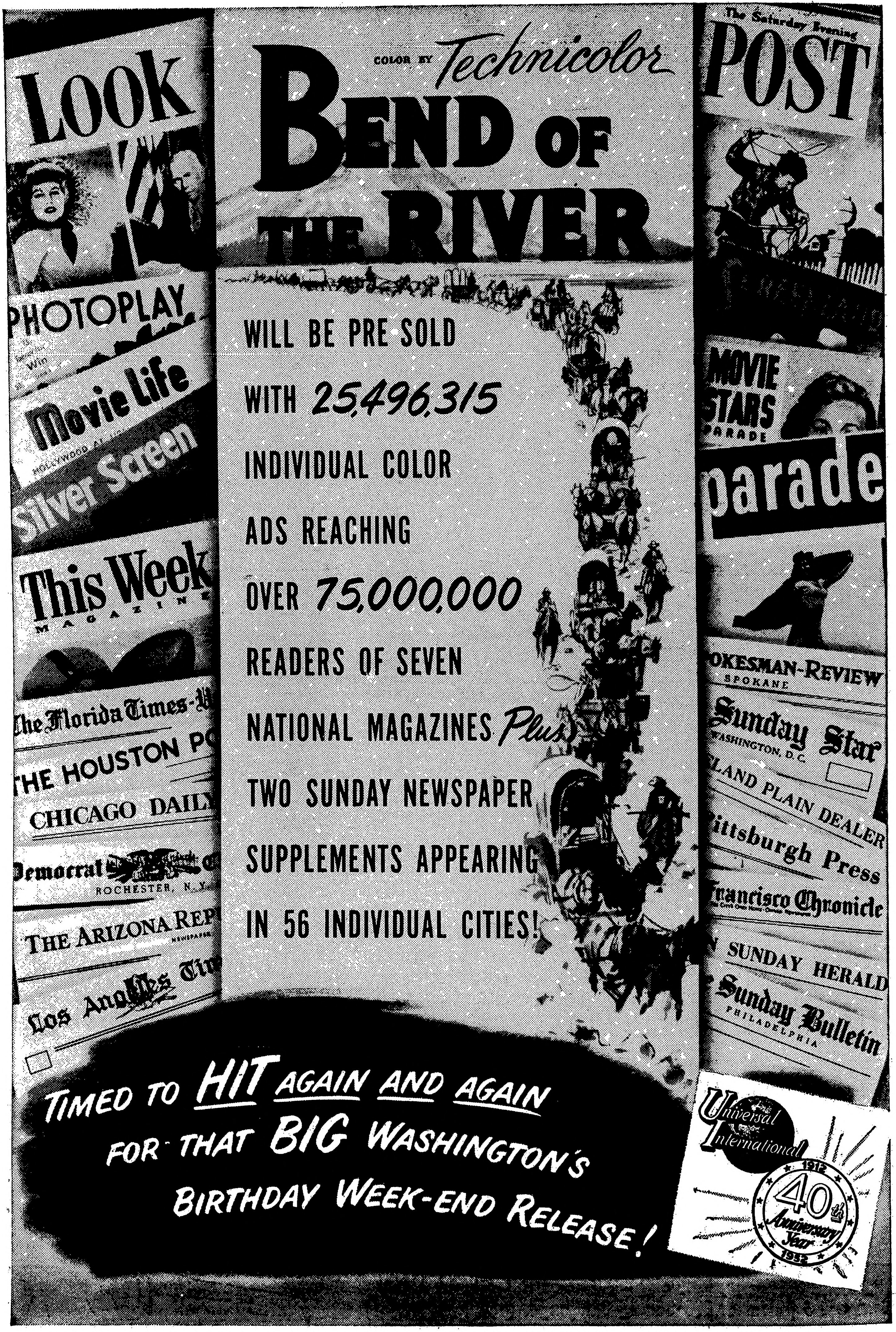
JAMES STEWART
ARTHUR KENNEDY
JULIA ADAMS
ROCK HUDSON

COLOR BY *Technicolor*

BEND OF THE RIVER

with **LORI NELSON** • **JAY C. FLIPPEN** • **STEPIN' FETCHIT** • Screenplay by BORDEN CHASE • Directed by ANTHONY MANN • Produced by AARON ROSENBERG

ads in U-I's powerful pre-selling campaign. (*See next page!*) KEEP LOOKING AHEAD WITH U-I


LOOK
PHOTOPLAY
Movie Life
HOLLYWOOD AT HOME
Silver Screen
This Week MAGAZINE
The Florida Times-U
THE HOUSTON PO
CHICAGO DAILY
Democrat and Chronicle ROCHESTER, N.Y.
THE ARIZONA REP
Los Angeles Tim
The Saturday Evening POST
MOVIE STARS PARADE
parade
SPOKESMAN-REVIEW SPOKANE
Sunday Star WASHINGTON, D.C.
CLEVELAND PLAIN DEALER
Pittsburgh Press
San Francisco Chronicle
N SUNDAY HERALD
Sunday Bulletin PHILADELPHIA

COLOR BY *Technicolor*

BEND OF THE RIVER

WILL BE PRE SOLD
WITH 25,496,315
INDIVIDUAL COLOR
ADS REACHING
OVER 75,000,000
READERS OF SEVEN
NATIONAL MAGAZINES *Plus*
TWO SUNDAY NEWSPAPER
SUPPLEMENTS APPEARING
IN 56 INDIVIDUAL CITIES!

TIMED TO HIT AGAIN AND AGAIN
FOR THAT BIG WASHINGTON'S
BIRTHDAY WEEK-END RELEASE!

Universal International
1912 40th Anniversary Year 1952

Maybe That 'Lost' Pix Audience Only Has Been Mislaid

By ABE MONTAGUE

(Sales V. P., Columbia Pictures)

Everything considered, it's been a pretty good year. We've had better—but we've had worse, too. The boxoffice came to life, slumped, then picked up again. That ole devil Television doesn't seem quite so ferocious from where we sit this year as it did a year ago. The quality of product has improved. The plaintive wail of the anguished exhibitor has diminished to a mere moan. Yes, everything considered, it's been a pretty good year.

Abe Montague

One thing made 1951 a little different. More than any other year I remember, this past year was a year for big pictures. The big ones did business, lots of business. "Caruso," "Show Boat," "David and Bathsheba," "Born Yesterday" were all that any distributor (or any exhibitor, for that matter) could want. In this lies our comfort, our solace, our strength and our weakness. All we need now is a string of big pictures.

You see, it's the less-than-top-level efforts that are the backbreakers. And in 1951, this was pointed up more forcefully than ever. National grosses on second features slipped noticeably. Even more marked was the dropoff in business done by the "nervous A's," the "pretty good" pictures. What happened at that level was sheer murder. For this, too, we all shall remember 1951.

And yet, I am as convinced as ever that the pattern of our industry need not and cannot change materially. There is still a demand for second features. It is smaller, perhaps, than it used to be. Or maybe there are more second features. But the demand is still there.

Bad Pix Unintended

I am convinced, too, that no one in Hollywood sets out deliberately to make a bad picture. Not all books are successful, nor all plays. In any form of creative effort there must be a variable factor. And therein lies that mysterious, intangible, ephemeral, elusive, wonderful quality called "boxoffice."

Columbia had an interesting example of this during the aforementioned 1951. We released a little opus called "Pick Up," produced on the Coast by Hugo Haas at a cost that no self-respecting second feature would care to whisper. But this one had it. It took some doing, but it wound up playing top-half throughout the country. And we wound up spending as much on advertising as the producer spent in negative cost. But we also wound up with a domestic gross equal to most top-bracket, top-budget pictures.

If this can still happen in our industry, the honeymoon is not yet . There's still a chance for the producer with an idea, the distributor with a "gimmick," the exhibitor with the drive to put it over.

It brings to mind a fellow I know who has just built a theatre outside one of our big cities. The area he chose needed another theatre like I need another head. In the 8-mile area immediately adjacent to the new house, there were 22 other theatres of various sizes and odors.

All the industry's best brains told my friend that he was crazy. He listened carefully—and then went right ahead. He built a fine theatre. The best projection, the best sound, the most comfortable seats, the most modern lighting—and the best pictures he could get. Then he set about selling himself and his new theatre to the surrounding communities.

The results surprised even him. His opening week gross was about twice as much as he expected. His second and third weeks held right up to the same level. And business has continued to flood in past the time where novelty alone can be credited with the revenue. And, peculiarly, the opposition was not seriously hurt.

This, then, was primarily new business. These were patrons who had tired of shabby theatres, poor projection, muddy sound, dirty rest rooms, parking problems, unimaginative bookings. These were people who had fled to television for their entertainment and found it wanting. They were hungry for an opportunity to return to the movies—if they could do it in comfort and with an assurance of courteous, respectful treatment.

The "lost" audience, I'm convinced, is not really lost; it's just been mislaid. If as much thought would be paid to showmanship to get the public back to the theatre as has been used to merchandise candy and popcorn, I am sure greater numbers of people would be attending our theatres. We've forgotten that we're not just in an ordinary business—we're in show business!

I still believe—and I will always believe—that good pictures, properly presented, will bring the "lost" audience back a-runnin'—all with money clenched in their hot little fists.

I hope that a year from now, we will be able to point to signal achievements in this direction.

But as for 1951, everything considered, it was a pretty good year.

Paramount Distrib Chief Admits TV Competition But Not Extermination

By A. W. SCHWALBERG

My feeling about television is like that of the man who was frightened by a ghost until he discovered that it was only a figment of his fancy. Television itself is, of course, real, but the fears it has engendered in the past are, like the ghost, nonexistent.

Al Schwalberg

Recently, sitting in the office of a friend, I noticed on the wall a framed picture representing the Colosseum at the height of its glory. In the ring, the ancient Roman version of a circus was in progress, and the stands were packed; the Latin equivalent of the SRO sign was undoubtedly posted beside the boxoffice.

Because my mind was on business I remarked absently, "You know, no matter what the period in history, people liked to get out of their homes and go places."

Moving forward several thousand years in time, I visited a friend recently on a Saturday afternoon. He tuned in his television set to a football game in the midwest. It was snowing — not television's "snow" but the real thing—the temperature was in the low twenties, the field was covered with a glaze of ice, the skies were leaden and forbidding . . . and there were 45,000 howling rooters in the stands, and to me, in defiance of all common sense, and having a whale of a good time.

People like to get out of their homes and go places.

We cannot deny that television represents a real competition to motion pictures, and we ought not to try. Yes, it is competition, but also, let us remember, are automobiles, parks, beaches, concerts, libraries, books. We have survived and prospered all these years in the midst of competition, and we shall go on doing so. Is there any business in the universe that has the field all to itself?

I recall, last summer, getting an enthusiastic telephone call from an exhibitor. He was elated because, the previous Sunday, it had rained and his previous Sunday's business had doubled. It occurred to me—once more—that although the rain kept the people away from the beaches, it didn't keep them in.

Television? Yes, it represents competition, *not* a threat. Competition is the spice of business life. It is something we can cope with, something we are coping with—successfully. And one major factor in the makeup of human beings is on our side. The people who sat in the ancient Colosseum are no different than the people who sit in a modern movie theatre—they like to get out of their homes and go places!

Need Scientific Programming to Buck The 13,000,000 'Theatres' in the Home

By AL LICHTMAN

Distribution Chief, 20th-Fox

There is a positive new feeling on the part of the public. A demand for substance and quality in its film entertainment. The American filmgoer no longer buys pictures because they move, he wants them to say something as well as depict something that is part of his life or hope for the future. This in no way decries escapist entertainment. All entertainment is escapist in its attempts to draw the public away from the monotony of its existence. But all entertainment must be fresh, novel in its approach, and dressed in new and exciting trappings.

Al Lichtman

We are competing with 13,000,000 theatres in the home these days, but the public is still interested and anxious to buy quality entertainment of substance and importance.

Cheap merchandise put out to pull the public in before it gets over its initial sales shock doesn't pay off any more, and Hollywood is fast realizing this fact.

The fringe media, nibbling away at the boxoffice dollar, or giving the public something for nothing, are only accepted when our theatres cannot top them with superior merchandise. The real shoppers, however, those who want their recreation plus quality, are ready to become permanent fixtures at our boxoffices and maintain the picture-going habit.

Right now musicals, novelties, historical films, spectacles—and those pictures that have something to say are the boxoffice favorites. Made with understanding and taste, these films receive their final incentive when properly merchandised to the public. The in-betweeners get nowhere. All roads no longer lead to the theatre boxoffice as the single source of mass entertainment. Our weapon is the extra something that rises above competition.

Something for nothing will always attract the apathetic pleasure-seeker, but even he can get tired of seeing the same thing week in and week out.

Look over the list of films doing business today—"David and Bathsheba," "Desert Fox," "An American in Paris," "Streetcar Named Desire," "Quo Vadis," "A Place in the Sun"—all meeting the entertainment needs and demands of the public. Many others, unfortunately, can't stand up to "Giveaway Entertainment."

Those Duals—Again

There is a big evil in our system, when it forces us to produce a great many ordinary pictures to support the double feature bill. The overall effect is that the ordinary product tends to leave the public with the feeling that all pictures are mediocre, thus destroying the reputation of the many films coming from Hollywood every week.

Certainly, with the economic picture not as rosy as it was six or seven years ago, we are hurting ourselves by not producing a steady stream of top quality films because of factors which we can cure within our own field.

A major deterrent to maximum realization on our pictures is spacing of playdates. Too many theatres are showing the same picture simultaneously, depriving the public of selection when it goes in search of film entertainment. Once a picture has been robbed of its potential by excessive competition with itself, it disappears and a great segment of our audience is lost, deprived of the opportunity to ever see the film. This is a constant complaint, which has been presented to and by exhibitors countless times. The paradox is that all exhibitors agree that the situation should be corrected, but no one wants to make the first move. "Let the other fellow move back" is the answer.

There are other factors to consider in channeling our potential into the theatre. Making it easier to attend pictures is an important item on our sales agenda. The problems of baby sitters, parking, poor timing of shows, and programming are things within our reach for correction.

The other day, I received a letter from an exhibitor friend who operates in Philadelphia. I think a great many people in our industry would be interested in his approach to the programming problem and its ramifications.

Better Balance

He suggested, first off, one quality feature running approximately an hour and a half in length. With this feature, he would show a 30-minute featurette; a short subject of public interest along the theme of tolerance, religion, patriotism, etc.; a one-reel cartoon; and a newsreel.

This program is worthy of deep consideration for many reasons. For one thing it does much to eliminate the double feature evil, as well as provide a show of suitable length with a variety of entertainment.

Of major importance is the concept of scientific programming embodied in the plan. For example, if the feature were a drama, the featurette and remainder of the program would tend to be in a much lighter vein, and vice versa. If the feature had its strongest appeal to women, then the rest of the show would provide subjects of special interest to men in an attempt to give the entire program wide appeal.

Key to the idea would be th sale of the feature and featurette as a package, so that there would be complete control of the program in its entertainment and artistic sense, thus eliminating much of the burden of the exhibitor's booking and buying problems.

With such an idea Hollywood's producers might be given considerable more freedom to concentrate their best efforts on fewer features with greater quality.

Constant feeding of the theatre, with more and more films to satisfy the double feature evil, has been extremely detrimental to our business. The production of featurettes, such as outlined above, might uncover numerous fresh entertainment ideas currently not suitable for feature length treatment, as well as provide a training ground for acting and production talent for the future.

If motion picture exhibitors expect to once again recapture the lost audience and do a substantial week in and week out business, I urge that they give sincere and earnest consideration to this problem of programming and spacing of product. Without these two factors we are vitiating the potential worth of our merchandise, and doing a disservice to the public and ourselves by not letting all segments of the population enjoy our wares.

We have seen our industry rise and fall, weathering storms, hurdling obstacles, meeting all boxoffice inroads. Application of new merchandising ideas, fresh production methods and sound programming is our great armament of the future.

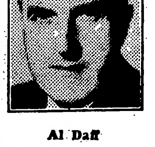
It's a Small World

By ALFRED E. DAFF

(Universal's World Sales Chief)

It's a small world and it is getting smaller.

As I travel my hundred odd thousand air miles each year, in the interests of Universal-International, this fact is brought home to me more strongly than ever. In addition to covering 31 branch offices in the U. S., I met our sales executives and managers in the whole of the Eastern Hemisphere, Australia and New Zealand. On the side I have made several trips to London and the Continent. Certain observations, therefore, may be in order.


Al Daff

First of all, I am just as certain as ever that our customers are the same the world over. Secondly, I am sure that the problems the industry face are practically the same everywhere:

1. Sufficiently good product for the mass audience.

2. Strategic planning of advertising and promotion on behalf of the entire industry.

I say this because the recent so-called decline in the American business was played up very strongly by opposition interests, and the trade generally, in practically every country abroad, and whether it be in Europe, China, Buenos Aires, or anywhere else, people like to be on the side of a victor. They like to be part of a success, and dependence on American product in foreign countries makes it necessary for the industry, in the U. S., to be successful in all its ramifications.

Confidence is a prime factor in our dealings in America and abroad. Confidence in our pictures and the future of our industry, and it is because of the facts outlined above, that I strongly emphasize whenever I have the opportunity to urge the extension of COMPO and Movietime U. S. A. to embrace foreign countries, so that common problems can be attacked on a global as well as a local level. I know of no better format than that of Movietime U. S. A.

In our own company we have seen and derived the benefits of a global point of view.

We have coordinated our selling efforts and devices.

We have picked up good ideas from foreign countries, and exported American ideas in the selling of pictures as well as the actual pictures.

Our foreign offices and our domestic departments have all benefited from promotion ideas originating elsewhere in the world.

The U. S., nor any other country, holds any patterns or monopolies on creative ability and original ideas. There may be differences due to many factors, but the ultimate results and benefits can be the same.

I have expounded the theory that our industry survives on new ideas, or new twists to old ideas, and Universal has delved into the past and learned a lot, even though our thinking is aimed directly at the future.

We are constantly emphasizing the necessity of delivering the message of motion picture entertainment directly into the home. We have deplored the lack of the use of heralds and direct mailing pieces. We have tried to encourage a greater use of this medium, because it is our firm belief that the very thing on which our industry was developed, will preserve it—the family trade.

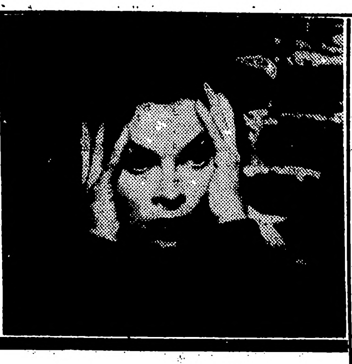
The selling of motion pictures institutionally is of vital importance. It is necessary from a good public relations point of view, but at no time do we in Universal-International think that the selling of each motion picture on its merit can be replaced by good institutional advertising.

To keep the public interest alive we have to demonstrate that every visit to a motion picture theatre is a holiday, and to sell this, to the great world motion picture audience, is every exhibitor's and distributor's job.

It is fortunate for us all that more and more, in all parts of the world, there is an awakening to this simple fact. Therefore, everybody associated with distribution and exhibition should bring home this point as vigorously as their enterprising ingenuity and effort can command.

All
the
World
is
watching
BRITISH
films

HIGH TREASON



. . . . The threat of violence hangs over England. The enemies within wear the terrible disguise of ordinary people. A startling expose directed by Roy Boulting and produced by Paul Soskin.

ONE SINNER

Celia (Brief Encounter) Johnson teamed with versatile, sophisticated Cecil Parker in the picture which lifts the lid off a Police Court and tells the story of those anonymous people who stretch out helping hands to bewildered youngsters trapped in the underworld jungle. Directed by Basil Dearden, the man whose touch made "The Blue Lamp" an international A fine product from the famous Ealing Studios, it introduces lovely newcomer Joan Collins and a supporting cast of distincti

THE LAVENDER HILL MOB

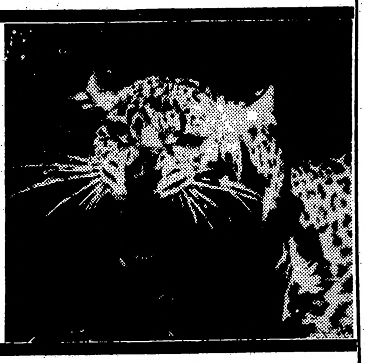
. . . . Another winner from Ealing Studios presenting the most formidable gang of master thieves the country has known. Alec Guinness and Stanley Holloway are teamed together in this hilarious comedy hit, directed by Charles Crichton.

PENNY PRINCESS

. . . . When a New York shopgirl inherits a piece of Europe it is practically a problem for the United Nations.

In this Technicolor comedy, lovely Yolande Donlan teamed with handsome Dirk Bogarde, the latter playing his first screen comedy role. Written and directed by Val Guest, the story takes the camera to a mountain village in sunny Spain screen representing the mythical, mirthful kingdom of Lampidorra.

WHERE NO VULTURES FLY



. . The Royal Performance Film. An Ealing Studios production in Technicolor, photographed entirely on location on the plains of Africa. Directed by that master of the outdoors, Harry Watt, the picture stars Anthony Steel, Dinah Sheridan and Harold Warrender. American release title "Ivory Hunter."

SECRET PEOPLE

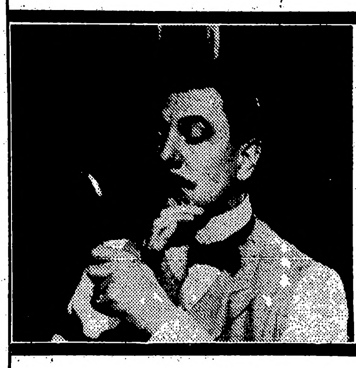
A vivid dramatic story of the attempted assassination of a military despot and the net of intrigue which collects both nocent and guilty and leaves them facing the aftermath of retributi The international cast headed by Valentina Cortesa and Serge Reggiani, introduces talented overnight star Audrey Hepburn. Produced and directed by Thorold Dickinson—one of Britain's leading directors.

HIS EXCELLENCY

. . . . What happens when an Outpost of Empire finds that its new Governor is a working man from Lancashire.

Great acting performances by Eric Portman, Cecil Parker, Helen Cherry and a team of those character players for which British films are justly acclaimed, make this film yet another Ealing Studios triumph. Sparkling entertainment directed by Robert (Kind Hearts and Coronets) Hamer.

THE IMPORTANCE OF BEING EARNEST

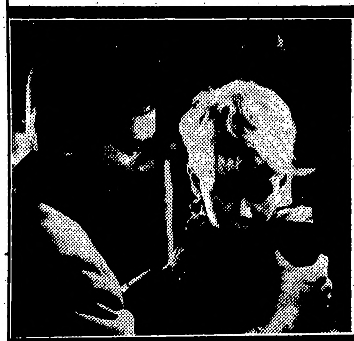


. . . . with one of the greatest casts assembled in a British studio, Oscar Wilde's memorable comedy comes to the in Technicolor. Michael Redgrave, Michael Denison, Joan Greenwood, Dame Edith Evans, Margaret Rutherford and Miles Malleson portray with distinction Wilde's famous characters. Directed by Anthony (The Browning Version) Asquith, produced by Teddy Baird.

THE CARD

. . . . Screen adaptation of Arnold Bennett's famous book starring the versatile Alec Gui , Glynis Johns, Valerie Hobson and Petula Clark. Filmed in the actual locale of the novel—the Potteries district of England—this delightful tale tells the story of the "cheekiest man in the world." Produced, designed and directed by Ronald Neame and John Bryan, the team which brought to the screen that great story of motion pictures "The Magic Box."

HUNTED



. . . . A new child actor co-stars with Dirk Bogarde, lovely Elizabeth Sellars and talented Kay Walsh in this emotion packed thriller. Six and a half years old Jon Whiteley of Aberdeen, Scotland gives a great performance as the little boy who finds the first real love and kindness of his life in a murderer fleeing the length of Britain from the police. The picture is directed by Charles Crichton, and produced by Julian Wintle.

THE MAN IN THE WHITE SUIT

Again Alec Gui , giving yet another wonderful performance in this Ealing Studi comedy telling the story of a little man with a big inventi nobody wants. With him in the cast are lovely Joan Greenwood, Cecil Parker, Michael Gough and Ernest Thesiger. Directed by Alexander "Tight Little Island" MacKendrick from a screenplay by Roger MacDougall, John Dighton and MacKendrick, the picture is "Tailor-made" for the Film Trade!

ENCORE

. . . . This is the latest and greatest of the Somerset Maugham short story films. In the tradition of QUARTET and TRIO, ENCORE presents a brilliant cast headed by Glynis Johns, Nigel Patrick, Roland Culver, Ronald Squire and Terence Morgan. Scripted by T.E.B. Clarke, Arthur McCrae and Eric Ambler; directed by Pat Jackson, Anthony Pelissier, Harold French and produced by Antony Darnborough.

and Especially These Fine Motion Pictures from the Famed PINEWOOD and EALING Studios, Associated with the J. ARTHUR RANK ORGANISATION, LTD.

Give the Author Top Billing, It Even Helps the B.O.

By THEODORE PRATT

Boca Raton, Fla.

In line with the comeback of pictures (did they ever go away?) this is a report and suggestion for using authors in the exploitation of pictures. I don't mean screenwriters. I mean the authors of the original material, novel, factual book, or any material on which the picture is based.

Theodore Pratt

Heretofore this individual has been regarded mostly as an evil necessity, usually thought of as the raw ore from which fine metal is refined in the Writers' Bldg. over by Stage 6.

Occasionally a big-time author was used in minor ways, such as giving his name in the billing in letters as large as that of the screenwriter or almost the size of the producer and director. On an extremely few astounding occasions the author of a tremendous bestseller has been given top billing because the picture company thought his name would help to sell the picture. They were right.

Generally, of course, everyone knows the ancient joke about where the original book author fits in on the outdoor posters—down near where the dogs operate. In the percentages given for billing in the Hollywood pressbooks the traditional amount for the novelist from which the picture is taken is 10%, right at the bottom.

I don't say original authors in the past have been what might be called extremely helpful in cooperating with picture companies about the releases of films made from their stories. Some of them have come right out in cold print and called the pictures lousy. They have looked down upon Hollywood artistically. They have failed to see that there is anything in it for them after their book is paid for.

I contend that there is a good deal in it for them, and a good deal in it for the picture company, for such authors and such companies to adopt a program of mutual aid when even a fairly good picture is made from a book.

The first traditional viewpoint the picture company must overcome to get any result from this is to not be afraid that an original author might steal a few lines of mention from its contract stars. Break down and mention the original author a little more; it might bring more than a nickel back, as I intend to demonstrate.

The first mental (and emotional) hazard the author must overcome is taking creative brain in hand and kneading it hard to realize that a picture can be good even though it changes his story. This isn't so difficult to do if approached from the viewpoint that a novel has one technique of telling its story, while a film has another. Each can be good in its own way.

Each, above all, is a different medium. By the very fact of selling his book for a film an author should expect his story to be told in another manner.

Now we've got quite a remarkable proposition: The picture company and the author of the original book are being asked to cooperate with each other when the picture is released, for their mutual benefit.

Benefit? each screams. Mutual? Who used that dirty word? What benefit? Whose?

For Example

The only way I can illustrate this is to get personal. When three of my books were made into pictures I stood by when they were shown and had absolutely nothing to do with their exploitation or exhibition. When my books are published, on the other hand, I have a good deal to do with them, giving talks, radio broadcasts, and attending autographing parties.

Why not apply original author participation to the ising of a movie made from a book?

When my fourth book went to pictures, the opportunity came up to have a crack at this to see what might happen. The book was "The Barefoot Mailman" in current release by Columbia. When the picture company hired me to find the locations for the outdoor shooting I saw to it that this fact, with pictures of me on the search for same, appeared in the Florida newspapers, the scene of the work. This meant a good deal of publicity not only for the picture but for the book and also my other books.

When Columbia announced it was looking for another title for the picture I hopped in and fought the idea. I fought it seriously, getting the backing of many people and institutions in Florida, battling it out in the newspapers and slugging it out over the radio. I happened to win the fight to keep the book title. In the process everybody got a lot of mention. The public for the picture was built up more than ever. And more of my books were bought.

Around the time the picture is released, the end of this year, two more books of mine happen to be on the publishing horizon. One, "The Big Bubble," follows "The Barefoot Mailman" in locale; the second, "Handsome," an original paperback 35c. giant, is laid in the same section of Florida as the "hard" books. In the newspaper stories going out about these by myself and my publishers, and in the radio broadcasts I have arranged to make all over the state of Florida, the movie of "The Barefoot Mailman" is being given very generous mention; in fact, one-third of the 15-minute time is devoted to it, free to the picture company.

During this mention I am stating that, even though the picture does not keep exactly to the book, it is still a good, exciting picture. I explain to the lay public why it is necessary to change and cut an original novel. Most of the diehards who are enthusiastic over the book and look down upon "movies ruining it," I think, will be won over by my sincere explanation. They won't go around running down the picture and hurting its business.

Columbia has seen the wisdom and value of this by asking me to make a special recording of my remarks about the picture. They are sending platters of this to their exchanges and distributors around the country for use in spot radio announcements at first showings of the film. They allowed me to mention my new books in this announcement.

In this way everybody is helped.

Columbia and I plan to carry our love-fest even further, making some experiments. At openings in Florida, I am going to be invited to be present. Booksellers will be allowed to sit in theatre lobbies with a stock of my books, including the one being shown in the theatre, and myself on hand with pen in hot fist to autograph copies purchased.

This will attract attention to both film and books. None of it will damage word-of-mouth advertising of the picture.

Pictures and authors of books from which they are made have nothing in common during the release of the picture? Boys and girls, unless I'm very much mistaken the extra business that will be done by "The Barefoot Mailman" directly due to the above cooperative work will easily equal the amount paid to me for the book. And the extra business my various books will do because of the opportunity of plugging them as per the above will be worth far more than the effort involved both by myself and the picture company.

All this, to me, is merely one small facet in the business opportunities being overlooked by the picture and bookselling industries at the point where they meet.

Lesson in Economics

It happened many years ago, in Toledo. Joe Laurie, Jr., was on the bill with me and I confided to him that a certain party was always wiring me for money and always had pleas in his wire that I just couldn't resist. I showed him the wire I received that week, "Must have $200 as my father has to have both legs amputated." I knew it was a phoney, but also felt that if I didn't send it for such a purpose I would never forgive myself. Joe read the many wires for money this party would send me every week and also thought it was a phoney. So he wrote out a wire, "Sending you $100; just have one leg amputated. That's all I can afford right now."

It was Joe who told me how to save my money. "Get a casher's check every week and send it to the bank," said he. I never had a bank account in my life, so I took Laurie's advice, bought cashier's checks every week and opened an account in a N. Y. bank. The funny part was when I got to N. Y. I kept buying cashier's checks and deposited them in my bank. I thought that's the only way you could deposit money in the bank. I have learned a lot since then. Years later when I met Joe again and reminded him that it was he that started to save my money, he said, "Belle, I owe you an apology. For years when I met you I thought you were wearing falsies and all the time you were carrying double grouchbags full of cashier's checks!"

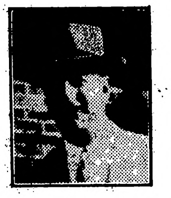
—*Belle Baker.*

The Lawyerin' Of Hezekiah Isaiah Ezekial

By JULIAN T. ABELES

(Attorney for Motion Picture, Broadcasting and Music Publishing Interests)

There was Asa, the knowingest young un in the whole of Catfish Creek, Arkansas, yet the boy never heard tell his family name. Since time immortelle, generation after generation had peeped at the light of day, and somehow managed to survive, in that little one-room cabin a settin' on the top-most craig of the Ozark Mountains. In all their dragged-out years the family had gone and spread out so that genealogy had just come to mean nothin' at all. Got so none of the more recent of the clan knew what twig, much less what branch, of the family tree they might be hangin' on. Being as it was, Asa's maw couldn't no-how recollect if Asa were a Nehemiah or a Ashtoreth. For as she was wont to say, "Our hog Azariah hain't got no family name and he's sure like unto the rest of our men folk, when they're not a sleepin' all they're a doin' is a chawin' and a gruntin'." So it mattered none what until along came the day I'll be a tellin' you 'bout.



Julian T. Abeles

Phi Beta Kappa of Catfish Creek

Now, as I was a sayin', Asa warn't second to none 'round them there parts when it came to knowin' a thing—or maybe two, although I gotta admit any other habitant of Catfish Creek might well have raised claim to a photo finish. On account of Asa being the smart one he'd been serving his apprenticeship in his uncle Jered Nehemiah's white mule distillery. This enterprise had its situs right smack on Catfish Creek, this being the namesake of Asa's homestead. Uncle Jered took care of production and Asa messed around with distribution and sales. Of course, in very damp weather, when Aunt Hoshea had a bad case of the misery, Uncle Jered had to put on extra help in his department. The resultant beverage was dispensed at two bits a jug to them that had a design for livin', and four bits for five jugs to them that warn't gonna be round much longer.

As to them that did their consuming on the premises, Asa would drag the body to the edge of the craig and give it a shove down the mountain side for no additional charge. Because of this special service Uncle Jered's emporium became the Stork Club of Catfish Creek's cafe society. Now Asa's principal, or perhaps I should rightly say sole, attribute was that in figurin' two bits out of four bits likely as not he would make the right change. And as for the four-bit customers it was more than an even chance that he would not make the mistake of giving change for a silver dollar. Yes, I must say, that Asa was the only one in them parts of the hills that had a born knack of figurin'. He didn't need to have any concern about paper money, as how he made it a point of refusin' to be taken in with any of that Northern "inmatashun stuff." For as he went and said, "Warn't no different from any of them other Sunday funny papers ceptin' they goes and puts their president's pitture on it and gets them there ignorant Northerners to think that makes it worth sumptin'. One of my grandpappies got himself a trunk full of that kind'a paper, that's even got Jeff Davis' pitture on it and it even warn't no good for nothin' at 'tall, so how come that thar Northern trash gonna be any good for sumpin'."

The White Mule Kicks the Traces

Well, I done said Asa been a servin' his apprenticeship at the source of Uncle Jered's liquid white hybred. Been a servin't what I said 'cause there came a part of a day there warn't no Uncle Jered to be a servin' any more. It was on account of a very damp season that business got so durned tootin' good Uncle Jered went and threw capacity to the winds. And that's just where Uncle Jered went and gone. They say he was mighty deaf like, but ain't much doubt he heard that sound-off, and least he sure felt it, for there he was right in the middle of it. Many a one in them parts opened wide his mouth to get one on the house, as a whole still full of Uncle Jered's flying mule came through the air like a cloudburst.

Many in the valley were want to say as how all hell let loose when the devil came to claim his nearest kin. There war'nt much doubt of Uncle Jered's eventual destination, but he sure was a headin' in the wrong direction. The way Uncle Jered was a'sailin upward there warn't any doubt he'd been booked on this cruise for a "how-ya!" to St. Peter.

Inhabitants therebouts make talk that one drink of Uncle Jered's beverage was just as liable as not to go and blow your top off. No wonder then a still full of it went and blew the whole mountain top off. I ain't never been much for them proverbs, in particular the one 'bout all that goes up is shore to be a 'cummin' down. For Uncle Jered went plenty up all right but nothin' ever came down that resembled Uncle Jered. In fact, seemed sort of shameful like to be a wastin' all that funeral money on a little dirt, some of his kin folk said looked sorta like the kind they'd seen on Uncle Jered.

Well it warn't long after the smoke had blown away, along with Uncle Jered, that there was reason to want to know if Asa were a Nehemiah or a Ashtoreth. It came about this way. That part of Uncle Jered's land that didn't go along with him had the reparian rights to Catfish Creek. This particular creek abounds with its namesake, which imparted to its waters that delightful poignant scent and taste of the specie. Being as how that odor of catfish would be wafted by the mountain breezes for miles around, even total strangers in them parts needed no neon sign to guide them to Uncle Jered's source of supply.

This creek water was one of the principal ingredients of Uncle Jered's concoction. It was the secret formula, handed down from generation to generation, that gave Uncle Jered's hoary mule that rare and distinctive flavor—that any cigaret manufacturer would give his eye teeth for. Then again, them catfish sure did rid them parts of everything that even faintly resembled anyone of the rodent family.

Now, if it could be that Asa were a Nehemiah, the boy would be a comin' into this priceless heritage. That's how come my ideal, the illustrious Hezekiah Isaiah Ezekial, be a lawyerin' for Asa's birthright. Comes the day of the trial and I 'tends court with Hezekiah as I was want to do. He always said I was his left hand—bein' as how he was right-handed. The State's Attorney had the dire misfortune to be pitted against Hezekiah, which came about bein' as how if Asa couldn't rightly prove himself then the state was gonna lay claim to the land.

The first witness called by the state was the most ancient female I was ever want to see. I've heard tell 'bout that man Alexander who got one "great" degree because of something or other he went and did. Well, this old lady must a went and done plenty more than Mr. Alexander, for all the "greats" you had to wade through before you got to the "grand-maw" part of her title.

She goes and testifies, under the proddin' of the state's attorney, as how Asa much resembled the Ashtoreth side of the family with his very low' flat forehead and that insipid grimace. But then Hezekiah scored a'plenty when she goes and says that the Ashtoreths couldn't no-how lay any exclusive claim to these here distinguishing attributes, being as how all the Nehemiahs had the self-dame blessings betsowed upon them. For as she spoke out, this family heritage had always come in right handy like, when you had to go and assort your young uns from the rest of the broods at the family get-togethers. Then she goes on to tell as how the young un that was want to play down by the creek with Azariah, the family hog offspring, was certain to be the Nehemiah they was a seekin' for.

Well could she recollect as how them two urchins would romp 'round, and ever so often Azariah'd goes and pokes in the creek after one of them catfish. Says she how that hog loved anything that reeked of catfish, and when Uncle Jered made a batch of his brew, there would be a settin' Azariah gruntin' away while waitin' for the chance to lick around the pot after Uncle had filled the jugs—and them grunts sounded like the opening of an old drawbridge if Uncle Jered happened to overlook part of a batch in the bottom of the pot.

Greater Love Hath No Hog

Right then and there the Judge granted Hezekiah's request for an adjournment to "prepare his case." When the Court resumed, Hezekiah said as how his only witness would be the hog Azariah. The state's attorney bellows his objection on the ground that hog ain't fit for testifying. Thereupon, Hezekiah, in a broken voice, and with tears streaming down his face, relates 'bout when the Confederate flag bearer was shot down at the battle of Pole-cat Ridge and our noble army was retreating, Azariah's immortal sire grasped our beloved battle flag in his mouth and gave his life leading our troops to a glorious victory—how they buried him with full military honors and the flag on his breast—and erected a monument to his memory at the site of his momentous deed.

There was an agry murmur through the courtroom and if Hezekiah hadn't motioned them back, the Judge and Jury would have been in the fore of the state's attorney lynching party.

Well I don't need to say the objection went for nothin' at all. Hezekiah then signalled for the bailiff to open the courtroom door and in dashed Azariah. At first he ran straight for the judge's bench sniffling wildly, and then turned sharply and with a bleat of ear-splitting grunts bore down on Asa and started lickin' him from head to toe. Even them cold-blooded mountaineers were heard to sniffle—such affection the hog showed for that boy was far beyond all human comprehension—there could be no possible doubt that Asa was Azariah's childhood companion and the Nehemiah they was a'lookin' for. The jury rose as one man and gave their verdict for Asa, to the wild plaudits of the judge and spectators.

When we were a safe distance from the courthouse, Hezekiah turned to me, shaking his head, "When I prepared my case durin' the adjournment, by pourin' them jugs of Uncle Jered's catfish brew over Asa, I was plumb certain that hog would sniffle him out, but I done forgot 'bout the judge bein' as fond of that brew as the hog was, always keepin' a jug under his bench—boy it almost lost our case."

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"HEIGH-HO"

"SOMEDAY MY PRINCE WILL COME"

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FRANK SINATRA

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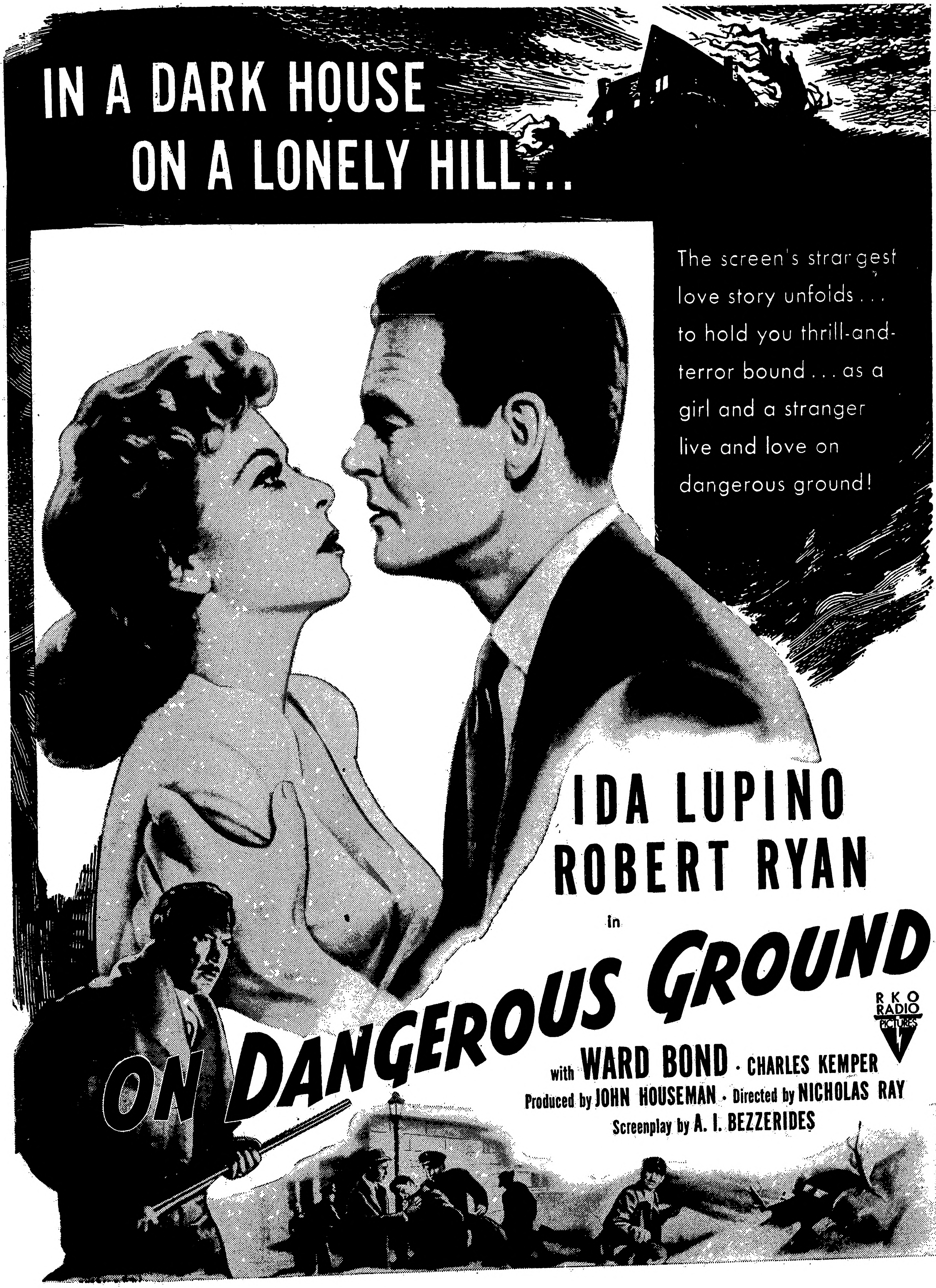


IN A DARK HOUSE
ON A LONELY HILL...

The screen's strangest
love story unfolds...
to hold you thrill-and-
terror bound... as a
girl and a stranger
live and love on
dangerous ground!

IDA LUPINO
ROBERT RYAN
in

ON DANGEROUS GROUND

RKO RADIO PICTURES

with **WARD BOND** · **CHARLES KEMPER**
Produced by **JOHN HOUSEMAN** · Directed by **NICHOLAS RAY**
Screenplay by **A. I. BEZZERIDES**

Barnum Was Right—From the Par Pic of the Same Name

Circus Bombast Best Ballyhoo—A Nod to Some Real Oldfashioned Tub-Thumping

By JEROME PICKMAN
(Ad-Publicity Veepee, Paramount Pictures)

In one way or another I've been promoting entertainment — for motion picture companies, live attractions and as newspaperman — for quite a number of years. During that time I've been very sure that every promotion was getting better and bigger; that with each new attraction, promotion and publicity men were coming up with bigger and better ideas of exploitation and selling.

Jerry Pickman

Sure, somewhere in the back of my mind I had a recollection of the great, legendary pressagents of the past—the Tody Hamiltons, Harry Reichenbachs, A. Toxen Worm and Dexter W. Fellows. I had heard of their memorable promotions, the selling slants they had devised, and their exploits in the ancient and honorable art of ballyhoo. But I must admit that I always had kind of a sneaking feeling that today we know how to do it better . . . until just now.

For now I've made a great "discovery"—that promotion as the old-time circus pressagents did it was good then, is still good today, and in all probability will be good in the future. I've spent the past couple of months steeping myself in the atmosphere of the circus, studying the way the circus was sold to the American public, and coming to realize that in the almost classic simplicity and unashamed frankness of its selling approach there is a directness of appeal and a power to convince which many more complex promotion approaches lack.

My interest in the way the old-time circus promoters operated was far more than merely academic. News may possibly have leaked out that Paramount has a picture called "The Greatest Show on Earth," which Cecil B. DeMille produced with the cooperation of the Ringling Brothers-Barnum & Bailey Combined Shows. The greater part of the picture was shot on location at the Ringling winter quarters in Sarasota, Fla., and during actual circus performances on nationwide tour.

In setting up the campaign for "Greatest Show on Earth," we began to study the old-time circus promotion methods, frankly skeptical, but still willing to see if there might be a "handle" or angle of approach which we might be able to adapt. And the deeper we got into the subject, the more clear it became that the traditional method of selling the circus to the public not only gave us our "handle," but provided the complete campaign slant for the picture—and set the pattern for future selling of many other pictures!

Audacious Adjectives

If you analyze the old-time circus approach, you find that all selling was via superlatives. Every act was the "biggest"; every performer the "most daring"; every spectacle the "most stupendous"; every animal the "most ferocious." During the days when many pressagents were turning into public relations counsellors (someone—I forget who—once described a public relations counsel as "a pressagent with spats"), it became fashionable to look with a little bit of scorn on this old-time routine. I don't know why. After all, in spite of the lavish use of superlatives, the selling pitch was fundamentally true and honest—the circus *did* present an impressive array of people; its stars *did* stunts the mere contemplation of which would send shivers down the spines of the average person; its menagerie *did* offer lions and tigers and gorillas and other fauna gathered from all over the world, beasts a great deal more ferocious and awe-inspiring than those with which audiences were familiar.

It seems to me that the show's success lay in the fact that—consciously or unconsciously — the flamboyant superlatives of the circus salesmanship actually did represent the flamboyant appeal of the circus itself. There was no attempt to go into involved, smart-aleck approaches; no searching for oblique salesmanship which sold indirectly; none of the "applied psychology" which some of us have tried to use on pictures in our search for some unusual method of selling. Here was selling which stemmed directly from the subject matter itself. And it *sold!*

At the risk of laboring the point, this same essential honesty in selling approach was used—and just as successfully—by the old-time theatrical touring company pressagents. What do you think would have happened to a pressagent who, to sell "Way Down East," developed the angle of the inexorable pressure of social and economic troubles? Any time a pressagent had this great old tearjerker to sell, he sold it by pulling out all the stops on the organ, making his audience weep in advance.

Here, it seems—and I think experience will bear it out—is the pattern which all entertainment selling has to follow if it expects to succeed. In every form of entertainment and in each individual show, picture, attraction or event, there is one basic, underlying theme. Successful promotion must operate much in the manner of a dissecting scalpel, peeling away all the excess embroidery with which the basic theme has been surrounded by story line, production or whatever. When the basic theme has been revealed, this is the selling appeal to be followed. It's as simple and as easily workable as that.

The circus has modernized itself repeatedly down through the years; it has changed and accommodated itself to circumstances and changing times. But in its simple, honest, frank, emotional appeal to the simple, honest and frank emotions of humanity, it has never changed. It has given audiences something solid to which they could cling; something which they instinctively recognized they could accept as honest and sincere. And audiences have always responded.

Motion pictures should profit by the proven success of this straightforward approach to salesmanship. Certainly in many a campaign all of us have spent time and energy looking for something to latch on to; maybe in our desire to find something "new" we have occasionally been guilty of overlooking the obvious value of the obvious approach. I feel that we have profited from the lessons we learned during our research into the old, traditional methods of circus selling. I think that what we have learned will help us not only in selling "Greatest Show on Earth," but many other pictures as well. At least, I hope so.

Chi's Ridge Asks 360G Of Majors in Trust Suit

Chicago.

Ridge Theatre, owned by Lasker Bros. in 1935-42, filed suit in Chicago Federal Court Thursday (27). House asks triple damages of $360,000, alleging the majors, Warner Bros. Theatres and Balaban & Katz conspired to prevent first-run product until 66 days after loop run.

Morris Kaplan and Sol Best, owners of the Indie Amo, on the same day asked for an injunction against National Screen, alleging firm won't sell trailers without posters and paper.

Seymour Simon attorneyed both suits for the plaintiffs.

Cause for Optimism

Minneapolis.

While business has been running behind the corresponding period in 1950, there's some cause for optimism among exhibs in this area. They say they've spotted a trek back to theatres away from home TV.

Theatremen report that the trend so far has been limited to children. Their hope, of course, is that it will spread to adult ticket-buyers.

OK B.O. Payoff Point of Selling

By PERRY LIEBER
(Studio Publicity Director, RKO Radio Pictures)

Hollywood.

When I was a kid I asked a neighbor who had a great reputation as a hunter what was the best way to hunt rabbits.

"Get yourself a good gun," he said, "learn to shoot, and go out looking for rabbits, where rabbits are apt to be."

During my hair-thinning years as a studio publicity director I've frequently been tempted to use the gun my neighbor suggested, for purposes other than rabbit shooting.

The man had something, however. Not only for hunting rabbits, but for bagging the movie buck. There are still plenty of entertainment dollars to be had, but in these days you've got to hunt them in their own spending ground. Otherwise, they'll wind up in the pot of some other business.

Good product is the first essential for successful movie dollar hunting, of course. You can't bag big grosses with duds for ammunition.

Granting that every picture produced in Hollywood can't be an epic guaranteed to shake the lettuce loose from the tightest wallet, we're getting strong, saleable pictures these days; the best entertainment values our industry has ever turned out. Naturally, the job of the studio publicity departments is to get the message of those values across to the entertainment shopping public.

It's a job we no longer can do by writing passionate essays about Flossie Floosey's taste in garters. The public may be interested in Flossie's garters, but if so, what it really wants to know is, does she show them in her new picture? It also wants to know a great deal more about Flossie's picture, like just what does it have besides garters to make it worth plunking down the price of a theatre admission.

A great deal can be done, and is done, to disseminate that sales information from Hollywood. Through the media of syndicated columns, wire news services and radio networks it is possible to keep a steady flow of interesting material on coming pictures and their stellar personalities reaching the cities and towns where those pictures will eventually play.

Through feature stories and art layouts to individual newspapers on home town personalities and subjects of local interest, it is possible to achieve an even more direct point of sale contact.

In these competitive days that's not enough. To do the job right, it's necessary to go hunting for movie boxoffice dollars in the cities and towns where they'll be spent.

Even New Faces Click

Do it with personalities wherever and whenever it is at all possible. They don't have to be big name personalities. We sent Margaret Sheridan, one of our contract actresses who has appeared in just one big picture, "The Thing From Another World," to Memphis and Atlanta recently, and what she did to theatre business in those cities is what I'd like to do with my bank account. The boxoffice upbeat continued after Miss Sheridan had departed, because the interest in, and good will for, Hollywood she inspired lingered on.

The bigger the names, of course, the bigger the draw. Shelley Winters and Farley Granger set Kansas City on a record breaking pix spending spree when they personally chaperoned the world premiere of "Behave Yourself!" there.

Jane Russell, Robert Mitchum and Vincent Price made the film theatre tills in New York, Philadelphia and Chicago look like mints when they appeared in those cities with "His Kind of Woman."

Tony Martin collected wampum and well wishes out of all proportion to the cost of the jaunts from appearances in New York, Cleveland and Houston with our "Two Tickets To Broadway." Eddie Bracken helped bring in a boxoffice bonanza with the same picture in San Francisco.

When film personalities come to town it creates excitement. It's a contagious excitement that reflects itself in long lines at theatre boxoffices, and pretty black figures in the account ledgers. I'm convinced that by hunting entertainment dollars right in their home haunts we've got the answer to any ill winds blowing our way.

Respect for the Printed Word

By HERBERT BAYARD SWOPE

I think it can be said, conservatively, that newspapers are here to stay! From the Acta Diurna (and that's not VARIETY slang) to the present hourly issues, they have survived imitations and eliminations.

No one can say just what their secret of longevity is. It may be due to the respect that we feel for the printed word. After all, it was the printed word which made us realize the nature of duty when we first studied our lessons in school. That reaction continues.

The newspapers have grown by taking advantage of all improvement, but radio and television, while capable of transmitting news, are certainly not included in newspaper mechanics. Far-seeing newspapers have protected themselves by becoming a part of the wireless world, and they will go further eventualy.

The next great change in newspapers will eliminate many of the costs of composition and practically all the cost—the enormous cost—of distribution. A master copy wil be broadcast from a central station and be received in your home on a recording machine, which will type the news as it comes through the air. When you reach your set in the morning a complete newspaper will be awaiting you.

Radio and television news has been on the timid side in the way of building up news enterprise and campaigns. They have been content to take the news as the papers or associations supply it. But that won't last long; as competition becomes keener, the press will be set a sterner task by the air and, paying good money for talent, the air will get the talent.

Circulation Comparisons

It will be interesting to mark the comparison of total circulation of newspapers with the total circulation of news on radio and television. The total circulation of morning and evening papers in the country is 53,829,072 daily. Radio and TV claim around 60,000,000 for their news. That number will grow. It costs nothing once you have a set in your home, and the material is selected for you—you don't have to beat your brains to decide what to read and then try to find it!

The one thing that the press has over the air is permanence, but that will be changed, and changed soon.

As to advertising: Experts say that the air is cheaper per circulation head than is the press. I am not sure that is yet a demonstrable thesis, but it will be—and before long. And more effective especially in color.

There is no stopping the progress of this art. I can recall not many years ago, when I was trying to run the N. Y. World, some of the newspaper owners and editors wanted to bar radio programs from the press. They even suggested that all reference to the radio be eliminated.

We were meeting in the Plaza Hotel. Moved by an inspiration, I went to the window and called my conferees to where I stood, asking them to look out at Central Park. The roads were jammed with automobiles. I said: "Not many years ago the revered city fathers passed a resolution forbidding automobiles in Central Park! What you have just seen is the answer to the absurdity of such a resolution as has been suggested."

It is still a good lesson to keep in mind. To coin a phrase, "You can't stop progress."

THE MORNING MAIL

By PAUL N. LAZARUS, JR.

Dear Sir:—

On March 31, the North Piltdown Center American Legion Post will dedicate its war memorial. The mayor, the town councilmen, the high school principal and other important local dignitaries will attend. We would appreciate it if you would send one or more Hollywood stars to attend the ceremony. We feel sure that this will be a good advertisement for your pictures and will result in your making many friends in North Piltdown Center. Advise who you are sending and when they will arrive . . .

Dear Spacebuyer:

According to an impartial survey just completed, Next Month Magazine gives you 12% better coverage of your 57-to-59 year old audience than any other publication in the field, including Life Magazine. Surely, you must realize the great importance of reaching this particular market . . .

Dear Committee Member:

On Thursday, at 12:30 p.m., at the Johnston office, we are holding an important meeting of the Committee to Consider the Use of 24-Sheets in Plugging Radio Spots. As your company's representative, it is imperative that you attend . . .

Dear Sir:—

As you probably know from your Sales Department, we are playing your picture "Mother Has a Breakdown" at the Strand Theatre, Newport, on March 7-8-9. Our normal advertising budget is $12.50 which covers trailers, heralds, and lobby displays. We suggest that a cooperative advertising campaign be placed in our local paper of $125. This will amount to about 1,000 lines. We will contribute an extra $12.50 to help defray the expense . . .

Dear Louse:—

I understand from a reliable source that all of your stars are Communists. How can you Hollywood people expect us 100% Americans whose ancestors fought and bled for this country of ours to put up with this. The rats. Unless you fire all these Reds immediately I for one will not go to any more movies. And I won't let any of my family go, either. And whomever of my many friends, too. The dirty rats . . .

Dear Committee-Member:

There will be a luncheon meeting of the Advertising & Publicity Committee Thursday at 12:30 to discuss ways and means. As your company's representative

Dear Joe:

Here at the Studio, we can't figure out what the trouble is with you guys in New York. We're making great pictures, important pictures, but they're evidently not being sold right. Take the last one, for instance, "The Son of Quo Vadis." The reviews in DAILY VARIETY and the others were great. You should have seen the cards we got at the sneak. It had to be a big grosser if it was properly handled. The first four engagements, however, were extremely disappointing despite the fact that several house records were broken. I suggest that you immediately prepare new ads and accessories stressing the mother-love angle instead of showing gangsters and machine-guns

Dear Joe:—

One of our exhibitor-accounts, Sophocles Smerch, from the town of South Northfield will arrive in New York Tuesday with his wife and five children. They would like to see "Guys and Dolls" on Friday night and "South Pacific" on Saturday night, if you can get seven good seats down front. If you can't, I guess "The King and I" would be all right, although Mrs. Smerch is most anxious to see "Guys and Dolls," since she's been told she looks like Isabel Bigley. Personally, I think she looks more like Sam Levene. Anyway, I will appreciate.

How to Become an Executive Without Thinking

By MAX E. YOUNGSTEIN

(Ad-Publicity V. P. of United Artists)

For the past ten years, I have heard a great deal of criticism leveled at the motion picture industry for its failure to train young executives. It is my fond hope that the blueprint set forth here will rectify this deficiency.

Max Youngstei

While intended primarily for advertising, publicity and exploitation directors, it is possible that, if properly used, it will create a few vice-presidents, and possibly one president. If the latter happens, I will be very touched indeed.

It is important at the outset to recognize the fact that there are four basic situations which must be handled by every advertising, publicity and exploitation director. I don't want to be overly enthusiastic, but with careful study I simply cannot resist betting that I will make at least v.p., or perhaps even a new company.

Situation No. 1: First Picture Screening

This situation generally opens with your being in the office in New York at 11 o'clock. You have just finished routing any troublesome correspondence to your department heads and you are thinking fondly about the restaurant in which you will have three-hour lunch (minimum). At that moment a wire is received reading: "Urgent you catch earliest flight possible. Picture ready to be screened 9 p. m. tonight. This is it. Confirm. Regards. Signed A. K."

(It is necessary to take a moment out to emphasize the importance of the word "regards" in this wire. The word "regards" is a true sign of a top executive. You must add this to every wire you send and to every letter, regardless of how abusive and insulting it may be. The word "regards" gives you an out. It furnishes you with incontrovertible evidence of the fact that everything you have said is from one friend to another.)

Your transportation man kills himself, but gets you on the noon plane, and 12 hours later you are in the studio screening room completely surrounded by A. K. You struggle valiantly through two hours of Technicolor mixed with phenobarbitol which you, of course, have taken on the plane. Every top film executive must take phenobarbitol on a plane ride. He has to be ready for what greets him he arrives in Hollywood.

If you are experienced, however, you can sleep through at least half of the picture. You are ready to handle the situation without a single thought. You awake yourself firmly three minutes before the end of the picture. As the final title card starts on the screen, and without waiting for the lights to go on, you jump across three rows of seats and grab A. K., preferably with both hands—and shout "A. K.—you've got a helluva picture!" This sentence I rate as importantly as the word "regards." With a little training and voice-control, you can give it at least 10 variations in inflection, each one with a shade of meaning all its own. I promise you that there isn't a single screening room situation that this will not cover. However, you may, out of your own desire to keep your brain functioning, wish to have more variety. If you are a person possessed of such intellectual integrity, you can go through the same gymnastics, but this time you yell—"A. K.—you've done it again!" For the complete intellectual purist, generally a City College man, you can have a third standby where you scream—"A. K.——is that a picture!!!"

This third approach, however, requires a little handling, since it must be accompanied with very vigorous shaking of the head from side to side. For real training in this regard, check anyone of the kinescopes of the Molly Goldberg TV shows.

With any of the above three mastered, you are practically guaranteed to move to the very top of the class. The worst that will happen to you is that you will become an executive assistant. If you are real ambitious, you will then head straight for the airport mumbling—"A. K. This picture is just too big for the marquee. Just this once I wish I had my own theatres. All you've got to do is open the doors and step back. I'd love to stay, A. K., and discuss this further with you, but I feel I will lose the feeling if I don't head straight back to the office."

As you shake his hand agai , not forgetting the two-handed grip, you clinch it with—"One thing you've got to watch out for, A. K.—this picture must never be screened in a projection room—only in a theatre . . . it needs an audience." Dimly you hear A. K. say, "Remember the line I gave you. It will sell the picture in every city, in every town, in every city and town. Just use the line, 'Their love was bigger than both of them.'" With the plane door shut, you now take out a king-size phenobarbitol and face towards New York.

Situation No. 2: Staff Screening on Picture

You rush from the airport directly to the office via Carey Cadillac. Carry at least two bags, one of which should be the diplomatic type. This should be done even if they are empty and in spite of the fact that you have spent only four hours in Hollywood. This impresses everyone, particularly the elevator starter and operator and sometimes, with a little luck, you can also impress the receptionist. Make certain the shoeshine man sees both bags stacked in the corner. Don't laugh at these things. These are the people who really help you become a top executive.

In spite of the fact that you have had 12 hours sleep on the plane, act as if you are exhausted, ask for six cups of coffee, and with the empty containers standing on the desk, call in the entire staff for a meeting.

Start the meeting off with a short statement to the effect that although you are falling on your face, you just had to tell them about the great new picture you saw last night. You say, "Fellas, you know there's one thing about me that everybody says—that is—that I level with you. When I think a picture is great, I tell you so. When I think it's a stinker, I don't flinch—I tell it to you—I tell it to the front office—and I tell it to the producer. Like I said, one thing I do is level. I know you guys will forgive me because I am so exhausted for just thinking out loud. I will just be talking off the top of my head. This will be a springboard—we will spitball a little."

Here again we must stop to emphasize the importance of what might look to you like an ad lib. The phrase "Just thinking out loud" must be rated as one of the top executive builders in our industry. This phrase must not be used as a substitute for talking out loud. It certainly must never be used as a substitute for just thinking. You will, of course, call in your secretary to take notes on the meeting, and as she lifts her pencil to take her notes, you will stop her by telling everyone it's all off the record.

You explain that A. K.'s new picture is a great picture. If you have strength, you stand up as you say this—hold the desk for a few minutes and then sit down. You then add, "while it is a great picture, some people think it is only a critic's picture. Our problem is—will the critics think so? Other people think it is the people's picture. Our problem is—will the people think so? Let's do the unusual on this picture. Let's have a junket—let's tie up with the mayor, maybe the governor . . . let's get the church people to help—the women's clubs—I think this one is an exploitation special—maybe we can get it banned in Boston . . . maybe we can have the Life editors to lunch . . . it's their kind of picture. On the other hand, fellas, and you know I always level with you, if I had my own way, and this was my picture, I'd open this one cold. I think this one is so big that it doesn't need a campaign of any kind."

By saying this, you make it very clear to all of the department heads that no one is indispensable. That any good ideas they have are really yours. You wind up your pitch by saying, "Well, fellas, I know that you are all raring to go—you must have a million ideas—just remember that I got a big organization and I don't want to do everything myself. This has been an open meeting—anyone have anything further to say?"—and with that you quickly dismiss everybody. It is important that you do this before anyone gets a chance to open their mouths.

Situation No. 3: Meeting with Advertising Agency

Always take off your jacket for this type of meeting. It pays to give those ad guys the feeling that you are a real craftsman just like they are. While they are placing the roughs of the ads around the room, look at each one, put your chin in your hand, try as hard as possible to look like you're thinking and then walk on, and make no comment at all. After you are through, sit down and the first thing you say is, "Fellas, you have a great set of ads, but——"

The word "But" is this sentence and at this point is not only important, it's crucial. The first part of this sentence lets all the boys know how much you love them and their ads. The word "but" however, is your custom-built escape hatch from any responsibility for anything that ever happens on the campaign.

The first "but" is, "The ads don't sing." In rapid succession, you give them one "but" after another. The following additional "buts" point out that it doesn't have the woman's approach, mass approach, family approach, mass appeal, class appeal, or critics appeal, not enough white space—maybe too much white space in one or two spots. If the agency boys look too depressed at this point, you tell them—"Fellas, don't get me wrong, I still think it's a great campaign . . . all I'm asking is—'Will it sell tickets?'—I'm looking for something different . , some original thinking from the boys . . . I think you are giving me the same old 66. Now, I don't like to say it—but I don't think you're earning your 15%—Monarch's pressbook on 'Love in the Saddle' will give you an idea of the kind of originality I have in mind. As I said, I want originality but don't be afraid to use some of the stuff that we know sells tickets. What's wrong with the line—'They lived 24 crowded hours in a lifetime?' . . . sure it's an intimate love story but who will it hurt if you say, 'with a cast of thousands?' . . . personally, I don't think you will ever come up with a better line than my own line—'Their love was bigger than both of them.'"

As they shuffle out of the room, stop the account executive and say, "Sam, I want to speak to you alone for a minute . . . I don't have the heart to hurt those fine boys of yours but if they don't stop that top-of-the-head thinking, I'm going to have to get me a new agency." This sentence is a very important morale-builder and you really don't take any chances because the average advertising publicity and exploitation director has absolutely no say in choosing the agency that works with him.

There are many other lines you can use during an agency meeting. A few other lines I recommend for spice are "In the great tradition of 'Gone With the Wind,' 'It Happened One Night,' 'The Informer,' and 'Red Stallion in the Rockies.'" I also recommend lines like "Three years in the making," or "A truly great picture."

A. K. is, of course, in New York. A little more than $100,000 has been spent on the opening, about 80% on A. K.——

In spite of the fact that the picture opened to the greatest first hour's business on a rainy Tuesday morning, between Thanksgiving and Christmas and in spite of the fact that the audience loved it—business for the opening day stinks.

A. K. is now standing with you in front of the theatre . . . new lobby . . . new marquees . . . new ads . . . new publicity. The only thing not new is the picture. It is w up to you to explain why business stinks. The following list will cover almost every situation:

Too hot.
Too cold.
Too rainy.
Too sunny.
Too soon after Easter.
The house is on the wrong side of the street.
The house is too big.
The house is too small.
The house is too medium.
Very tough competition on the street.
Too many openings this week.
No openings on the street this week.
World's series.
Hockey.
Boxing.
Football.
Polo (in exclusive neighborhood).
County fairs (kill drive-in business).
Tennis matches.
Parking problem.
The public let them down.
Women.

How to Be Hardboiled

Vet Whodunit Author's Expose Exposition on Private-Eyes, Leering Ladies, Et Al.

By JOHN ROEBURT

It is the solemn duty of the *practiced* to mentor the young—Who said that? Even greater than duty, it is Man's instinctive drive—Not to have been mere wraith or shadow in his time on Earth; to leave behind his mark, or his hard-got wisdom, or his progeny.

So that the secrets of my own craft remain, when I take up lodging in whatever dreadful Valhalla murder writers go to, I will set down here as many pointers and trade samples as VARIETY space allows (allows me, that is.)

With this advice: Latch on to thei friend, if you would a modern murder writer be. Take these pointers for your very own, make them your very own. It's formula stuff, sure, sure—But without the formula, bub, you're dead! No checks in the mail, tch tch, no hoise to your petard, tch tch!

The categories below are arbitrarily rendered, for ready shorthand, and for classroom simplification.

1—Problem of the Blonde: The stuff of murkiest dream, your story blonde. *Never* the girl at your elbow, even in the Copa, and certainly *not* the lady you married. Visualize this babe as blonde to the shade of albino, with eyes that are a blue infinity a fellow can drop off in. Give her an eccentric walk, jig in fact, that automatically qualifies her as the Queen Mother of Sex. Dress her scantily, splash her with rainbow paint, endow her with an abundant greed, and try, try hard, bub, to preserve her from censorship!

2—Problem of the Heavy: The chameleon in our midst, this gent. He bears small resemblance, in shape, manner, or chartable biology, to the mammalian male. In visualizing him, rule out at once all distorted imaginings of your brother-in-law, or the tax collector. Our Joe's kephole lean, dirigible round, a giant, a dwarf, a savant, a psychotic, and with a malice toward men that barely stops short of Andrei Vishinsky.

3—Problem of the Estate Wherein Murder Dwells: Not the house your jack built, or where your boss patronizes you weekends. Not even the joint they dragged you to that time you threw hysterics in the Automat. Wrong visualization, Neighbor! This nightmare was designed by the Albright Brothers, and furnished by Dali. It's bigger than the Colosseum, has a high Florentine gate only a tough-winged American Eagle can negotiate, has more shadowy nooks and corridors than a Surrealist dream, and is thickly colonized by bats. Among other oddities of decor, do not omit a wall clock that also serves as a coffin, or a vault for purloined documents.

4—Problem of the Torpedo, or Gunsel: Always indentured to the Heavy; never in business for himself—the Sap! An uncomplicated personality usually, as normal as Steakburgers, as sociable as Saturday Night in a Brownsville Pool Hall. He *is* a pool shark, in fact—adept in putting your eyeballs in the corner pocket. A grand (guignol) fellow, with a face that is pleasantly homespun, open, and devoid of traceable meanness.

5—Problem of the (Private) Eye: The Ultimate Man. Not you, dope—So tear up that image of yourself and go soap your mirror! This is the guy your wife fancies, while you're dreming up the Blonde. He has fists of steel, an iron stomach, a hide like medieval armor. Bullets bounce off him. Love, too, bounces off him—he's kissed-off as many as he's kissed. He uses gin for a mouthwash, rinses stiffs out of his hair, and takes a blood bath every Friday night. Never completed Grade School, but has the forensic brilliance of a Brandeis. A bad man to cross, worse to doublecross, damfoolish to triplecross. When delineating The Eye, be sure to bash, batter, bludgeon, eviscerate him, *but* keep him alive. This annihilation short of death, should be wrought in a stylized idiom that is heavy with figures. The following samples are worth copying.

. It took a long time for the balloon to drift down from Outer Gravity, and settle back on my shoulders."

". . . The bomb-burst in my head set off a chain reaction. The last thing I heard before being blown to bits, was Mona screaming."

" . *I got re-located in the world, with splinters of wooden railing stuck like toothpicks hor d'hoeuvres."*

". . . My teeth were a guillotine knife slicing down to cut off my tongue, as an abyss opened. . . ."

". . . *There was a light, no bigger than a pin-head, waiting for me at the end of a long sleep."*

". . . In a drugstore, I got the cracks in my skull re-glued, and an iodine pomade where it lumped."

6—Problem of the Lingo: A glossy, metaphorical style is a *must*. So shelve all remembered college readings in Models for Writing Prose. Strive for the most complex, obscure, rococo, and absolute. The imperishable sample below are herewith deeded to the public domain:

". . . He was a spidery looking guy, who looked as if he'd just crawled out of a cobweb."

". . . A shaggy-hairey guy, like try combing the knots out and you'd pull his head off."

". . . Blood oozed out of him, like 50 pipes had sprung a leak."

" . . She wore a painted smile on lips too thin for laughter."

". . . Mort's Bar & Grill was a sewer dive. Open a manhole and drop in."

". . . A dagger stood vertically in his adam's apple, like a cemetery cross."

". . . Her blood on broken cubes of ice and gravel, gave the illusion of rubies. Greedy Dora lay with a wilderness of precious stones at her feet."

. . He was a pint-sized guy with a mouse of a moustache, and the look of a fox."

". . . The door opened on a blonde who looked as if she was already counting your money."

". . . The air was as indigestible as vomit-gas."

Had enough?

Year in...
Year out...

COLUMBIA MEANS BUSINESS

...and proves it
with pictures like

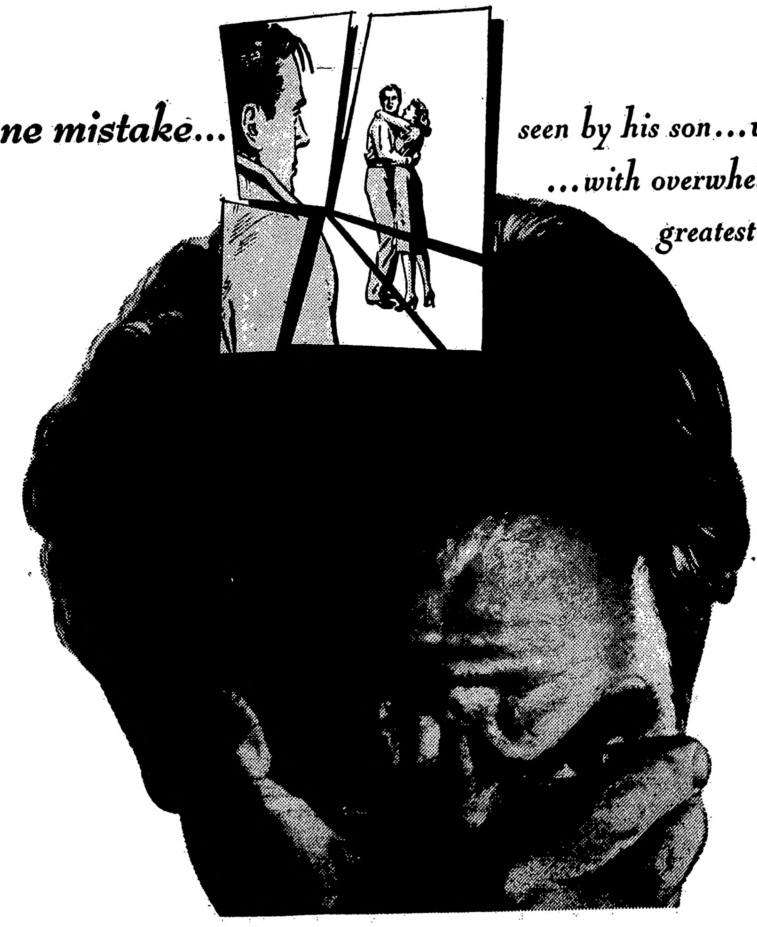
- ★ TEN TALL MEN Color by TECHNICOLOR
- ★ DEATH OF A SALESMAN
- ★ BOOTS MALONE
- ★ THE MARRYING KIND

COLUMBIA
PICTURES
presents
STANLEY
KRAMER'S
production of

Death of a Salesman

Fredric March

with
Mildred Dunnock · Kevin McCarthy
Cameron Mitchell · Howard Smith
Screen Play by STANLEY ROBERTS
Based upon the Play by ARTHUR MILLER
...as produced on the stage by
Kermit Bloomgarden and Walter Fried
Directed by LASLO BENEDEK



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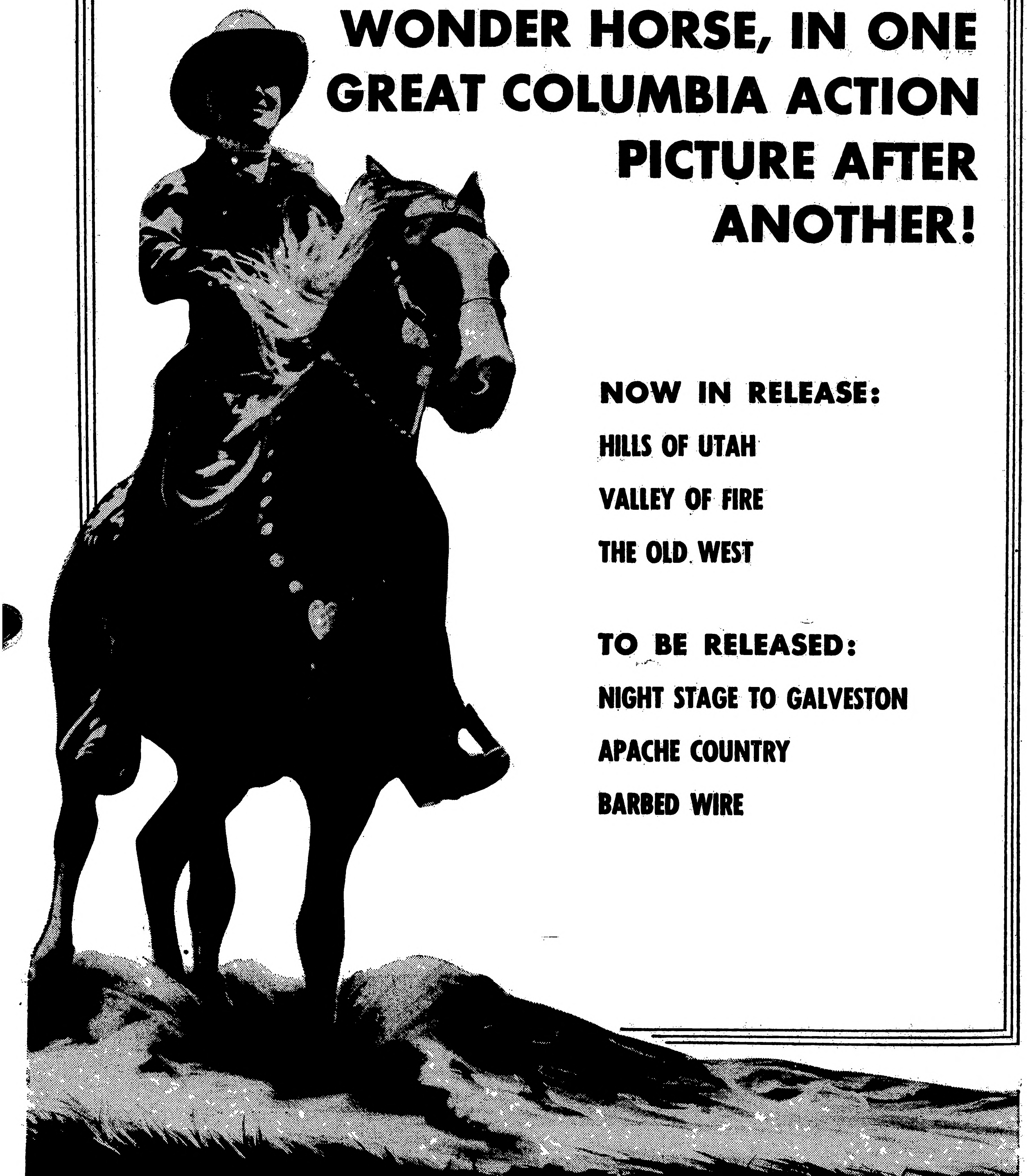

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VALLEY OF FIRE

THE OLD WEST

TO BE RELEASED:

NIGHT STAGE TO GALVESTON

APACHE COUNTRY

BARBED WIRE

GENE AUTRY PRODUCTIONS · *Executive Producer* ARMAND SCHAEFER

Recent Medical Discoveries

(Amusement Division)

By MAC BENOFF

Hollywood.

With the upsurge in the field of medical discoveries, the Enterprising Chemicraft Tank & Bust Co. has hastened to set up a laboratory under the leadership of Dr. Von Shmertzen for the specific purpose of conducting research of the various anti-biotics, hormone derivatives and anti-histaminic properties as related to animals (i.e. humans) in the amusement fields. They have allowed the doctor full freedom to conduct his research, working only in the interests of scientific and medical research so that finishing dates on motion pictures shall be met with more exactitude.

For 14 months the Von Shmertzen laboratories have been gathering evidence based on tests conducted upon unemployed actors, freelance writers, fifth-string agents, and one or two associate producers. When the statistical evidence begins to weigh preponderantly toward fact, the drug may be applied to guinea pigs, valuable monkeys, trained seals, and any vidpix producers displaying equal intelligence. It now seems not premature to report on the findings of the following drugs:

Streptomysight—Performs an advantageous temporary paralysis of the optic nerves. Applied upon arising in the morning, it will completely shut off certain vision rays so that upon reading the tradepapers at breakfast the user sees nothing but the mentions of his own name. A more subtle strain of the Strepto culture is Auromysight. It allows for further observation of tradepapers, namely the user's name and the obituary columns.

In either case, it was discovered that the experimental group enjoyed a more than 400% rise in enjoyment of breakfast. Appetites sharpened, and many diets began to include such foods as eggs, cereal, orange juice, and even fatty foods ithout the usual distress. Oddly enough, there were diverse requests; such as chittlins, bagels, and crepes suzettes. Liquor consumption was dropped completely, although a few continued its use, but only in coffee.

Discontinuance of Streptomysight and Auromysight resulted in complete reversion. Tempers flared again at breakfast; divorce actions which had been dropped were renewed; releases of one kind or another, held in abeyance, were promptly mailed, etc.

Dr. Von Schmertzen feels he has a very important breakfast aid here and is continuing his studies on the original group with the view to obtaining a cure for ulcers and (to use his own expression) "dropdeadedness."

Effects of Seconalysis

Seconalysis—A form of sleeping pill which effectively dulls the mental processes, but has its own awakening agent, and allows the user complete freedom to think clearly. During this limited period he may jot down any story ideas, directorial touches, production memos, or, in the case of actors, retorts to directors. The user then falls back into a calm and normal deep sleep, able to call on his notes in the morning with an untroubled mind and relaxed body.

Excellent results were obtained on an experimental group until the first stumbling block was found. A number of writer teams working in collaboration received ideas at different times in their mid-sleep reverie and could not consult with each other. Research workers noted that if an attempt were made by one of the partners, the only contribution his colleague would make was, "Oh, go back to sleep." Naturally, collaborating writers slept in the same room, and experiments conducted at one studio had all the writers sleeping in the same room. It was thought that twin beds might be a cause of uneven thought processes, and double beds were substituted. The experiment resulted failure, particularly with writers of the same sex.

In the actors' group the many retorts—thought of the previous night—were tried on the set the next day. It was felt that while Seconalysis allowed an actor to think of retorts, it did not improve their quality, and the total effect of the experiment is therefore dubious.

Directors were found to be equally tense, especially on location. Seconalysis seemed to aid directors, but in most cases these directors were found to be shooting a few days ahead of schedule. It was again thought that here, too, research might be carried on in another field and perhaps an improvement in their super-toxicity might result if they changed the name of their Guild. A few random recommendations were Camera Movers Guild, Light Experts Guild. No particular reason was given for these names, but it was felt that if a false sense of non-responsibility might be instilled in the directors tensions might be relaxed so that they could be further aided by Seconalysis.

Producers Good Subjects

Producers were excellent subjects, awakening briskly and falling right back to deep sleep promptly. However, morning examination revealed that nothing was ever written down on the convenient jot pads. Consequently, the experiment was discontinued after a reasonable time. (In this case 11 months).

Quite by accident, a radio writer, who produced fruitful results was discovered among the screenwriters. Research on his group was extended, and the experiments were carried through with magnificent results. Almost all the writers awakened at approximately the same time, seemed to have the same, or concurrent, ideas, and in a very short time were so agreeably disposed that they *stole* from one another freely. It may soon be possible for radio writers, with the aid of Seconalysis, to sleep 24 hours a day and continue their work successfully.

Dr. Von Shmertzen feels he has an invaluable aid treating troubled sleep with Seconalysis. He is not releasing the drug as yet, preferring to see the results of his experiments on another group from the Watussi Tribe, who have, incidentally, been in contact with picture workers. He is testing them to see if their wakening periods can produce equal or better results at a lower cost. He will then present his findings to his benefactors, who may then assemble a yearly picture program for some studio.

Hadacolic — no further experiments were made after Dr. Von Shmertzen himself tested a bottle and suddenly smashed his laboratory to bits. He took off for Hollywood and sold himself as a story editor to one of the major studios. The Chemicraft Tank & Bust Co. has withheld certain contractual deferred payments to the doctor and is awaiting a change in regime at the studio (expected momentarily) for their research head to return and continue his valuable research. Whereupon they will from time to time release subsequent bulletins.

Krim, Benjamin To Coast Jan. 15 for UA

Arthur Krim, prexy of United Artists; Robert Benjamin, his partner, and Max Youngstei , company's pub-ad topper, expect to leave New York for the Coast around Jan. 15. Execs will see new independent product set for UA release and will work on new distribution deals.

Lew Wasserman, prez of Music Corp. of America, who is now in N. Y., will be on the Coast at the same time to follow through on the projected deal for indie pictures to be made by five stars who are MCA clients. Deal still is in early stages. Talent involved includes Gregory Peck, Alan Ladd, James Stewart, Marlon Brando and Cary Grant.

C. Mackenzie Plans Scot Pic

Glasgow.

Plans are set for a new Scottish film project inspired by novelist Compton Mackenzie, author of "Tight Little Island." First production will be Mackenzie's story, "Monarch of the Glen," with James Robertson Justice in the lead.

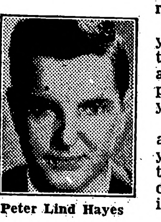
Mackenzie and Justice, with authors Moray McLaren and Eric Linklater, are behind the project.

Hecklers

By PETER LIND HAYES

"The next time you have your hat blocked don't forget to take your head out of it!"

"I don't know what I'd do without you but I'd rather!"


Peter Lind Hayes

"Why don't you stroll over to the Brewery and let 'em put a head on you!"

"Some guys are jerks but you're trying to make a career out of it!"

"When snakes get drunk, they see you."

All stock lines for sure, but these and many more like them are constantly floating around in the sub-conscious minds of our top saloon comics. After many years in supper clubs I have decided the most profitable thing to do is ignore the obnoxious drunk. I contend that no matter how witty you seem to be with the pat ad lib you still lose ground with the rest of your audience.

For instance . . . recently at the Waldorf, Mary (Healy) and I were working especially hard because Richard Rodgers was in the audience and we wished to please him with our satire on "The King and I." Naturally this would be the night for a Heckler and brother we had a beauty. After taunting us for awhile with words and getting no response he suddenly came up with a bright idea, he tossed a half-a-dollar onto the floor. Well sir, this I didn't expect. (At the Waldorf, maybe a $20 gold piece, but never a 50c piece). Mary leaned over and whispered, "Easy, dear!" I was in such a state of paralyzed astonishment I continued on with the act rather vaguely but all the time trying to figure out what to do.

Fortunately at this moment the Captain decided that tip or no tip this bum had to go. They assisted him gently but firmly to the door leaving the stage to the three of us . . . Mary and Peter and the shiny half dollar. In about four minutes it was getting more attention than we were, finally we got to a point in the act where I said, "If you feel low, sing high" . . . at this moment I stopped the music, repeated "If you feel low . . ." reached over, picked up the half dollar and gingerly placed it in my pocket. The reaction was very gratifying and much more so than it would have been had I gone to work on the drunk with "one-liners."

A Cooked Tourist

On another occasion at the Waldorf we received a call early in the evening from a man claiming to be James A. FitzPatrick, the travelog man. I had been doing a satire on Mr. FitzPatrick for years but had never met him and this apparently was the reason for the call. I begged off for the moment and asked him to return for the midnight show and I would be happy to meet him immediately after our performance. I opened with the FitzPatrick number and decided to introduce him at the finish . . . this I did with a glowing eulogy and the admission that I had never met the gentleman and would like to have him take a bow. Well, sir, up jumps a tuxedo at the ringside and says, "Here I am Buddy-Boy and I'm stiff as a billy goat!" I walked over and apologized for embarrassing him and then he started to insult me and holler and scream but, finally, during a tiny lull in his tirade, a calm clear voice rang out from the other side of the room and said, "Peter, that man is not James FitzPatrick, I am James FitzPatrick" . . . I turned on the ringside drunk and said, "Pardon me, your name is Fatzpitrick and I'm looking for FitzPatrick!"

Occasionally something unforeseen will happen that actually helps to break the ice that usually confronts the saloon entertainer. I recall one night at the Copacabana when the late Sid Grauman was seated auspiciously at ringside. I was doing a very quiet impression of Gary Cooper when suddenly I heard a rather faint but nevertheless ominous mumbling from the entire audience. I raised my eyes just in time to see a giant water-bug approaching the bottom of the microphone stand. It was at least three inches long and by now every eye in the place was focused on the lowly heckler. I turned to the coast showman and with an apologetic air said, "Mr. Grauman, I usually work alone but tonight I would like you to meet my new partner . Hal Roach!" Needless to say I've wasted several years trying to train a roach to make just such an entrance every night.

Another occasion that comes to mind where much more was achieved with sugar than vinegar concerns itself with a comic named George Riley. George worked at the Grace Hayes Lodge, in Hollywood, with us and one night was set upon by a rather famous but evil woman. This gal is well known in Hollywood and has a passion for heckling comedians. She is a very heavy-set female with a flair for dressing like a man so we always referred to her as "Gentleman Jim Jeffries." This particular night she was being unmerciful, she was drunk enough to have the hiccups and after every hiccup she would look at George and say, "You stink!" George just kept smiling at her tenderly until about the seventh inning and then suddenly he strolled over to her table exposed her to the unfriendly glare of the spotlight, and still with a big smile on his kisser, he said, "Madam, aren't you content with just being beautiful!"

Joe E. Lewis in Chi.

Joe E. Lewis is a master at the retort proper but he tells this one on himself. It was Saturday night at the Chez Parce, Chicago, and the joint was packed. Joe E. was working on a tiny platform in the middle of the dance floor; tables had been pushed right up to his shoe leather. He was having a bad time of it with a large table to his left. They were heckling him endlessly and not even listening to his witty answers. Presently he lost his temper and said, "I give up, these people are too much for me, put the spotlight on them!" A hush fell on the room but still the unruly table continued to hurl their drunken insults. Joe E. repeated his demand that the spotlight be directed to these people and again slowed the big arc of light onto the agitators. As the bright beam engulfed them, the loudest offender blinked crazily at the spotlight, turned back to his table and shouted, "Straighten up everybody, they're gonna' take our picture!" Even Lewis fell i a helpless heap of laughter.

Let me say that the reason I have for not wanting to answer a heckler must be placed at the feet of Joe Frisco. Very wisely Mr. Frisco says . . "K-K-Kid when your'e w-w-w-orking for a s-s-s-aloon-keeper, don't insult any of the customers . . . they m-m-m-ight buy a bottle of wine!"

Hollywood As The Idea Capital Of The World

By CHARLES SCHNEE

Hollywood.

You've got to hand it to Hollywood for at least one thing: for good or bad, it's the idea capital of the world. This charming little mountain village must be the only community on earth where a citizen can be hit right between the eyes at breakfast with an idea and convert it into $50,000 in negotiable currency ere vespers.

The tablecloths in any studio commissary attest to the fact that along about dessert ideas start busting out all over. Anywhere within a 40-mile radius of a film studio, anytime you see a man suddenly stop talking in the middle of a sentence and apparently go blind without warning, don't loosen his collar and drag him out into fresh air. Just let him be. An idea has suddenly struck him.

Successful operators deliberately create or maintain the conditions or circumstances under which good ideas are most likely to come to them. Like one very successful writer I know who has been knocking around the studios at a fancy salary for years. He seems to get his best ideas while in barber chairs. The gabbier the barber, the more obnoxious the loud radio, the better the story ideas. During his less productive periods he's the best groomed layoff in Hollywood.

Last time he sat down in a barber chair he got up owing $42.50 and sporting a permanent wave and red polish on his toe-nails. But it was worth it—he came up with a dilly of a story idea.

As a writer I know that the good ones come to you at the darndest times. My wife has learned to shut up and back away and hide when she sees a sudden blank look come over my face. She knows I just thought of an idea for the end of *the* picture.

I am frequently struck with an idea while shaving. I don't know what it is about the operation that turns me into a magnet for ideas.

For instance one morning, in the middle of shaving, an idea suddenly came to me as a good premise for a play. Possibly a movie later, but anyway, it sounded wonderful as a stage comedy.

I ran out of the bath. My wife saw me coming; she hid in th basement. I rushed into my den and started banging the typewriter. It wound up into a play now being read by a Broadway producer.

Now I can go back and shave the other side of my face.

Ideas come that way in more cosmic fields of thought, too, apparently. Now you would have thought that lying flat on your back under an apple tree, while killing time, would hardly be the occasion for great accomplishments in such a profound science as astrophysics. But look what happened when the apple fell and struck Sir Isaac Newton. Bam! — just like that — Newton's Law Of Universal Gravitation!

The wife of another great man tells a little story about what happened to an obscure clerk in the Swiss patent office one Sunday morning. It was around 11 o'clock and the lady was in curlers, the patent office clerk hadn't shaved and the Sunday papers were strewn all over the place. Hardly the time for inspiration.

The man was putting on a sock when he suddenly stopped and went upstairs and got a pencil and a piece of scrap paper. He came back down and did a little scribbling and mumbling to himself. Being a good wife who had seen ideas aborning before, she said nothing.

In a moment he grinned. "Mama," he said, "I've got an idea. I've got to work out some of the details yet."

Whereupon Albert Einstein went back upstairs and expounded the Theory of Relativity!

I have changed socks as much as 30 times a morning for weeks, but nothing has happened. I'm convinced that what works beautifully for one man isn't worth a darn to another.

Folsom

Continued from page 3

almost 5,000,000 new video sets during the year. Sale of these, he said, plus new installation and servicing, added more than $1,500,000 to the national income. He cited boosts in transmitting power and improvement in receiver design as contributing to the widening receiver distribution potentials in present TV market areas.

Noting that TV's "glamor" sometimes overshadows the strides made by radio and disks, Folsom pointed out that production of radios and radio-phono units for the year hit about 12,000,000 units—more than double the number of TV set sales. This, he said, raised the number of radio sets throughout the country to more than 100,000,000, an average of more than two sets per family. He concurred with other top industry execs in predicting production of between 4,000,000 and 4,500,000 TV receivers in 1952, and 9,000,000 to 10,000,000 radios and radio-phonos.

"The limiting factor in domestic production will be, of course, the availability of raw materials and component parts," he said. "Curtailment of supplies for non-military production is expected to be felt most during the first half of 1952. This condition may improve to some extent in the second half, as the expanded production of suppliers begi to reach manufacturers."

THE BEST WAY TO SAY HAPPY NEW YEAR:

"Give them
M-G-M Pictures!"

Leo Rings the Bell with the Public!

"LONE STAR"—The Battle of Texas and the Battle of the Sexes. Clark Gable and Broderick Crawford fight for gorgeous Ava Gardner. Cast includes Lionel Barrymore, Beulah Bondi. It's BIG in Love and Action with Box-Office written all over it!

"SINGIN' IN THE RAIN"— The producer of "Show Boat" and "An American In Paris" does it again! A GREAT Technicolor musical. Gene Kelly, Donald O'Connor, Debbie Reynolds, Jean Hagen, Millard Mitchell, Cyd Charisse.

"IVANHOE"—The "Quo Vadis" company brings the world another giant production. The famed novel in all its glory, filmed in Technicolor in actual locations. Robert Taylor, Elizabeth Taylor, Joan Fontaine, George Sanders, Emlyn Williams, Robert Douglas, Guy Rolfe.

"BELLE OF NEW YORK"— Fred Astaire, Vera-Ellen, Marjorie Main, Keenan Wynn, Alice Pearce, Clinton Sundberg, Gale Robbins bring the fans a joyous M-G-M Technicolor musical featuring a "Dancing on Air" novelty that's sensational.

"SCARAMOUCHE"— Public demand for Big, romantic dramas of "The Three Musketeers" type is answered by the director of that famed hit in a new thrill-packed Technicolor dramatization of the swashbuckling novel "Scaramouche" Stewart Granger, Eleanor Parker, Janet Leigh, Mel Ferrer, Henry Wilcoxon, Nina Foch, Lewis Stone, Richard Anderson.

"SKIRTS AHOY!"— Packed with entertainment for the masses is this rollicking romance of the WACs and their boy friends. Technicolor musical dynamite with a breezy star cast: Esther Williams, Joan Evans, Vivian Blaine, Barry Sullivan, Keefe Brasselle, De Marco Sisters, Dean Miller and Guest Stars, Vera-Ellen, Ricardo Montalban, Billy Eckstine. A Wow!

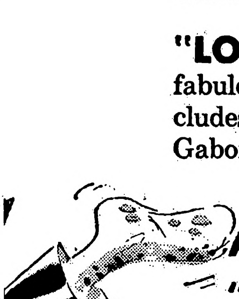
"JUST THIS ONCE"—Winchell told the nation the good news in his syndicated column: "'Just This Once', a new M-G-M film is rated a click 'sleeper' by the trade." Once in a decade alone comes a comedy howl that rocks the nation. This is it. Janet Leigh, Peter Lawford, Lewis Stone, Marilyn Erskine, Richard Anderson.

"WESTWARD THE WOMEN"—The producer and director of "Battleground" have delivered again. It's all about women, 200 of them, in a dangerous pioneering journey across the nation to marry men they never saw! Robert Taylor, Denise Darcel, the "Battleground" girl, Hope Emerson, John McIntire.

"THE WILD NORTH"—The co-director of "King Solomon's Mines" and its handsome star Stewart Granger team again in a smashing Ansco Color drama. Wendell Corey and beautiful Cyd Charisse co-star. Packed with thrills: the avalanche, the wolf attack, the duel in the rapids topped by the searing romance of Granger and Charisse, the Indian maid. Primitive love in a wild setting.

"THE MERRY WIDOW"— Magic words that excite. And the most exciting team in years, Lana Turner and Fernando Lamas, brings it to brilliant Technicolor life. Here are spine-tingling dreams of romance and pulse-stirring songs in a rapturous musical. Cast includes: Una Merkel, Richard Haydn, Thomas Gomez, John Abbott, Marcel Dalio, King Donovan, Robert Coote, Sujata.

"LOVELY TO LOOK AT"— M-G-M gives you another great musical. Glamorous stars, Adrian's fabulous gowns, Jerome Kern's irresistible music, Technicolor glory. It's Box-Office! Terrific cast includes: Kathryn Grayson, Red Skelton, Howard Keel, Ann Miller, Marge & Gower Champion, Sza Sza Gabor, Kurt Kasznar.



And These Are The Titles To Remember For Future Months:

"One Piece Bathing Suit" *(Esther Williams, Victor Mature, Walter Pidgeon, Donna Corcoran)* • "Carbine Williams" *(James Stewart, Wendell Corey, Jean Hagen)* "Pat and Mike" *(Spencer Tracy, Katharine Hepburn)* • "Because You're Mine" *(Mario Lanza)* • "Plymouth Adventure" *(Spencer Tracy, Deborah Kerr)* • "Young Bess" *(Charles Laughton, Jean Simmons)* • "Three Love Stories" *(Cast to be announced)* "Prisoner of Zenda" *(Stewart Granger)* • and many more.

JUST A FEW OF THE BIG ONES FOR 1952!
And of course the Biggest: "QUO VADIS"!

Theatre TV Passes B.O. Test, Scans Future

By NATHAN L. HALPERN

(President, Theatre Network Television)

This has been a busy and eventful year for theatre television. From coast to coast, some 250,000 people paid to watch big-screen television at their local theatres. Small exhibitors and big circuits alike showed courage and business foresight in pioneering the field. Now, at the end of the year, there are four times as many theatres with large-screen installations as there were at the close of 1950. The number of cities with television-equipped theatres has more than doubled.

Here, then, is evidence of a snowball starting to roll downhill. Yet these dimensional comparisons are already meaningless, except as historical data. Today's figures will, we know, be obsolete tomorrow.

During the first part of 1951, theatre owners who were contemplating TV installations raised two fundamental questions:

(1) "Will people pay to watch theatre TV exclusives when they can watch home TV for nothing?"

(3) "Assuming that people will pay, who will supply theatres with exclusive programs?"

To answer these questions, the cart had to be placed in front of the horse. The second question had to be answered first; exclusive programs had to be furnished in order to test the boxoffice. This "trial by boxoffice" became possible when the organization of Theatre Network Television, Inc. (TNT) was undertaken, in May. The first theatre TV networking of exclusive programs followed.

TNT Provides One Answer

TNT is, in some ways, similar in concept to "home television" broadcasting networks. Yet in bridging two different industries, TNT also has functions allied to film producers and distributors.

TNT was created to fill the need for a business organization devoting full-time to theatre television programs and distribution. To accomplish the best results for the theatre television industry, it was felt generally that such a company should not be berthed within any single exhibitor circuit but should serve independently the requirements of *all* exhibitors. Thus TNT was conceived and organized.

Since virtually all major sports promoters and institutions have already suffered in some way from unrestricted, free home television, they are receptive to the idea of pay-as-you-go television. This dynamic new theatre TV medium offers promoters what they have been seeking—a way to live with television and protect the gate at the same time. Moreover, theatre TV presents events with an impact that stimulates audiences into far more enjoyment.

Accordingly, TNT launched the first exclusive theatre TV networking by presenting a series of major outdoor boxing attractions during the summer. These fights were promoted by the International Boxing Club, whose president, James D. Norris, and executive vice-president, Ned Irish, exhibited a long-range approach to the television future of sports events. Equally interested in theatre TV during the year were the National Collegiate Athletic Assn. and many colleges, and, subsequently, Madison Square Garden.

Some TNT Presentations

Shortly after its start, TNT presented the Louis-Savold fight as a theatre television exclusive. The LaMotta-Murphy, Layne-Marciano, and Louis-Bivins bouts followed. In September, the outdoor fight season was climaxed by two great championship matches that were theatre televised by TNT . . . Robinson-Turpin and Saddler-Pep.

During the summer, TNT was already planning its fall and winter programs. First came the football season. Games involving many of the major gridiron powers were made available to television-equipped theatres. Princeton, Navy, Yale, Columbia, Notre Dame, Indiana, Illinois and Michigan were among the teams presented.

By mid-November, TNT completed negotiations with Madison Square Garden for theatre television rights to a number of select winter events scheduled through March, 1952. At the same time, TNT was negotiating for other attractions in entertainment fields for 1951-1952 presentation.

Entertainment built on boxoffice is judged in only one way—on boxoffice receipts. It is surprising, to even the most optimistic supporters, how quickly theatre television won a large number of paying devotees.

Take the Robinson-Turpin fight. Every theatre carrying this event did absolute capacity business at substantially advanced prices over $2. Moreover, two times the number of patrons accommodated were turned away for lack of standing room. In Chicago, after it was announced that standing room had been sold out at the State Lake, the huge turn-away crowd literally broke down doors to get into the theatre.

This is, admittedly, a dramatic example of the appeal a theatre TV exclusive can exert. But four out of six fights were complete sell-outs. And the total dollar business volume for the other bouts was, in general, substantially above normal film business for those nights.

Even in a luke-warm football season—and despite the adverse competive conditions imposed by superior free home TV football presentations — theatre television demonstrated its great potential in this branch of sports. The Guild Theatre in New York, for instance, turned away over twice its capacity when it presented the Princeton-Cornell game at $2.40 per admission. These evidences of public interest were only the beginning; they pointed up a far greater untapped audience for major attractions on theatre TV.

Satisfied Customers

The atmosphere and impact of theatre television evoke unprecedented audience reaction. Fight fans shout advice, just as if they were at ringside. Football rooters stand up and cheer, as if they were in the stadium. It is not unlikely that plays and musical comedies will draw the same applause as the original, flesh-and-blood performances.

At the end of each event, audience enthusiasm manifests itself in inquiries about future theatre television programs. Thus, theatre TV has not only shown its ability to draw customers; it has turned out satisfied customers, who want more—who will pay for more.

Although there was a rapid increase in the number of television-equipped theatres towards the end of the year, programs built specifically for theatre television were not economically practical in 1951. Attractions especially created and staged for movie television may become the bread and butter of the medium. But the 1951 acid test—at the boxoffice—had to be based on "ready-made" events.

The television operating economics for individual theatres were good, considering the comparatively few units carrying the load. Some theatres showed profits on individual events. Most were near the break-even point, or showed small losses occasioned in part by low admission price policies and by very substantial telephone costs for infrequent usage. Against a comparable period in the growth of any other entertainment medium, this early economic picture is truly remarkable.

Theatre television will continue to program major sports events. In addition, attractions from other fields of entertainment will take their places on the theatre TV screen. The big new development in theatre TV programming will be entertainment features utilizing the unique advantages of spontaneity offered by the television medium.

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5 U.S. FILM FIRMS WIN ARG. TAX REBATES

Buenos Aires.

Some five U. S. film companies won tax rebates amounting to 738,590 pesos ($52,439) under a decision handed down by an Argentine court. Case reportedly covers periods as far back as eight to 10 years ago.

Firms paid a 5% impost on their Argentine gross incomes, but the court ruled that the bite should have applied to only half their gross incomes.

Benefiting by the decision are Warners, with a 307,767 peso rebate; Universal, 92,470; United Artists, 183,341, and Columbia Pictures, 43,317.

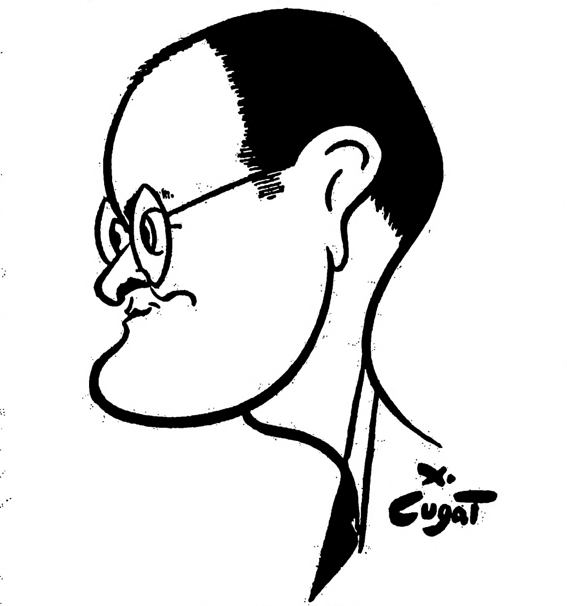
Several other companies had also protested the tax. However, out-of-court adjustments were said to have been made these complaints.

Chi Judge Denies 'Vadis' Right to Roadshow

Chicago.

Judge Michael Igoe last Friday (28) denied the request of Metro for permission to roadshow "Quo Vadis" here. Jurist, under the Jackson Park case decision which he handed down several years ago, also nixed M-G's request that a clearance period be permitted after the Chi first-run.

Under the JP ruling, all Loop houses except the Oriental and Woods are prohibited from showing pix for more than two weeks and they must be made available to subsequents as soon as they come out of the first-runs. That means that if Metro insists on a longer engagement than two weeks and wants to institute clearance, it can do business only with the Oriental or Woods.



PETE SMITH

For the ninth consecutive year exhibitors have just voted *Pete Smith Specialties* the most popular live action movie shorts in the "Motion Picture Herald-FAME" national poll. And for the eight consecutive year in the "Showmen's Trade Review" poll.

How to Induce People To Write Letters

By GEORGE STEVENS

Hollywood.

I got my course in "How to Induce a Lot of People to Write Letters" the hard way—under fire.

George Stevens

There I was minding my own business and getting along just fine. Not a care in the world. Then I went to work on an idea that I had had for years: making a picture based on Theodore Dreiser's massive and classic "An American Tragedy."

My experience knocked right into the well-known askew busby such dead-wrong assumptions as that which holds that all so-called fan mail is written by the hot-rod and chocolate-malt set and concerns only such vital problems of the day as whether Lana Turner should become a brunet in her next picture.

The American people are a race of letter-writers. For which, praise be! It is part of our heritage to be able to sit down and write a beefing note to somebody when there is something we don't like—and it is part of our nature to sit down and write a bouquet to someone when we do like something. The conversion of a well-known novel to the screen will stir up just about as much mail, one way or another, as anything I can think of.

Most Letters Sensible

While this sort of correspondence naturally includes some screwball extremes, most of the letters which grew out of "A Place in the Sun," the picture title for the "An American Tragedy" story, were sensible, observant and pertinent.

As I say, there was the usual quota of balmy correspondence, with which any producer and studio is familiar. That is inevitable but is happily limited.

Some of them whip you. You take a customer who wrote me from down south—Tennessee, to be exact—informing me that she had seen through my ruse, and she thought something should be done about it.

"I saw your picture, 'A Place in the Sun,'" she wrote, "and you plagiarized it from somewhere. I don't remember the name of the book but I read that story, I know I did, in a book once."

Well, that gives you an idea. Besides, there is a school of thought—composed mainly of editors of literary magazines—which holds that telling a producer-director that you recognized the book story in his picture is a form of flattery. But most of the mail inspired by the picture was valid comment, and all of it showed an amazingly wide interest in the problems of converting a novel, especially one like Dreiser's, into a film.

We will never know the exact figures, so my guesses are as good as yours. As a rough estimate I would say that one out of every 100 people who see a picture and seriously dislike it will bother to sit down and write somebody about it.

This guess-work as to the percentage of theatregoers who write letters does not mean that beefing letters outnumber the bouquets 10-to-1. It simply means that you can figure that for every one complaint, 100 people didn't like the picture, whereas for every one letter of praise, 1,000 customers thought it was a good show.

Dreiser's book itself was a controversial one. I gather that most readers divide off into well-defined camps. In other words, you think it's wonderful or you think it's depressing and laborious. And most Dreiser fans are really all-out on the subject. With this contingent, it might be said that anyone who assumes to transfer a Dreiser novel to the screen has two strikes on him when he steps up to bat. They resent even the idea.

However, "A Place in the Sun" kicked up a remarkably large number of correspondents who expressed favor for the way the story was treated. Many wrote that it was a good idea to drop the period of the story—back there 30 or so years ago—and bring it up to date on the grounds that the period background would have intruded itself too much on the basic screen story. In other words, the props and costumes and references to that period would have gotten in the way of the powerful drama of the story itself.

If I learned one thing from this mail it is the fact that any filmmaker is a fool who talks about "working down" to the theatre-going public in his story treatments. The customers want a good story. Even if you have to plagiarize it from Dreiser!

'IT'S BETTER THAN . . .'

By LEO GUILD

Hollywood.

Hollywood is the land of the Discoverers. There's always someone who has found something better than the masses. The new and novel is considered superior to the established, be it an unreleased foreign film or a "guaranteed" cold cure.

There are, for example, Discoverers who laugh derisively when you mention the Beachcomber Restaurant. Why, they've found a little Chinese cafe—"on a side street only 20 miles from here"—where you go through a laundry to a back room and you're served chickens' neck stuffed with blueberries covered with onions. Out of this world!

Of course, when you finally get there, either the place is marked "closed" (for lack of business) or the food tastes and looks like steaming slush.

Another Discoverer laughs loudly at a mention of Mocambo or Ciro's. He's found an intimate little New York-type club which has the greatest entertainment in the world. Atmosphere! Color! Intime!

Once there, a tired, fleshy singer moans monotonously while everyone sips watered drinks and wishes they were home sick in bed.

You Never Learn

You continue to get stuck because you never learn. Over and over again you fall for the enthusiasms of the Discoverers. They know a used-car lot where you can get a Cadillac formerly driven by Lana Turner ("who never ran up any mileage because she used Topping's car") for one-tenth the original cost.

They know a little dress shop with "originals only," and where the dresses are a steal because the poor woman who owns the shop doesn't know prices.

For blind dates, there's always a Discoverer who knows a girl who makes Betty Grable look like Marjorie Main without makeup.

Female Discoverers insist your wife has to try a little beauty parlor which is the Home of the Silver Blondes. "Every big star who cares how she looks goes there."

As summer approaches, Discoverers are amazed that you'd go to a crowded touristy spot like Carmel, Lake Arrowhead, Las Vegas or Big Bear. They know of a little place on the desert about a hundred miles north (actually 217 miles) that is the healthiest place in the country. And the women—wow!

Come down with a cold and Discoverers pounce on you. They have a doctor whom you just have to see, because this particular doctor is the one who cured Louis B. Mayer of flu with one shot and wouldn't take a dime for it— just wants to cure people.

When you put on weight, there's a Discoverer of a diet in which you chop up apple cores, strain them, and eat the stuff garnished on mackerel three times a day. Miracles happen!

Are you off to Palm Springs? There are Discoverers who will laugh at your naivete on taking Highway 99, the best-known and most-travelled road. They know a back road that will get you there in half the time. No lights. Traffic? You never see another car!

The Discoverers have a favorite line. It's one of the ways you can identify them. They start off, "If you like then you'll just love - - - - - - !"

Beware of Discoverers—they're everywhere!

Would Pool Studio Resources For '1 for All' Advancements

By HENRY KING

(The author is a veteran film director)

Hollywood.

Film-making is a fiercely competitive enterprise in which no man can rest on his laurels. Every product has to stand on its own merits in the open market against stiff competition. This results in better values for the buying public, in this instance, finer pictures.

Henry King

However, the entire industry should forget its individual competitive interests and get together on joint undertakings to the mutual advantage of all. In short, all studios should pool their money and talent on certain undertakings.

Foremost should be an organized, handsomely subsidized technological research program aimed at developing better and cheaper processes in the field of film mechanics and engineering. This would augment, not discourage, individual and independent laboratory research.

Formation of such a setup would in no way hold back any advances developed outside of the picture industry's "Institute." Awards for individual accomplishments would be just as great.

It would mean that there would be a steady advance in general technology of the screen, with all participating on a general level.

It is possible that if all these interests had been working more together on research, the color problem would have been resolved long ago. The picture-maker mustn't forget that he has competition other than that offered by rival studios. The industry as a whole has to meet the competition set up by rival media, notably television.

In any event, within another 20 years, either individually or collectively, picture mechanics will be enormously improved. The only thing is that it can be done faster and better probably if an Institute correlates and furthers research.

It will mean better and cheaper-to-make pictures. For instance if a producer develops a method of cutting production costs. Keeping it secret from other producers will not necessarily make it more valuable to him.

Such a program of research need not necessarily confine itself to the production end of the business. In fact, Hollywood could reap great returns both directly and indirectly on a program aimed at improving theatre air-conditioning, acoustics, and general audience comfort.

The project also could serve a very valuable function as a nonpartisan testing agency which would determine the validity of various claims regarding machinery and appliances used by either end of the industry.

There are very few technical developments of any importance which do not eventually benefit the whole picture business. Remember that even sound pictures were once the exclusive realm of a few pioneers. Today the production of soundless commercial pictures is unthinkable.

As a secondary consideration, the Institute would hold great public goodwill potentials. It would constitute a public service. It would contribute substantially to the comfort, well-being and entertainment of the buying public. Any program is in the public interest which offers greater safety and value for the purchaser's dollar.

How to Make a Sexy Dish In Hollywood

By RICHARD BROOKS

Hollywood.

We may as well face it: sex is here to stay.

I've had my share of working in the film mills, and I'll be darned if to this day I can identify exactly what infuses a picture with the magic of sex, or what endows a gal star with sex appeal.

It's true that certain symbols or conventions have been set up through the years which constitute a sort of code through which the makers say to the audience: "This dish is sexy." However, some symbols of screen sex are synthetic, and most of them are arbitrary. For example, you have this new star you want to introduce in your picture, and after considerable conferring the powers-that-be decide she should be given the old sex buildup. Just as though something else mattered.

So you're going to have to get over to your audiences right from the start that this kid is really a sexy item. How do you go about it? Well, there are the obvious symbols with which you can tag her. It is pretty hard to break away from them and yet get over the idea within a few seconds—because that's really all the time you have—after her image first hits screen.

The orthodox symbols require that she be smoking a cigaret. Why? You've got me. Possibly a woman dipping snuff or chewing tobacco or smoking a cigar would not be sexy, but what's wrong with just a plain woman, sans cigaret?

Cigarets and Bad Women

There was a time when the cigaret itself, under the morals of that era, symbolized the bad woman. Nice women didn't smoke cigarets; that was all. But nowadays everyone's grandma smokes. But the symbolism, however obscure, persists on the screen.

Now, in addition to smoking a cigaret, she must be smoking it exactly a certain way. It's got to be hanging straight down from her lips, she has to have her head tilted and her lids squinting to keep the smoke out of her eyes.

There are even sub-divisions of the cigaret symbol. For instance, the cigaret-holder. Give a woman on the screen a cigaretholder and she is immediately identified as a pretty fast character. The longer the cigaretholder the worse she is.

And there's something about a woman being blonde. There is absolutely nothing, in fact, to support this, because there are as many completely moral blondes as there are brunets, I'm sure, but on the screen a blonde sort of suggests that she is quite a deal. A really bleached blonde is supposed to be practically incorrigible.

But apart from the color of her hair, there is another surefire sex symbol which tags her right now. That is her voice.

Now, by all reasonable standards, to be sexy our girl should have a low, feminine voice. The principal difference in the adult male and the adult female voice is its pitch. The female voice is more musical. So we should have her speak in a low, musical voice, if we want to emphasize her sex. How this symbolism got started, I don't know. Clear back to Garbo and to Dietrich's first pictures, the low, flat voice was identifying women stars as being sexy.

Time was when voluptuousness involved a fairly well-fed curvaceous contour. Over a period of a few years, the symbol was switched to hungry-looking, half-starved women somewhat the anemic side like Dietrich.

As to her manner, it is required that our sexy star act infernally and eternally bored. Why, you've got me. I don't think it is a normal male reaction to be fascinated by women who act bored. On the other hand, men are suckers for women who affect an overwhelming enthusiasm for everything, including his "office talk."

Another tag involves possibly the most important of all sexy alternates—the bust measurement. No comment.

Don't Fence Me In!

By PAUL DOUGLAS

Hollywood.

I've been everything from a paint salesman to a lifeguard. But I spent some 24 years nursing the yen to get up on a stage and act. Though that was denied me for all those years, I lived by choice as close to the world of footlights and greasepaint as I could. My pals were actors; my haunts were theatrical hangouts.

But long before I made connections myself, I studied plays and motion pictures like a guy squinting through a microscope at specimens on a glass slide. I had a terrific desire to find out everything I could about dramatic form and the business of acting in general.

I came to some conclusions that weren't necessarily original, but I did arrive at them independently. I'd like to discuss one of them briefly.

Most of what I've seen of the picture business I like. There's a lot of solid intelligence and ability that goes into the Hollywood product, and anybody who tries to make out that the business is run by a bunch of "Once in a Lifetime" characters is either stupid or malicious—or both. That was a great play; but it was a wild caricature—don't forget it.

From an actor's viewpoint there's only one fault to find with the film industry. This isn't by nature a squawk about it—it's rather a plea to the powers that be not to inflict it on the acting profession.

Type-Casting

I'm talking about type-casting. This seems to be an insidious pattern of thinking in film minds, deriving from economic factors which, on the surface, seem sound enough. But it's ruinous to actors, and in the long run the damage is reflected at the boxoffice. The public eventually gets sick of seeing an actor or actress in one type of role, and when that happens there are two bad results: the actor's just about through, popularity-wise, and the film patron transfers his personal disgust and disappointment to the film business as a whole.

Just because a guy happens to look like a truckdriver doesn't necessarily mean that's all he can do in life. He might very well turn out to be a swell steel magnate.

Edward G. Robinson is irrevocably pegged in the public mind as a "Little Caesar" character. A superb actor, he's played other parts magnificently—but he did the toughie so long and so often early in his film career that the memory of it can't be erased. Consequently, his fine performance in any other role is *lessened* in believability by the shadowy background figure of the mugg with the big cigar and the smoking rod. No man can buck successfully the persistent public recollection of him in an established character.

Jimmy Cagney's another fine actor who laid a permanent finger on himself as a "public enemy." Cagney's essayed a few other portrayals beside the hard-fisted, lead-throwing hoodlum; he was great as George M. Cohan in "Yankee Doodle Dandy," but public acceptance of him always reverts to the original type.

There've been some who were typed who managed to break free, but it was a rough struggle. Joan Crawford had tremendous difficulty proving she was an actress, not just a "Dancing Daughter." Ginger Rogers likewise. Their original characterizations popularized them, and at the same time tightened a strangling noose of artistic limitation around their necks.

Dick Powell's Salvation

Dick Powell came close to going under when the public got sick of him as the apple-cheeked crooner he played in so many of his early pictures. He was as sick of the role as they were, and he made a heroic effort to get away from it. He had his work cut out, for no producer would take a chance on Powell as a rugged, punchy character. He finally got his break as the shamus in Ray Chandler's thriller, "Farewell, My Lovely," which turned out for some screwy reason to be called "Murder, My Sweet." It did the job for Powell.

Why is it necessary to push an actor to the brink of professional doom by forcing him to repeat, and repeat, a successful performance? Why is it necessary to stuff a characterization down the public's throat until it chokes Americans love steak and apple pie—but as a steady, absolutely unrelieved diet —no!

Actually, I got my break in this business by being my own "type." Garson Kanin, an old friend from my radio-announcing and sports-commentating days, wrote a play called "Born Yesterday," in which the lead role was that of a rugged junk tycoon. Kanin had headaches a-plenty trying to cast the role, and two days before rehearsals were due to start he confided to his wife, Ruth Gordon, that he'd like "a Paul Douglas type, only an actor." Ruth, bless her, came up with the classic (to me!) crack: "Why not try Douglas?" He did—and I was in.

Dame Cinema Goes Respectable

It Took 10 Years at N.Y.U. to Achieve This and Video Will Repeat 10 Years Hence

By PROFESSOR ROBERT GESSNER

(Chairman, Department of Motion Pictures, New York University)

Anniversaries have an insidious way of condoning sin. There was a time when actors of the female persuasion were considered wicked indeed, and the stage itself a near-house of ill fame. But now Madame Theatre is as respectable as Ambassadress Mesta. And VARIETY, which once blushed to be labeled the Bible of Show Business, is now the midwife of a one-volume Encyclopedia Brittanica.

rof. Gessner

Ten years ago another heresy was born. The world's largest university decided after some doubt and misgivings to acknowledge the existence of motion pictures. The first four-year curriculum leading to a Bachelor of Arts degree was inaugurated at N.Y.U. Faculty skeptics gave us one year before the hook mercifully removed us. Today it is sad, in some ways, to report that we are deemed as respectable as Music, Painting, Sculpture, Literature, Architecture and the Theatre. Motion pictures is enthroned as the Eighth Muse, and in the academic cloister you can observe her matronly spread beside her older and somewhat over-rouged sisters. There was a time when she was considered by dons and deans to be the tart from Third Avenue. Nowadays Miss Cathode Ray is the upstart brat. What this has done to Dame Cinema is to add years to her respectability.

A mere decade ago only a few colleges offered courses in motion pictures. They were called, in the uplift tradition, "appreciation courses." The first of these was inaugurated also at New York University, back in 1923, and listed under what is flatteringly called "adult education."

Today over 150 colleges and universities are giving motion picture courses for credit toward degrees. Today a would-be writer, director, producer can major in the subject at Boston University, University of Southern California, University of California at Los Angeles, University of North Carolina, and elsewhere. New York University remains the only four-year major in the country.

No Popcorn

Looking back from this 10th anniversary the changes and additions, which at the time seemed gradual, are now more clearly marked. Whereas the faculty vote which inaugurated the program was excitingly close, the faculty recently voted unanimously, on a point of policy, to uphold the Department. On the 10th anniversary we find we have nine times more enrollment than when we began. We have added new courses, not without the accompaniment of eyebrow maneuvers, in such subjects as Motion Picture Theatre Management, Film Cutting & Editing, Motion Picture Industry, and Television.

It is interesting to note that TV came in back in 1944 before the academicians, as well as the TV entrepreneurs, knew much about the medium. The inclusion of the course in TV was felt to be a necessary evil, something like the study of a communicable social disease. Today, however, over half of the graduates of that course, as well as the Department, are actively engaged in TV. They are on networks and individual stations in production, writing, and camera assignments. They also shoot and edit films expressly for TV. As one graduate recently told me, "TV's like movies, Prof., the way you taught it in the history course, when we were learning about Mack Sennett."

The three cautions which were posted 10 years ago still hold: (1) The courses are not designed to train technicians. (2) Talent a prerequisite. (3) No employment placement is ensured. There's still no known substitute for talent, but we can and have enriched all shades of talent.

While the majority of our students commute to class by subway, we have had foreign students from Iceland, Norway, Sweden, Germany, Cuba, Mexico, Puerto Rico, Israel, and France. Among the girls the best known have been Miroslava Stern who had the lead in "The Brave Bulls." Among the boys have been Malvin Wald, writer and producer in Hollywood.

No Flickery Bait

We have avoided tie-ins with studio and star publicity, while at the same time our guest lecturers have been strictly legit. We have had the following people: G. W. Bitzer on being Griffith's cameraman, Orson Welles on "Citizen Kane," John Garfield on acting, Luise Rainer on acting, Rouben Mamoulian on color, Elia Kazan on directing, Sol Lesser on production, Donald Ogden Stewart on screen writing, Arthur L. Mayer on theatre distribution, J. Arthur Rank, and others.

Looking back on such a short span it's hard to measure the record. Education is like clothes, it is very personal. Who can say that we would have had such playwrights as Sidney Howard, S. N. Behrman, Philip Barry, etc., if Professor G. P. Baker had not had a workshop at Yale? On the other hand, as individualistic a writer as Tennessee Williams confesses that his drama studies at Iowa speeded his maturity. We cannot instill talent in a student who is talentless. A neophyte writer who has studieed motion pictures as a student will write with more understanding, and possibly success, than one who began from scratch. If he has talent, he will write a better script.

Perhaps the most valuable contribution we have made over the past 10 years has been to enhance the general enjoyment of good films by an educated audience. According to our system of analysis, which is rather detailed and technically explicit, we have ruined more mediocre films for more students than Hollywood could do itself.

"I used to tolerate poor pictures," one student remarked, "but now I suffer when they are bad."

On the other hand, the pleasure derived from the better film is enhanced by a fuller appreciation of art and technique, which would have remained hidden to the uninitiated. Just as college courses in literature have developed over the years an ever-expanding audience for good books, so in our small way do these appreciation courses create an audience far beyond the small coterie of the so-called art theatres. A good story is good boxoffice, and as long as there will be more people appreciating good stories we will have a healthy boxoffice.

This applies to TV as well. The Mack Sennett vaudeville acts on TV will give way to more adult humor. Knowledge never desensitized a gourmet's palate. On the other hand, it never could make a gourmet out of an inveterate bean-eater. All in all, the next 10 years for us, I suspect, will be as exciting as the first. Anniversaries, as VARIETY knows, are not always respectable.

Happy Picture! Happy Patrons!

Warner Bros. take exceptional delight in announcing the Trade Showings Jan. 9th of

CARY GRANT

and

BETSY DRAKE

in

"ROOM FOR ONE MORE"

SCREEN PLAY BY
JACK ROSE AND MELVILLE SHAVELSON

PRODUCED BY
HENRY BLANKE

DIRECTED BY
NORMAN TAU

MUSIC BY MAX STEINER

ALBANY
Warner Screening Room
110 N. Pearl St. • 12:30 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
Paramount Screening Room
464 Franklin St. • 2:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave. • 8:30 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 10:30 A.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 8:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 12:15 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 8:00 P.M.

NEW
Home
321 W.

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20th Ce
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OMA
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We predict this will be the new year's No. 1 maker of merriment!

It's all about those wonderful male-plus-female things that make wedding bells ring with laughter!

ROG

YORK
Office
44th St. • 2:15 P.M.
HOMA
ntury-Fox Screening Room
h Lee St. • 10:00 A.M.
HA
ntury-Fox Screening Room
avenport St. • 1:00 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:30 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Jewel Box Screening Room
1947 N.W. Kearney St. • 10:30 A.M.

SALT LAKE
20th Century-Fox Screening Room
216 East 1st South • 2:00 P.M.

SAN FRANCISCO
Paramount Screening Room
205 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
S'renco Screening Room
3143 Olive St. • 1:00 P.M

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. • 7:30 P.M.

Notes From My Bureau Drawer

By ERIC JOHNSTON

(President, Motion Picture Association of America)

Washington.

It's good to be back again—in show business—after more than 10 months with the Federal Government as Administrator of the Economic Stabilization Agency.

The generous welcome home was wonderful, too, and made easier some of the good-byes I had to say when I left the employ of the United States of America. One editorial writer summed up my leaving this way:

"What he regarded as a patriotic duty earned for him nothing but the dubious distinction of being charged with various forms of un-Americanism by a number of his fellow citizens who disagreed violently with everything he did while agreeing enthusiastically that he was just the man to be doing it."

Someone said this reminded him of Swanson on a street car—*sic transit gloria!*

There are many satisfactions, many frustrations, pleasant associations and unpleasant ones about Government service. I think I learned a lot—most of it the hard way. I hope I acquired both a broader and more intimate understanding of the ways of Washington and the democratic process. And if I helped in any measure to speed the defense mobilization program or make its course more orderly, I am well repaid for 10 months of my life. Because, above all else in America and in the free world, we must be strong enough, both militarily and economically, to defend ourselves against Communist aggression. Our istence is at stake.

During the first few days in office, surrounded by the career administrative people, personnel experts, budget experts, operations experts, the lads who know how to fill out the forms and route the papers which are the *sine qua non* of government, I felt that I was hearing a foreign language being spoken. Federalese is a *patois* all its own. What I heard was strangely reminiscent of my boyhood days in school when a science teacher defined the *aurora borealis* thusly:

When the molaphigiostical temperature of the horizon becomes such as to colorasize the impurient indentations of the hemispheres analogy, thus affected a rapid change takes place in the thorumbumter of the corbustus of the aquiversale which can be seen only when it is visible.

*

But not all the language I heard in Government was a strange *patois*. A lot of it was familiar American, four-letter words and combinations thereof, mostly directed at me.

My education in semantics was surpassed only by my education in human anatomy. It didn't take me long to get a doctoral degree in that subject. I could write a thesis on the tenderness of man's economic toes. Step on them ever so lightly, and the howls will be heard to high Heaven—and to Congress.

That was one of the tough parts of the job. Do something that pleased someone and you could be sure you had displeased another. Nobody can lose friends faster than an administrator of economic controls, and I'm sure I qualify as the Dale Carnegie of former friendships.

* *

One day at a luncheon with some Government officials and their wives I was mentioning some of the tougher aspects of my job—how any decision I made was sure to unloose a storm of protest.

One of the wives interjected that if I thought I had a tough job, I should have seen what her husband had to go through in a foreign assignment he had undertaken for the Government at the close of World War II. Why some of the decisions he had to make were so tough that popular resentment even rose against her. At one function an official of the country went so far as to refer to her as a "bitch."

Thereupon I arose from my seat at the luncheon table, extended my hand to her and said: "Mother, meet your son!"

Whenever I met this lady after that, she always addressed me as "son."

Once she so addressed me and one of my companions said:

"I didn't know she was your mother."

"She really isn't," I replied, "but we have a relationship I am sure you wouldn't understand."

* *

Not all ladies were as understanding as that wife.

In the early days of the Stabilization program a large group of workers came to Washington to seek a wage increase. The delegates were of both sexes.

The discussions got pretty heated at times while I was trying to explain why I could not allow the pay increase.

During a momentary lull in the proceedings I got my come-uppance from one of the ladies who turned to her neighbor and said in a loud voice:

"He's supposed to be from Hollywood, eh! But he's not so hot—we've got better than him walking the streets of Omaha!"

Soon after its establishment, labor members withdrew from participation in the work of the Wage Stabilization Board. It became my task to work out with management and labor an acceptable formula for reestablishment of the Board.

In the course of that task I held a series of 78 meetings with labor and management. Often I would confer all day with one group of negotiators and get both sides close to an agreement. But when we would resume talks the next day I would find a completely new set of delegates on hand. Management and labor sent in so many new teams that some days I thought I was playing Tennessee and other days I thought I was playing Michigan State.

But labor and management weren't always that far apart. Many times I had the impression they were ganging up on me. Once when I denied a request for a wage increase I wasn't surprised when labor protested. Any umpire can expect a beef when he calls a close one. But you don't often see the first baseman taking the runner's side in the argument. That's what happened though. Management joined in to say my ruling had been too tough.

*

After a while, however, nothing surprised me. Once an industrialist called at my office and demanded that I grant a wage increase to his employees.

I explained the importance of economic stability to the whole mobilization program and told him that we couldn't very well keep prices within bounds unless we preserved some balance on the wage side, too.

He agreed with everything I said. But his employees just had to have higher pay or he'd lose some of them and they'd be mighty hard to replace.

A few days later I attended a business meeting and I heard this same industrialist roundly denounce a "spineless Eric Johnston" who wanted to control prices for business but who was willing to give labor anything it asked for!

My stint in Washington would have seemed incomplete if I hadn't had some secretary trouble. On one of my first days I asked a young lady who had been assigned to my office to take some dictation. She replied that she didn't take shorthand. Since I had some urgent letters to get out I suggested that she take them on her typewriter. She didn't type. I finally managed to get her promoted to a better job.

I relate that incident reluctantly, however, because I found the overwhelming majority of federal employees to be able, hard working and devoted to the public interest. Far too much of the criticism that is heaped on the heads of bureaucrats has no foundation in fact.

Yes, it's good to be back in our industry, and, in company with old friends, to face the challenges of the new year.

Biography of a Word

By H. ALLEN SMITH

Along toward the end of 1950 a press association, devoting a small portion of its transmission time to the cultural aspects of contemporary living, carried an item from Hollywood proclaiming that a motion picture titled "Rhubarb" would soon go into production at Paramount. This item came to the attention of an association of rhubarb growers in Louisiana and an alert official of the organization sent off a letter par avion to Paramount, offering know-how cooperation, suggesting a promotional tie-in, and recommending that a qualified rhubarb grower be taken on as technical adviser.

H. Allen Smith

Paramount, of course, had no for a rhubarb grower because the picture had been envisioned without the employment of a single ratty stalk of *rhubarb rhaaponticum*, or common garden rhubarb. The film, in fact, would serve as convincing evidence that a new improper noun has become firmly embedded in the common speech of America. The word rhubarb, as it appears day after day in the American press, seldom has reference to pie-filling. In its new identity, it has been defined in Supplement II of H. L. Mencken's "The American Language" as baseball slang for "an altercation on the field." It has long since outgrown that definition. A larger explanation (quoted by Mr. Mencken) is contained in a novel called "Rhubarb," published in 1946 and written by me, using both hands. This second definition follows:

"Then and there the cat got his name—perhaps the only printable name he ever had—derived from a colloquialism insinuated into the Yankee vernacular by Red Barber, the baseball broadcaster. Mr. Barber in turn picked it up from the prose writings of Garry Schumacher and spread it to the far-wandering winds. In Mr. Barber's lexicon a rhubarb was a noisy altercation, a broil, a violent emotional upheaval brought on by epical dispute—such as whether one grown man had touched another grown man on the body with a ball the size of a smallish orange."

The word as thus defined has advanced into wide general usage during the last few years. In 1951 I saw it used to describe a dispute which arose at a session of the United Nations, and it appeared in a dispatch from the Far East, where a series of rhubarbs developed during the cease-fire talks in Korea. There are backstage rhubarbs today in opera, and a lost-generation rhubarb among the literati. I've been informed, too, that the editorial committees which pass upon new words for our standard dictionaries are engaging in small rhubarbs themselves over the question of recognizing the newcomer.

British Version

So far as I can find out, the word has had but one previous incarnation in the lexicon of slang. Among British dockworkers a rhubarb was a loan, so denominated "because of its ruddy length." In my own experience I can recall another specialized use of the word. During the 1930s it was employed as a method of stimulating crowd noises in radio broadcasts. Someone discovered that if the script called for the hum and buzz of conversation in a crowd, the effect could be best achieved by having everyone in the studio say, "Rhubarb and rhubarb and rhubarb and rhubarb . . ."

The Rhubarb of the novel and the motion picture is cat—an extraordinarily mean and supercilious and cantankerous cat, therefore lovable. Through inheritance this cat becomes the owner of a major league baseball team. Inasmuch as the novel and, more particularly the movie, have helped to solidify the word's acceptance, I would like to explain that I almost went to the well without it. When I started writing the book I wanted to give the cat a name out of baseball jargon, and most of the baseball jargon I knew had been acquired from the radio broadcasts of the aforementioned Red Barber.

When a ball team was engaged in a wild and frenetic scoring rampage, he would sometimes say, "They're sure tearin 'up the pea patch!" When I first began composing my inimitable vulgarities about the cat, I named him Peapatch. About halfway through the book, however, I grew dissatisfied with my hero's name—it sounded just a trifle too cute—and so I changed it to Rhubarb. Then when Paramount bought the picture rights to the book, I felt almost certain that they would change the name of the cat and the title of the story as a matter of policy. I was fully prepared to see my cat on the screen as Eggplant, or Okra, or Kohlrabi, or Gooseberry. But never once was any such change suggested.

The book itself had a wide circulation with the consequence that a great many people around the country began naming their own cats Rhubarb. One of these was a cat inhabiting a beer parlor in the neighborhood of Cornell University. The lady proprietor of this establishment not only named her cat Rhubarb, but had trained him to walk up and down the bar with a small stalk of garden rhubarb in his teeth.

My own favorites among the real Rhubarbs, however, was an outsize tomcat belonging to a doctor in a small Missouri town. This Missouri Rhubarb could turn electric lights on and off by leaping at the wall switches, and he was a pool shark. The doctor had a pool table in his home. He would scatter the 15 balls over the table, then say, "Your shot, Rhubarb." The cat would leap onto the table and using both paws, swiftly pocket all 15 balls. I have not seen him perform this feat but I believe the story. If the doctor had told me that he pocketed the balls in rotation—beginning with the No. 1 ball and going on up to No. 15—then I would have suspected that the doctor was lying. He made no such claim. The cat shot straight pool.

Not That Educated!

As to the etymology of rhubarb—it appears that there is a definite relationship between the two widely divergent meanings of the word. Let us take, first, the plant. It got its name from the Greek *rheon barbaron*, meaning something that comes from the barbarous country of the Rha (Volga) River. The plant has thick succulent petioles, and these petioles are loaded with chrysarobin, calcium oxalate, rheotannic acid, emodin, sporrhetin and mucilage. I have heard that the leaves are poisonous and that the rhubarb circulios, which are bugs, stay away from them, devoting their energies to boring holes in the petioles.

If I were a rhubarb grower—if my family fortune and fame derived from the cultivation of rhubarb—I believe that I would resent the new connotation of the word, and I might even launch a movement to change the name of my product altogether. Pieplant would do—in many sections of the United States rhubarb is generally addressed by that name. It is also called, in various localities, wine plant, apple-cabbage and apple-peru. Along the Maine coast it is known as rhubub.

There is significance in the fact that rhubarb has for centuries occupied a prominent position in the world's pharmacopoeia. The dried rhizomes and roots of certain Chinese and Tibetan varieties have long been valued as a purgative and as a stomachic bitter. And the medicinal value of ordinary garden rhubarb has been known to generations of American mothers. Which brings us to Garry Schumacher.

Mr. Schumacher, currently on the staff of the N. Y. Giants, spent many years as a baseball writer with the N. Y. Journal-American. He is a native of the Greenpoint section of Brooklyn. He has informed me that when he was a boy, the mothers of Greenpoint held firmly to the belief that rhubarb was essential to the good health of their children, that seasonal dosages of rhubarb would invigorate them and permit them to fight like bobcats and thus get along in the world. In the Greenpoint springtimes of 40 years ago every kid had a rhubarb routine to follow. The moment school was out, it was ordained that he go straight home where his mother would hand him a slice of bread with a portion of stewed rhubarb smeared on it. Mr. Schumacher admits that, as of today, he considers rhubarb to be a near-delicacy, but when he was a boy it bore the stigma of a medicament. It was good fuh ya, therefore it was revolting, and he and all his friends despised it as children despise castor oil.

They would scamper home then, after school, and get their rhubarb-smeared bread, then head at once for the street games that awaited them—street games that usually included whaling hell out of each other. The fighting sometimes started before the boys had finished off their rhubarb and it was not uncommon for a boy to find himself with rhubarb in his hair and down his neck and in his ears. In time, says Mr. Schumacher, the Greenpoint kids began referring to their happy play as rhubarbs—exclaiming through puffed lips, "Wotta rhubarb!"

Mr. Schumacher somehow grew up and the word disappeared into his subconscious and lay dormant there, like a rhubarb circulio with a bellyful of chrysarobin. Then one day around 1940 when he was assigned to chronicle the doings of the Brooklyn Dodgers, the Brooklyn manager, Leo Durocher, engaged in a particularly violent argument with an umpire, as was his wont. Dust was kicked, gloves were thrown, strong language flew, people were banished for inciting to riot . . . and that evening Mr. Schumacher was reflecting on the noble fury of the affair when the old Greenpoint cry rose out of his subconscious and he found himself exclaiming, "Wotta rhubarb!"

The phrase once resurrected stayed alive in his mind and he inserted it in his sports copy, and it appealed to Mr. Barber who was sorely in need of a new word to describe the antics of the rhubarbing Dodgers, and . . .

Well, it *does* seem a fur piece from the River Rha to a cat.

Short Shots

Hollywood.

In the original script the author led off with this philosophical bit for his "Treasure of Sierra Madre": "In Mexico buried treasure is an example of how kind nature consoles with shadows for want of substantials."

Arthur Murray tells the story of the two women who entered an Italian restaurant, and trying to impress the waiter with her cosmopolitan manner, the first woman scanned the menu and said: "Two orders of Guiseppe Verticelo." "I beg pardon, madam," replied the waiter. "That is the proprietor."

In the Irish Digest was this paid advertisement: "We appeal to every man and woman whose heart is not dead, to defend the defenseless and champion the cause of these poor creatures who cannot speak for themselves." It is signed: All Ireland Donkey Protection Society.

Ed Gray, the Hollywood agent, is responsible for selling "Jacobowski and the Colonel." He says that when the play first opened, two dolls standing in front of the marquee said thoughtfully: "What a title! How in the world would they pronounce it? Jacobowski and the what?"

—Leo Guild.

No 'Variety' Piece This Year

By MARTIN FIELD

Hollywood.

Editor, VARIETY:

Yes, I got your note (it was in the middle of October). We're working on our 46th Anniversary Number, and please let me have it soonest. . . .

My subject came sooner than I expected, the very next night at a party. Writers. One of them reported breathlessly, "Columbia is looking like mad for a story for Princess Rita." A scripter who specialized in swashbucklers promptly visualized Rita as a pirate gal. Another, who wrote westerns, naturally thought she'd be great as a gal sheriff. The party was soon over, our hostess excusing herself to work on a glamor story treatment she hopefully titled "Hilda."

As for me, I went home all aglow, itching to get at my typewriter so I could start a VARIETY piece called "A Story for Susie," in which all the writers in Hollywood dropped everything to work a story especially tailored to Miss Hayworth's talents. Only I'd call her Susie Starr.

It looked good. I'd gotten as far as half of my first rough draft when, the following night, outside Schwab's drugstore, I met Lionel. Lionel was a writer who had recently been upped to producer. Also, he was not the same man I had known when he was a plain screen writer. His brow was furrowed, his large brown eyes were misted with suspicion and distrust as he told me, "Martin, I don't believe any of those stories they circulate in this town about Sam Goldwyn, Darryl Zanuck or Dore Schary. Look at me, a peaceful, home-loving man, faithful to his wife, kind to his relatives, as good as gold to his friends. But have you heard the stories people tell about me nowadays?"

He lighted a cigar, his hand trembling as he snapped a flame out of his gold lighter.

"Heaven knows I can't give everybody a job. So every one I turn down becomes an enemy. And suddenly I hear I'm the greatest wolf in Hollywood. No girl is safe with me, except my wife. The icest things I hear about myself are that I'm mean, I'm stingy, I'm a heel and a louse and a double no-good."

Lionel's Woes

When Lionel had finished telling me the price he was paying to be a producer, I went home chuckling. Not at the woes of Lionel, poor fellow, but at the VARIETY piece I saw leaping from my typewriter. "So You Want to Be a Producer?" was the title, and all it needed was straight reporting from Lionel's mouth. The little brunet who tried to cuddle him into giving her a role and was so vastly offended when he failed to respond that she endowed him with lavender tendencies to every one she met. The actors who pretended Lionel had sent for them to read for him when he had, in truth, never even heard of them. The agents who cursed him when he denied a client a part. The money man who fell in love with an ingenue and insisted that Lionel hire her for every picture. The once-famous producer of spectacular film flops who tried to chisel his way into Lionel's producing setup.

Yes, that piece about Lionel was all set until I ran into Jeff. Jeff was a writer who once sold a story for $40,000 and had been trying to repeat for the last five years. His tall, lean, tweeded figure was coming out of an agent's office on Beverly Drive when he spotted me. (I was going to my dentist.) He took a firm grip at the screenplay under his arm and with his free hand clutched my shoulder.

"The time isn't right," he moaned.

"What time?" I asked.

'What's the Write Time?'

Jeff jerked back his head, toward his agent's office. "For five years I've been hearing the time isn't right," he explained. "For selling a story, that is." He whipped out a pocket calendar. "Here, let me show you. January? Why, people are just getting over Christmas and New Year's. Give 'em a chance to get unwound. February? Very short month. How much can you do? Before you know it, it's March. March? Income tax month! How can you expect a producer to worry about your story when he's busy with Uncle Share-the-wealth? April? Spring fever, you dope. Can't expect a man with yawns to concentrate on a script. May? Weather's too nice. A man's gotta get some golf in, you know. June? Everybody's east this time of year. Don't *you* love New York in June? July? Too busy getting the boat ready in Newport. Besides, did you ever hear of a game called baseball? Also, horseracing, beach parties and yachting. Also, the mountains, fishing and golf. August? Repeat July. September? Got to see the exhibitors. Big conference in Chicago. October? World Series. November? Football. Thanksgiving. Palm Springs. December? You crazy? Christmas and New Year's!"

"Tough, Jeff," I sympathized.

"My agent is a man who wouldn't give me the right time," he summarized sadly.

This sort of thing kept up. Before I could set down Jeff's story, which I called "What's the Write Time?" I met a producer who was mad at a writer. It seems this writer had written a book with the producer as a favorable character then, just because the producer fired him, the writer switched the character in the book in the next edition. To a nasty. These writers are so vengeful. And I started work on a fresh piece called "The Writer and the Producer."

But what happens? I came across the story about the gold-plated thermos bottle. In Hollywood, ulcers is a very fashionable ailment. People drink half-and-half for it. (For the benefit of easterners, half-and-half is half milk and half sweet cream.) So a producer out of a job applied to the head of a studio who was about to turn him down when he saw the producer take a swig of half-and-half out of a gold-plated thermos. P.S.: He got the job. And then there was the story about the set worker who innocently walked through the studio street with his thermos of coffee in his hand and before he could say Jack L. Warner he was whisked into a suite of offices and told he was a producer. The new mark of success, the thermos of cream.

By this time I got your second letter, "Please consider this a gentle second reminder, as tempus is fugiting." Your letter set me to running all over the house, picking up notes. "A Story for Susie." "So You Want to Be a Producer?" "What's the Write Time?" "The Gold-Plated Thermos."

Truly, I was confronted by a fearful situation. Four stories for VARIETY. And not one of them ready.

So, now that it's deadline time, I'm writing you this explanation. No VARIETY piece this year. I do hope you understand.

Never again. Next year I promise I'll keep away from writers' parties, from Schwab's, from Beverly Drive and my dentist. I'll just stay home with your letter until I give birth.

Forgive me?

Zalways,
Martin.

U in General Denial Of A-C's Pact Suit

Making a general denial of all allegations and claims, Universal asked dismissal of the Abbott & Costello suit against it and Realart Pictures in answers filed last week in N. Y. Federal Court. U also claimed that A. & C. had confirmed all of the alleged acts charged and accepted all benefits of the contract, thereby waiving all causes of action.

Abbott-Costello filed suit two months ago for $5,000,000, charging that Universal attempted to defraud them. U's defense stated all it owed is a $13,962 balance. Also that this was offered to A. & C. and refused.

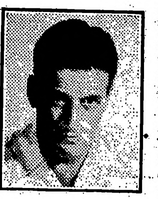
It was cited by Universal that A. & C. had entered an agreement whereby the team and U were to share on a 50-50 basis in rentals from all Abbott-Costello shorts. U claimed this deal was made as settlement of all claims against the company. Another point made by U was that the team had been guilty of waiting too long in filing the suit.

Pix Can't Live By Bigness Alone

By STANLEY KRAMER

Hollywood.

Obviously the film industry as it has been constituted couldn't long survive just producing blockbusters, which I assume mean pictures that are replete with thousands of plunging horses and necklines, plus gigantic, spectacular, lavish situations and expenditures of millions of dollars. In the final analysis, we are a story-telling medium, and our success depends directly upon our ability to select and tell stories well. If we must substitute size for all of the other well-tested elements that comprise expert story telling, we belong in the circus business instead of motion pictures. It is possible that a wave of the super-colossal will engulf the industry. One success always sets off a number of copies, thus paving the way for a new cycle which merely repeats the process.


Stanley Kramer

For our part, we will continue to seek out the best stories we can find and which, in our opinion, are satisfying to tell in the motion picture medium. We will do them, as well as seek, within as reasonable a cost as possible and hope that our judgment will be confirmed by more than casual theatre attendance.

It takes no crystal gazer to reduce the entire subject to the fact that TV will continue to compete on a growing basis for the public's entertainment time. This new medium, potentially fluent in great story-telling, unbeatable as a ringside viewer of current events, sports and public gatherings, surely will hit further into motion picture theatre receipts. I don't think anyone will argue that our motion picture houses can command as much entertainment time as they could before TV existed. Therefore, as new stations are constructed, new programs developed, we must face realistically the increased competition.

The Approach Daring

We can either decide that we will meet curtailment by operating at reduced costs for restricted grosses, or we can, by daring approaches to subject matter and production methods, try to meet the threat of TV by widening our present motion picture market. I recommend the latter. Since it is pretty well accepted by the industry at large that we always made pictures mainly for an 18 to 25 age bracket, I think the opportunity is wide open for us to win over millions of ex-patrons, 25 years of age and over, by serving them up more mature productions better suited to their more mature tastes. This presents the exciting possibility of turning a shrinking market into an expanding one by placing a greater variety of more exciting kinds of stories before the public.

With other costs going up, it doesn't seem reasonable that film costs can be pared. All we can do is to be vigilant in the selection of subject matter so that nothing is made which cannot be given the full treatment on a sensible budget basis. This, of course, leaves the field wide open to a producer's judgment because one subject may be a boxoffice bargain at a million and a half, while another is a piece of junk at $125,000. After all, a producer should be prepared to accept this kind of responsibility.

We are working on new techniques all the time, but I don't believe that the consideration of cost reduction alone contains any of the answers to what we commonly call all boxoffice ills. Again I say, the challenge of TV, or public apathy, or anything else, can be met only through the kinds of stories we select. We will survive on a healthy growing market if we can find and tell better stories than anyone else can. As someone said to me recently, no one needs to leave the house these days to see a "B" picture.

An 18-Year-Old Marine Stirs Some Memories

By GEORGE SIDNEY

Hollywood.

A group of Marines recently came through the Metro lot on an escorted tour. They had seen a lot of tough combat service in Korea and were back in the States, thanks to the rotation system. They were seeing a film studio for the first time, and I volunteered to help show them around, since I knew the lot so well.

One of the boys looked exceedingly young. He had just passed 18—had fibbed about his age and was bucking an unrelenting enemy when barely 17.

That night at home I got to wondering what it was like 17 or 18 year ago, when this battle-hardened veteran of Korea was still wearing diapers.

Bing Crosby was almost a veteran even then, having been in three features, "We're Not Dressing," "She Loves Me Not" and "Here Is My Heart." Bob Hope was making Vitaphone shorts in New York between out-of-town vaude.

Educational, Hal Roach and Mascot Serials were production companies people still talked about. Charlie Chase was about the funniest thing on the screen. John Wayne was turning out 10 cowboy pictures a year. Ralph Staub's "Screen Snapshots" were already an established film institution. So was Pete Smith. Walter Futter hadn't yet earned the profits in "Africa Speaks," but was doing well with his Travelaugh shorts.

Dumas Pretty Popular

The writing credits for the year included Alexander Dumas, who wrote something called "The Count of Monte Cristo," which, it seems, was made into a picture by Edward Small, who later reissued it 12 times, had new prints struck off, and regenerated his bank account with something they now call "residuals" and then television profits.

Graham Baker and Gene Towne got as much publicity as Wald and Krasna—but even then the W-K combo had already teamed up on the writing of "20 Million Sweethearts." And just to show you how people do get around in Hollywood, Max Arnow was then at Warner Bros., Sammy Lee was a top dance director, LeRoy Prinz was at Paramount, Mack Gordon was knocking out a song called "Did You Ever See a Dream Walking?" Ben Hecht made an excursion into production with "Crime Without Passion," Buddy DeSylva was lured from Broadway to Fox to write and produce, Jack LaRue was the great threat to George Raft, Shirley Temple was making a big hit in "Little Miss Marker" and people who saw "It Happened One Night," made by Columbia, were talking about a chap named Clark Gable, who had been borrowed, it seems, from Metro.

George Burns and Gracie Allen were in great demand. Heather Angel was a boxoffice attraction. Dick Arlen was killing them in such blockbusters as "Come On Marines" and "Let 'Em Have It." George Arliss had just given his inimitable imitation of Rothschild and was heading for the robes of "Cardinal Richelieu." Henry Armetta was making people laugh, despite the tailend of a depression and the inroads of legalized grog joints. Edward Arnold had just made his first bid for the White House in "The President Vanishes." And Jean Arthur was getting her foot on the ladder of stardom in "Whirlpool." Ginger Rogers and Fred Astaire were dancing their heads off in "The Gay Divorcee." There was a new cowboy star named Gene Autry, and he sang with the help of a guitar. Baby LeRoy was the hit of the year, and George Barbier was trying to sidetrack a few laughs for himself in the never-to-be-forgotten "Miss Fain's Baby Is Stolen."

John Barrymore had just made his most famous journey in "20th Century," with Carole Lombard, and Binnie Barnes was an exciting import from England. Barbara Barondess was in a picture called Eight Girls In a Boat." Lionel Barymore had a great role in "Treasure Island," and talented little Freddie Bartholomew was looking forward to "David Copperfield." Carol Ann Beery, now a full-fledged nightclub singer, was promised a role with Wally Beery in "China Seas," which was to be one of the greatest successes for Jean Harlow.

John Boles was trying to avoid singing roles and concentrate on his acting talents. And death had just taken William "Stage" Boyd, ending the similarity in names which had caused so much confusion between him and the William Boyd who, as Hopalong Cassidy, was later to rate a half-interest in the United States Mint. Only, those days, "Hopalong" Boyd was glad to be playing in "Flaming Gold" and "Cheaters." Alice Brady was trying for a comeback, and Mary Brian was called the "sweetest girl on the screen." That was the year, too, that Carl Brisson was making feminine hearts flutter, little thinking that his son Freddie would some day be a producer. Rita Cansino (that's how she was billed) was appearing in "Under the Pampas Moon" and "Charlie Chan in Egypt." An Italian named Tullio Carminati started to do big things. Whatever happened to him after Ellis Island? Lew Cody didn't realize that the Great Stage Manager had already put his number up on the board and was working hard. And one of the real good actors of the day was Walter Connolly.

Marion Davies, Andy Devine

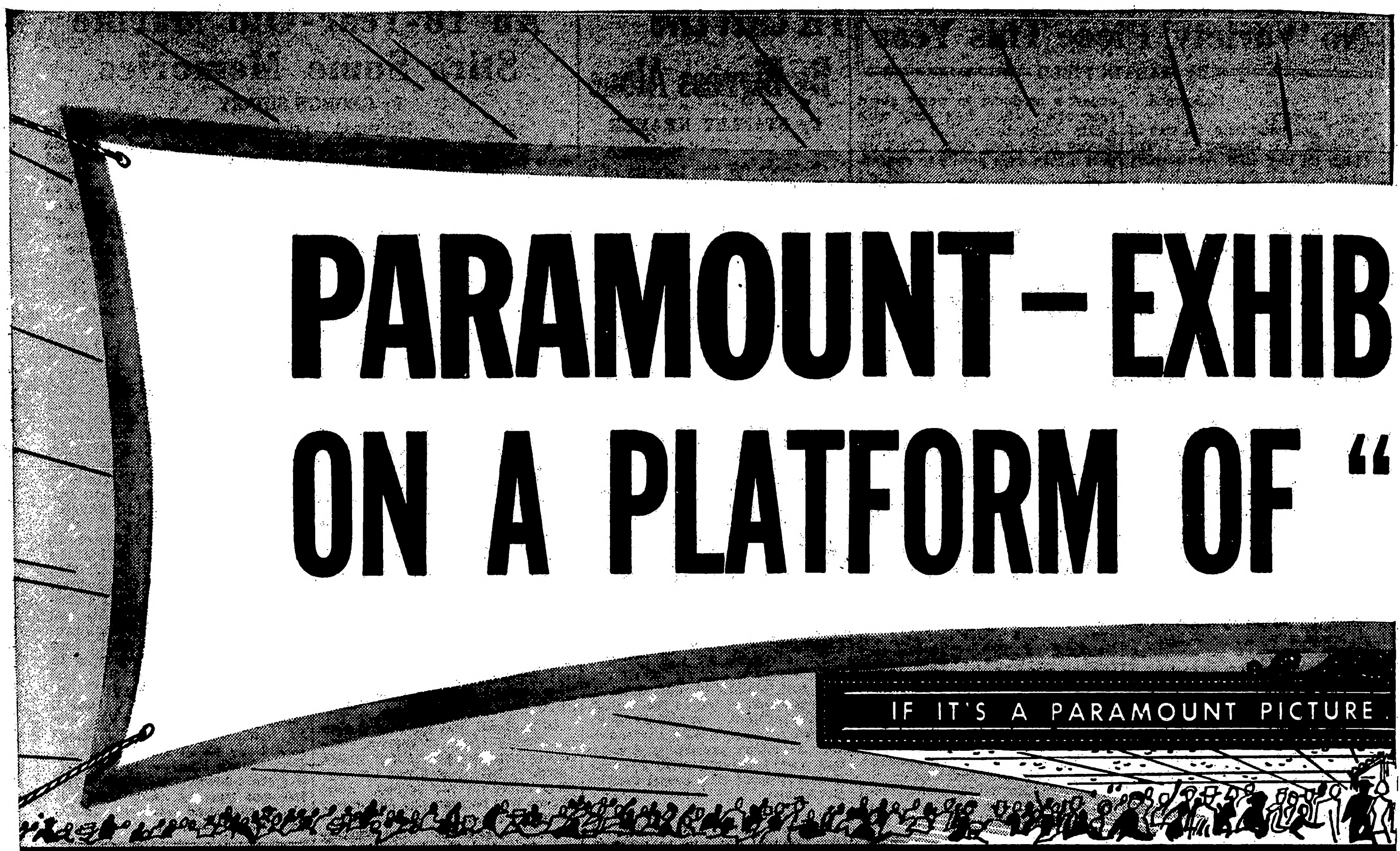
Others at the top of the ladder included Marion Davies, Andy Devine, Louise Dresser, Dolores Del Rio, Jimmy Dunn, Irene Dunne ("This Man Is Mine"), Jimmy Durante, Sally Ellers, Douglas Fairbanks ("The Private Life of Don Juan"), William Farnum (fighting for a comeback), Alice Faye, Peggy Fears, Stepin Fetchit (who owned two limousines), W. C. Fields (just graduated from Mack Sennett comedies), Errol Flynn, Dick Foran (what a voice!), John Gilbert and Greta Garbo (in "Queen Christina"), Janet Gaynor, Alan Hale, Ann Harding, Helen Hayes, Ralph Holmes, Jack Holt, Miriam Hopkins. Hedda Hopper, Edward Everett Horton, Henry Hull, Dean Jagger, Buck Jones, Tim McCoy, Ken Maynard, Tom Mix, Yakima Canutt, Charles Laughton and Harold Lloyd. Myrna Loy hadn't yet heard about diplomacy on an international scale and was playing opposite Clark Gable in "Manhattan Melodrama," with William Powell.

Mitchell and Durant were still a team, and Jack Mulhall hoped he would have a return to the good old days. Eddie Nugent was an actor, Edna Mae Oliver was one of the biggest laugh-makers on the screen, and Franklin Pangborn was already a hotel clerk. Gail Patrick was a screen star instead of a store proprietess and baseball authority, and Joe Penner was asking everybody: "Wanna Buy a Duck?" while Jack Pearl was finding out that Baron Munchausen was okay for radio, but not so hot for the screen.

Tops on the star list were the Powells—Dick, Eleanor and William. Will Rogers was still top man in his field, and May Robson was the screen's Grand Dame. Cesar Romero hadn't attained the fame of whiskey advertising, as yet, but he was doing okay as an actor, while Mickey Rooney was just being graduated from Columbia shorts. The columnists were writing about "talented and beautiful" Barbara Stanwyck in "Gambling Lady," and Hollywood was enchanted with the English mannerisms of C. Aubrey Smith and Sir Guy Standing.

And there were Kent Taylor, Margaret Sullavan, Thelma Todd, Franchot Tone (playing in "Gentlemen Are Born"), Rudy Vallee, Henry B. Walthall, H. B. Warner, Alice White, Warren William, Fay Wray and the Youngs—Clara Kimball, Loretta, Robert and Roland.

And now of the inevitable. Where was I 17-18 years ago? Oh! I was a Metro guide taking sightseers through the studio.


IF IT'S A PARAMOUNT PICTURE

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ON A PLATFORM OF "

November, 1952, will tell who's to be the nation's leader but even at year's start, the boxoffice leader is clear. '*Big*' pictures

1952
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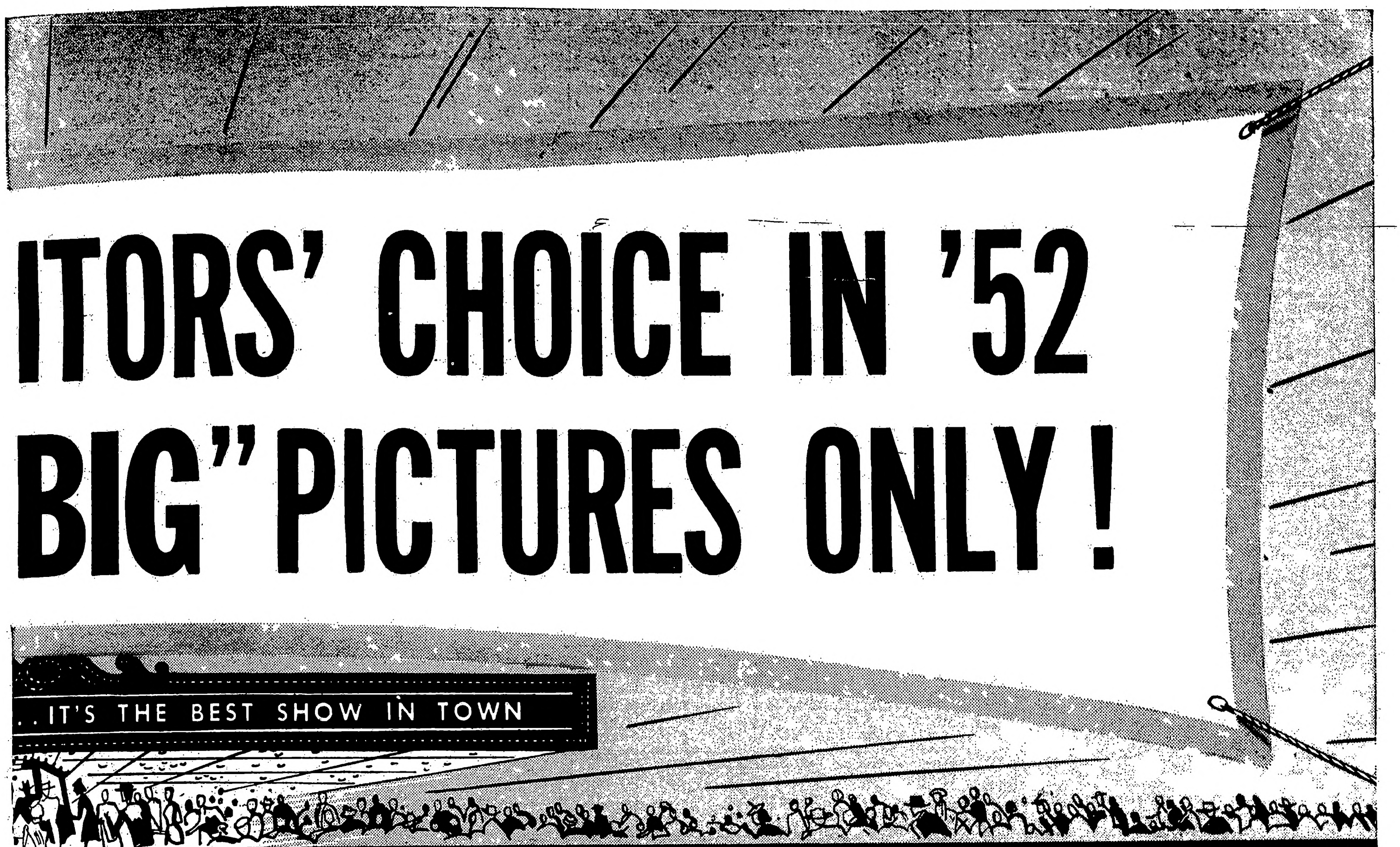
LAWRENCE TIERNEY
EMMETT KELLY
CUCCIOLA
ANTOINETTE CONCELLO

and JAMES
STEWART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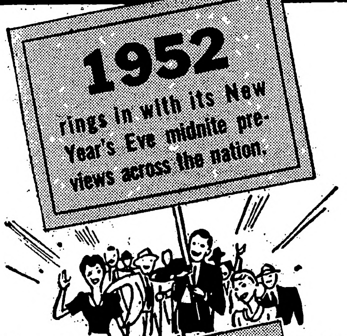

1952 rings in with its New Year's Eve midnite previews across the nation.

DEAN **MARTIN** and JERRY **LEWIS** in HAL WALLIS' PRODUCTION

SAILOR BEWARE

1952 headlines begin with the news of its 400 big holiday engagements.

BOB **HOPE**

HEDY **LAMARR**

in

MY FAVORITE SPY

1952 continues its smash box-office performance and its terrific acclaim.

KIRK **DOUGLAS**
ELEANOR **PARKER**
WILLIAM **BENDIX**

in WILLIAM WYLER'S
PRODUCTION OF SIDNEY KINGSLEY'S

Detective Story

FROM THE SMASH STAGE SUCCESS!

Clippings Collector

By JO RANSON

Some muggs collect pocket fuzz. I manage to fill my pockets with a curious assortment of newspaper clippings and scribbled foolscap, a habit I picked up from an old managing editor of mine.

I have carried around as many as 33 cuttings and 17 notes in my pockets, vest included, at one time. Agate and Old Luce, my wife would say, as she went through my pockets in search of doubloons.

Collecting clippings can be a mighty messy business for a mugg with three pairs of slacks, three plaid sports jackets and one conservative blue serge suit with a vest and inside pocket. Comes the moment in the life of man when the good wife doth say how about sending all the pants and all the jackets and the one vest to the cleaners for a much-needed pressing.

The husband starts disgorging the contents of his pockets (there are approximately 16 pockets in the average man's suit, I heard tell on the Answer Man program) and 20 minutes later he manages to dig himself from under a Himalaya of mishmash cuttings. He finally extricates himself from a pile of N. Y. Times crossword puzzles, the Literati section of VARIETY, Winchell observations on the fragrance of New York City, other columns and scraps of paper bearing cryptic notations about certain good ones in the fourth and fifth at Pimlico.

I usually take these clippings and stuff them into the pockets of the suit I'm wearing at the moment. My pockets bulge like a busy bookie at the end of a betting day in the good old Harry Gross days. I know that when my other clothes return from the cleaners I shall once again distribute the clippings and the notes to their respective flannel-lined jungles. I've been known to transfer this strange and frequently unrelated material from one trouser pocket to another for months and sometimes years on end.

Tragedy In Flushing

I have carried a Meyer Berger N. Y. Times clipping in my pocket since Monday, Oct. 28, 1940. Can anyone else make that claim? Berger's story, beautifully written, tells of the last days of the World's Fair. Berger described the scene of the fair at Mad Meadow, Great Marsh, Tragic Tract, Purple Prairie, Fanciful Fen and other appropriate tags for the goings-on under the large shadow of the Trylon and Perisphere in Flushing Meadows.

There is a passage in Berger's piece I have reread many times, because it is that good. "Downcast and solemn, we trudged Fanciful Fen for the last time," the Times man wrote. "It was night. The fountains played, the buildings glowed. We thought, men will always remember these acres. They will recall how culture was spread among the peoples who stood here. Under Carl Milles' 'astronomer,' the heroic sculpture near the foot of the Helicline, we looked benevolently on a father instructing his son. The boy said: 'What's that pop?' Pop said: 'That's a statue of a man. Someone just threw a rock at him. He has picked up the rock and he is looking around for the guy that threw it.' The boy said: 'Oh!' We moved quietly on, up Petticoat Lane, up Long Island Ramp, forever out of the World of Tomorrow."

For a long time I housed various quotes of the late John Erskine, novelist, and English prof at Columbia University, and Henry Mencken, the belligerent Baltimorean bubble-burster. Erskine was in the habit of saying that if radio is an art "as I believe it is, you have to remember, first of all, that an art must give pleasure." The prof went on to say that there are many books on esthetics but only two problems in esthetics. "One is to get the audience to *come* in," he said. "The other is to get it to *stay* in. Radio is the easiest of all arts to walk out on."

The Mencken clipping declared that "what we need on the air is not more propaganda—but less. The proposal to turn over a quarter of all the broadcasting stations to educational agencies is one that points to a dubious conclusion. The people tire of being bombarded by arguments. The radio can best serve them by making them happy. It might achieve that business better. It might show them that there are nobler ways of being happy. But such attempts must be made with great care, lest the listeners be scared off." That Mencken feller, he's a real bird, I thought.

My vest pockets have been lined with Fred Allen gags. One of them dealt with an Allen visit to the Mayo Clinic in Rochester, Minn. After a checkup at the clinic, Allen cracked: "The Drs. Mayo certainly ran a tumor into quite a town." I used that gag, with credit to Allen, on a dozen medics I know. Another prize clipping I carried around for a long time came from VARIETY of 10 years ago. It was a lulu about Buddy Baer who, after a severe punching around by Joe Louis, got up from the canvas and groaned these press-agent syllables into the microphone: "I'll explain everything next Wednesday night on the Fred Allen program."

The trouble with accumulating newsprint clippings in your pockets is that they disintegrate before you can say Bodoni over bologna. On occasion, I've reached into my side pockets for a favorite clipping, only to discover that it had dissolved into hundreds of pieces. When these things happen my wife gets angry because the damn stuff gets all over the parlor rug and our vacuum cleaner doesn't pick up fragmented, flaked and yellowed clippings.

Several friends and some of my bored acquaintances have suggested that I microfilm the clippings in my pants pockets. They point out that on one small roll—no larger than a baby's palm—there are many hundreds of pages. Just think of the highly efficient stacking space in my side pockets, they say, and how much easier it will be when I have to empty my pockets before sending the clothes to the cleaners.

I must look into this microfilming biz. I hope they sell a film reader with a good screen that I can shove into a back pocket of my pants. This device could easily change my wife's whole outlook on the subject of clippings.

GBS and Winnie

Jerry Stagg, of the William Morris Agency, is a Shavian anthologist and his latest anecdote has to do with the time G. Bernard Shaw invited Winston Churchill to an opening, "Bring friend, if you can find one."

Churchill replied, "Sorry, I can't come for your premiere but I will attend some other night, if there is another."

'Best 73'

The telegraph code symbol "73," meaning "Best regards" or "My best compliments," came into being in the 1870s when representatives of a dozen commercial telegraph companies worked out a list of arbitrary numbers which could be used by telegraph operators to express common phrases or instructions in brief form, thereby speeding up the handling of messages. Other symbols included "1," which meant "Wait a minute," and "7," which was flashed to mean "Am busy on another circuit." And "30" which now everybody knows, means "the end."

These coded symbols were quickly adopted by press service telegraph operators who already were masters in the art of dot-dash abbreviation. And when wireless came into being its operators also adopted most of these symbols.

A good example of the use of these coded abbreviations is found in a message which Harry Sadenwater, Navy wireless operator on the NC-flying boats, flashed in 1919 on the first transatlantic flight: "Great biz, OM, 73"—which meant: "Great Busi Old Man, Best Regards."

—*Orrin E. Dunlap, Jr.*

The Day Hollywood Stood Still

Continued from page 8

DR. SPACE

I'm not talking about sailing but about budgets. You can't do much about overhead, or actors' salaries; some are still worth $400,000 a picture. But the waste lies, as we see it, in the Writing Costs! In the early days the D. W. Griffiths depended very little on the writer. Then came the talking picture and suddenly, God only knows why, the screenwriter became a necessary thorn in *your* side—and the bank's side, too! He organized the Screen Writers Guild—he got himself agents—he wanted Saturdays off—came in all hours—but that was the least of it! He wanted pictures based on adult themes——

(There are low mumblings, "Dirty intellectual troublemakers!")

DR. SPACE

Instead of good old fashioned showmanship, insisting that there isn't just one public with the taste of a teen-ager, but many publics, some with an appetite and appreciation for intelligent entertainment. *(low murmurs and curses)* The result—overpaid underworked, rebellious writers. Now are you going to keep on taking that hooey from them?

EXECUTIVES

(in chorus)

No!

A LEVEL HEADED PRODUCER

But what are we going to do? We're too busy or we'd write the scripts ourselves.

DR. SPACE

(smugly)

I believe we have the answer. *(he turns and calls towards the ship)* Hack! Platitude, Cliche, Showmanship, Know-how——

(There is the SOUND of The Thing's crate splintering, then a second, and a Huge Steel Robot appears and clanks with measured mighty tread down the ramp to the side of Doctor Space.)

DR. SPACE

Gentlemen, you see before you the first Mechanical Screenwriter, Robert Robot, or as the board of the bank calls him —"The Thinking Machine." *(There is an awed silence.)*

2D LEVEL HEADED PRODUCER

But—does it really work, Doctor?

(With a confident smile Dr. Space signals Doctors O'Day and Latour who slip a large checkered sport coat on the robot and Dr. Space takes a pointer and indicates a row of lighted buttons on the robot's chest.)

DR. SPACE

Robert is a man of millions of words based on your favorite seven plots, everything classified and cross-classified. If you want a story with heart you just press the button marked HEART *(presses button over Robot's heart)*. And every classification is subdivided. For example—under Heart, there is B. HEART WITH AFFLICTIONS. Then the *kinds* of afflictions. You'll find "Of Human Bondage" under Clubfoot in love with tart—the button reading simply HEART AND TART.

3D LEVEL HEADED PRODUCER

(excitedly examining buttons)

You've got all the neuroses and complexes indexed?

DR. SPACE

They're all here. Under N, for instance, you'll find NOSE. *(presses Robot's nose)*

ROBERT ROBOT

(speaking in mechanical tones)

Theme—Boy is born without nose. Girl has faith in him and teaches him how to smell.

DR. SPACE

For the TITLE *(presses another button)*

ROBERT ROBOT

"Night Without Nostrils."

DR. SPACE

They're all here. Foolproof. Adventure yarns—Westerns *(indicates another row of buttons)* Meaty dramas like "King Solomon's Delicatessen," psychological stuff like "Nancy Goes to Pieces"—You want a Big City Triangle? Just press it. *(Presses triangular shaped button on Robot's groin)* You can listen to the big finish without having to wade through the whole script.

ROBERT ROBOT

(a mechanical throb in his voice)

FADE-IN: INTERIOR PENTHOUSE LIVING ROOM NIGHT—TWOSHOT—JOHN AND BETTY. *Betty*: "John I'm fed up with this tinsel existence—the jewels the theatre these thick carpets, where has it all gotten us? What do we add up to? Mr. and Mrs. Zero. Is it any wonder I turned to Leland? I'm going away with you, John. He's so much more fun than you in every way——"

(A bell inside the Robot's brain rings interrupting.)

DR. SPACE

This is the Breen Office warning bell. It rings automatically—*(to Robot)* Rewind, Robert.

(The studio brass crowd forward, their interest mounting.)

ROBERT ROBOT

(after a pause)

"I *was* going off with him, John but I realize what a fool I've been and I want you to take me back—" *John*: "Take you back! A girl no better than those I could find on the streets! What have you done to pay for your sins?" *Betty*: "Look, John." *John*: "My God, two broken legs!" *Betty*: "He pushed me off the ladder as I tried to get on that plane that's taking him to South America." *John*: "And you crawled to me from the airport *like that?*" *Betty*: "Yes, you know how hard it is to get a cab at this hour." *John*: "You have suffered!" *Betty*: "Oh, John, be careful, my arms are fractured too." *John*: "I'm afraid my heart is the same." *Betty*: "Let's grow well together, shall we, John?" Music Up. Fade Out.

DR. SPACE

There—and we're working on "Melody Max," a musical robot to replace composers.

(The astounded executives and producers press forward with eager cries.)

1ST EXECUTIVE

I'll take a dozen!

2D EXECUTIVE

Me too! *(There is a chorus of "Me toos.")*

DR. SPACE

Don't crowd! I'll take your orders—we're gearing for production——

1ST LEVEL HEADED PRODUCER

Can I order a woman writer—I need someone who understands the feminine angle?

DR. SPACE

I'm afraid Fanny Robot is still in the experimental stage. We haven't found an iron figleaf that will stand the gaff.

POINTED-HEADED PRODUCER

Will they come in on time?

DR. SPACE

Six a. m. on the dot. No lunch, or sick leave or holidays— *(several producers clap their hands in glee)*.

(Breen Office bell rings in the Robot.)

DR. SPACE

It's all right, Robert.

(The assemblage, in Seventh Heaven, crowd up giving their orders to Doctor Space. Suddenly they freeze and stare as a Huge Bald-Headed Robot lumbers into scene, wearing iron suede shoes, his wires covered with chopped ticker-tape.)

2D LEVEL HEADED PRODUCER

Who are you?

SAM ROBOT

(in raspy voice)

Sam Clinchmetal, Bob's agent. My boy is loaded with talent but remember he's a member of the Screen Robot Writers Guild so we gotta have iron clad contracts! Get the picture?

(The earth starts to tremble. Then suddenly from over the horizon come clanking thousands of mechanical agents. The producers shriek, collide and run amok. The three Doctors defending themselves with their Flit guns gai the safety of the ship and take off once again, this time in search of a finish. MUSIC UP.)

FADE OUT. THE END

From Rugs to Riches

By BURNET HERSHEY

Some future chronicler of obscure footnotes to history may one day record the recent passing of Sam Tatarian in England, about the same time that the London Minister's Conference passed from the front page into history.

When I covered the Versailles Conference for the N. Y. Sun I ran into a swarthy little Armenian rugdealer, Sam Tatarian, who had amassed a respectable half million or so dollars in a lifetime of scouring the Near East for rare loomings to cover the varnished new floors of Western oil magnates. Like Lord Balfour, Sam, too was elegant in a snug cutaway, an over-burnished limousine staffed with footman and chauffeur, and an extraordinarily large and ornate dispatch case of tooled leather.

This Armenian appeared wherever the more important gatherings took place in Paris, Versailles, Geneva, Locarno, and although no one knew exactly who he was, his general getup swept him past guards and lesser functionaries as though he were a Balkan diplomat. Even the grim old tiger, Clemenceau, once cordially shook hands with him under the somewhat mystified impression that he had something to do with Bessarabia, then under discussion.

But the payoff came on the day the Treaty of Versailles was signed, when our Saroyanish friend, sleekly encased in his custaway, and with his incredible leather portfolio under his arm, rolled up to the Palace of Versailles, past the glittering ranked guard, through the great grille, right on to the entrance in the Cou du Marbre, where shortly the Big Four and all the scores of lesser signers would descend to perform their historic function. Waving off all proffered arms, the pompous little man ceremoniously opened that mysterious dispatch case, took out a superbly beautiful prayer rug and laid it reverently on the door sill of the palace.

Lesser attaches were stupified. Only the Chef de Protocol himself recovered quickly enough to bustle forward and demand what sort of thing was going forward and why it should permit itself to happen at this so solemn moment. The Armenian tried desperately to oblige. In most atrocious French he excitedly made clear that he, too, had "a solemn mission." He had been discharging it with faithfulness at every preliminary meeting—the Crillon, the Ritz, the Palais Bourbon, everywhere—and now here was the supreme moment! "But why?" demanded the Chef de Protocol. "What is this rug?" Could it not be some species of electrical device—a Communist devilment to mass-assassinate the leaders of the democratic world? (In 1920 all mysteries were divided equally between "Bolshevists" and impossible electrical contrivances.)

"But no," pleaded the Armenian. He had all the credentials necessary. See, he had a letter from the Quai d'Orsay. However, was it too much to ask that this certified, but undelegated individual explain the purpose of his attendance at this great gathering—and what was the meaning of the rug?

It was very simple, he explained. All he wanted was to have the great men of the world walk on his rug—a small affair, but the finest example of rug-making in existence and worth not less than $10,000. As soon as all the Great Ones had arrived, walked on his rug into the palace, he would fold it up, rush it back to his apartment in Paris and then instantly pass over it a vacuum cleaner, taking careful note as to whose foot had been placed where. Each footprint would be carefully vacuumed by itself, and the resultant dust, extracted from the cleaner separately, would be placed in its own special urn, elaborately labelled with the pedestrian's proud name and titles.

And so, when Sam Tatarian died not long ago, there passed from the world stage the first—and last—of the Great Dust Collectors. But the Treaties and Pacts devised by the Treaty-makers—they, too, will go on collecting dust.

'THEY LOVED US IN YAZOO CITY'

By MAXWELL SHANE

Hollywood.

Yes, it's true what they say about Dixie. Recently returned from a Movietime U.S.A. tour of Louisiana and Mississippi with a group of 17,000 Hollywood stars, producers and writers, if we had any cynical conceptions of southern hospitality before we went, we lost them from the moment we stepped off the train and found a yelling mob of film-lovers greeting us with a huge banner which read, "Welcome to the South, Movietime U.S.A., You-all!"

Maxwell Shane

We went there worried about what we were going to say, primed with statistics which would show that Hollywood people were just as simple, as moral, as normal, as any Americans anywhere. We found that such statistics were entirely unnecessary. They loved movies and just want more of them and they knew more about Hollywood, its customs, its mores, its people than we did. We came back feeling that the famous VARIETY headline should be rewritten to say, "STIX LOVE PIX; NO HIX IN DIXIE."

We hit towns where the population was 6,500 and where 10,000 jammed the street to greet us. In one town, the Mayor told us that everybody was there except two people, and he apologized for these two, one old lady in the hospital with a broken leg and one town boozer who was sleeping it off in the hoosegow.

In the Hollywood medicine show were Irving Asher and Robert Fellows, producers; George Murphy, Julia Adama, David Brian, Adrian Booth, Bruce Bennett, Charlton Heston, Lydia Clark, Robert Stack, Preston Foster, Sheila Darcy, players; Leonard Stern and Dorothy Hughes, writers; Fred de Cordova and Joe Lewis, directors. One of the most interesting phases of the tour was the gradual evolution of the directors, producers, and writers, who started out with palpitating hearts and dry lips at the first stop, unaccustomed as they were to public speaking, and who, by the end of the tour, had accumulated so much material and were so prolix that it was quite a chore to drag them away from the microphone. It proved that, given the opportunity, there is a bit of ham in all of us.

Prestons and Fosters

One of the most amusing phases was the recurrent mixup of the Prestons and the Fosters in our business, with whom Preston Foster was confused wherever he went. Foster made this a sock bit of material, when he said, "I am grateful to the master of ceremonies for getting my name right. Because I am forever being confused with Robert Preston, Preston Sturges, and Norman Foster. I am forever being congratulated for Robert Preston's good acting, for Preston Sturges' fine direction, and then there was the time I was given credit for Norman Foster's baby." That always got a yock. But in Jackson, Miss., the confusion was really topped, when the guest listing on the menu of the Governor's dinner stated that Catherine Craig was there with her husband, Preston Foster. (Catherine Craig happens to be Robert Preston's wife, Sheila Darcy is Preston Foster's.) Later, an assistant room clerk at the Heidelberg Hotel discovered this mistake and rushed over to the desk clerk worriedly. "Hey," he yelped, "Catherine Craig isn't married to Preston Foster." The room clerk shrugged. "It's too late now," he said. "They're up in the room together."

We also found that the yen to become a Hollywood star has become no less powerful in recent years. Wherever we went mothers would push their little curly headed moppets at me and urge, "Go on. Act for the gentleman. Make like Tallulah Bankhead."

But this, too, was topped. In Starkville, Miss., I was sitting on the flat bed of a truck which had been converted into a street platform and was waiting for my turn to speak when a cocker spaniel walked up in front of me, sat down, looked into my eyes for attention, and then proceeded to do a handstand.

At one spot, a town of about 5,000, where 15,000 jammed the town square, Robert Stack was mobbed—all 15,000 wanted autographs, all at one time. Stack was squeezed up against a stone wall and all but torn apart. Then suddenly he became aware of a small voice calling, "Help, help." He looked down and there at his feet was a 10-year-old girl who had fallen under the feet of the mob. Bob pulled the kid to her feet gallantly and asked, "Do you want an autograph?" "No," gasped the kid. "I want to breathe."

Writer Leonard Stern made friends and influenced people when he told them that, since coming down to Dixie and listening to their drawl, he went out every morning looking for coffee in a Rex-you-all Drug Store.

In Durant, Miss., we were addressing the crowd from a small park bandstand when it started to rain. Instead of leaving, the crowd moved across the street, about 100 yards away, and stood under store awnings. Not one person left. We continued to speak via loudspeakers and could only tell that they were alive and listening by the waving of their hands when they applauded.

We learned a lot on that trip. We learned that Hollywood has nothing to apologize for. They love pictures in Dixie, and neither rain, nor sleet, nor storm can keep them home when picture people are in town. They loved us in Yazoo City.

Pix Realty

Continued from page 5

burden representing a substantial part of its entire cost. This penalty overhead is the amount of income taxes paid by the so-called "high priced talent" and which must be included in production costs to assure these superior creative artists "take home pay" worthy of their great talents and boxoffice value. Those who cry for reduced production costs should try and answer that problem first.

Although a realist, aware of the problems that face us, the hazards that must be met and conquered, the diverse interests that dictate our sometimes selfish (but always self-preservation) actions, I am still a confirmed optimist about the motion picture industry and believe that it will always be able to adjust its differences and continue to progress.

What the next half century of technological progress will bring is anybody's guess. Whether or not customers will be airborne on atom-driven flying machines to landing stages atop tomorrow's movie palaces—whether motion pictures are on film, tape, television or delivered by mental telepathy—whether there are screens, prisms or huge vacuum tubes for projection—one thing is certain—there will always be a theatre and people to fill it. Man, the social animal, has from the beginning of time nurtured two institutions—a temple for his religious worship and a theatre where, with the companionship of his kind, his imagination finds boundless freedom.

We have learned many things during the first half century of motion pictures—how to make photographs move, how to make them talk, how to give them color, how to build great palaces and to fill them with happy people. We learned many things, but it took us 50 years to learn how to work together for the common good of the industry, the first demonstration of which took place with the 1951 Movietime U.S.A. Campaign.

Just as in the world around us we are learning the hard way of the dependence of nation upon nation, so have we learned the hard way the interdependence of one-another in this industry. Regardless of the brick and mortar and the visible assets of the business we are still a house of cards, each dependent upon the other for structural stability. Only by standing together and fighting together can we meet the new challenges that come each day. Now that we have learned the power of cooperation let us hope that the spirit of Movietime can be converted into Moneytime for all.

Turner in 'Melody'

Hollywood.

Lana Turner will play the opera star in Metro's "Interrupted Melody," the life story of Marjorie Lawrence, songbird who was stricken with polio. Miss Lawrence will record the songs.

Other important castings over the weekend at Metro were Elizabeth Taylor in "The Girl Who Had Everything" and Eleanor Parker in "Eagle On His Cap."—

Episodic Films In Hollywood Growth

By MIKE KAPLAN

Hollywood.

After a score of years of repetitive cycles of all kinds, the film industry has come up with a new trend—the episodic picture. Originally a British import (viz "Quartet" and "Trio"), it is reaching its highest state of development in Hollywood with no less than seven slated for release this year, and probably more to coi .

Strangely enough, although the only American episoder to hit the nation's screens last year didn't fare too well, there appears to be growing optimism in the film factories that this type of screen product provides a definite boxoffice lure. The ability to load a film legitimately, with top names making comparatively brief appearances, coupled with a diversified group of stories one package, is regarded as one answer to the encroachment of television. Last year's entry, "Queen for a Day" (later retitled "Horsie"), isn't regarded as typical and some filmsters contend that the Robert Stillman production was hurt rather than helped by its tieup with the radio show of the same name.

Certainly Metro seems to have no misgivings about the vignette form. With "It's a Big Country" completed and ready for release, the studio is readying two more in the same vein—"Mexican Village" and "Three Love Stories." "Village" will be a solo direction job by Norman Foster, but "Love Stories" will follow the "Country" format with separate directors as well as casts for each segment.

20th's Pair

Twentieth-Fox has a pair coming up "We're Not Married" and "The Full House," latter a collection of O. Henry stories. And United Artists (which released "Queen") will be represented with the Ben Hecht package of "Actors" and "Sin," and the Alexander Paal film, "Tale of Five Cities," lensed against European backgrounds.

Cinema cynics maintain the episodic device is a bulwark against the day when films will be thrown wholesale into television, pointing out that each episode could be sold separately for additional coin after the regular theatrical release has been completed. Actually, such a stunt has been attempted by Robert Lippert, but with such little success that the project was abandoned. Lippert's episoders, "Fingerprints Don't Lie," "Mask of the Dragon," "Danger Zone," "Pier 23" and "Roaring City," were actually packages of two 30-minute films each. Pix were carefully sliced so that they could subsequently be sold for video sponsorship.

Lippert also whipped together a pair of film revues tagged "Yes, Sir, Mr. Bones" and "Varieties on Parade," which, like RKO's "Footlight Varieties," were designed to provide continuous but not necessarily connected divertissement.

From the talent standpoint, the current cycle is a healthy omen. If it continues at the present pace, it will do much to ease the sporadic belt-tightening that has always plagued supporting and bit players. None makes a fortune out of the episoders, but the available work is being spread out among larger numbers of thesps.

Meantime, there appears to be no truth to rumors that exhibs in scattered areas are planning to do their own editing and throw selected episodes in as teasers with name talent to bolster a weak bill.

Hollywood's Mad Search For Story Material

By WILLIAM ORNSTEIN

Film producers, still holding to "the story's the thing," continue to bemoan the shortage of the basic ingredient for making "good" pictures. The dearth has created a do-or-die attempt to search every avenue which might lead to possible screen material.

Wm.

Exactly what is Hollywood doing about developing new writers? Dore Schary, v.p. and production head for Metro, blesses the originals, with emphasis on writers developing their own babies for screen maturity; Joseph H. Moskowitz, 20th-Fox v.p. and eastern studio rep, and Bertram Bloch, 20th's eastern story head, both lean to greater subsidizing of writers and creation of a workshop for the craft; Alan Jackson, eastern story head for Paramount, sticks to "slicks" and affinitive media as worthy solutions to the material problem.

"Metro's experience," Schary reveals, "has been more and more to buy original material and then engage its author to develop it, rather than put a different, already seasoned screenwriter on it automatically. Having hit upon fresh talent in the first place, we now take the chance of letting him develop in a field perhaps new to him—screenwriting. There is a distinct value in an author's working into screen form his original material, because to distribute any material over a number of writers almost certainly will water down the things about the story which attracted us in the first place."

For the year ended Dec. 1, 1951, Metro bought 36 original stories, constituting 60% of its overall literary deals. Fiftynine properties were bought, of which 11 were short stories, seven novels, three stage plays, one a TV play, plus an original.

One of the ways of overcoming the material shortage, according to Moskowitz and Bloch, is to establish a workshop where authors can fit into the film medium with a little financial and moral encouragement.

The Laboratory

"Every big industry has experimental or laboratory grounds, but ours is the only one that hasn't," stated Bloch. "Our industry lacks proving grounds to give stimulation to writers. We need more and better stories, and this in the face of a shrinking literary market. We cannot expect others to do the spadework for us."

Bloch points out how 20th-Fox helped finance the "Dragonwyck" and "Centennial Summer" authors after publisher advance payments ran out. Elliott Arnold is now being financed while completing "Sante Fe," tentatively titled novel for Knopf. Hildegarde Dolson, author of "The Form Divine," presently is at the studio developing a screen play on option.

With David Brown added to 20th-Fox's studio story staff under Julian Johnson, a more intensified study of all possible sources will be started. During his past three years as managing editor of Cosmopolitan, and for seven years before that in various editorials swivels at Liberty, Brown spent considerable time working with writers in developing ideas.

The non-fiction field is being widely combed for new writers and ideas. Twentieth recently bought "The Man Who Fooled Hitler," which appeared in Reader's Digest. Four articles bought from The New Yorker point up the fact that any idea that lends itself to film fabric will not be overlooked in the maddening search for material and new writers.

Par's Jackson finds the "slicks," such as Saturday Evening Post and Collier's, with circulations running into the millions, as the more likely source for the film medium. "Quality" magazines like Harper's and Atlantic Monthly are better designed for the little theatre, Jackson feel. Chances of a writer attracting film interest after appearing in the long-haired magazines are remote, he added.

The New Yorker, Jackson opined, is in a class by itself and often has furnished excellent stories for the screen, such as "The Man on the Ledge" and "Mr. 880," which 20th-Fox produced in the past year or so.

The best avenue to pictures for new writers, Jackson figures, is to take an indirect route and first appear in printed form, either in magazines, book or newspapers. This way the author will be studied by those interested in his work for what it may be worth.

"At one time," the Paramount executive continued, "the studio had a junior writers school, but this was discontinued after a few years." (Ditto Metro, 20th-Fox and others). "Today," Jackson added, "Par is studying every field for possible material. Very often we see things on television we like and arrange for either the writer, the story itself, to join our studio lineup. Other times writers or their agents will call for an interview with a specific idea in mind. We invite them up, talk to them, see what they have worth considering, and when there is something we like we will go to work on it."

Continuing the searching process, Jackson cited the instance of Kem Bennett, whose two-part article, "Death at Attention," attracted his eye when it appeared in This Week magazine last May 13 and 20. The weekly supplement is distributed to 31 newspapers with a circulation of 10,500,000, the largest of its kind. Jackson contacted the author in London, but learned Metro had beaten him to the punch. Kenneth MacKenna, Metro's studio story head, was in London at the time and had already bought the article with the proviso Bennett would work on the script i Hollywood.

Jackson stated the average purchases for originals at Paramount varies, but for the last year they amounted to 50%. While the general impression appears that anyone can submit an original for reading, etc., this practice was stopped by the studios some years ago. Too many nuisances (plagiarism) suits cropped up from would-be writers who submitted mss. unsolicited. Such mss., when received by studios, are returned unopened for protective purposes, and while the influx continues, despite discouraging warnings, the pyramids are almost as high as they used to be. Originals submitted by pros and agents are given careful consideration, it is stated, because writers of past experience know what studios want, are in the know-how and understand production from an inside vantage point. Agents are also in touch and know better than to submit non-pro stuff.

'52 Challenge

Continued from page 5

past year. If the freeze on television broadcasting stations is lifted during this year, we shall witness the beginning of the rapid expansion of that medium to its full stature. It would be utterly unrealistic to ignore the implications of this development. It is bound to have its repercussions upon our industry. But they need not be adverse.

I agree with the statement made by one of the leaders of the Theatre Owners of America. He said, in substance, that we must look upon television as an "opportunity." Television is Show Business, and we're all in Show Busi

We live in a changing world, and he who clings to the past is doomed to failure. We have the imagination and know-how to adjust ourselves to changing circumstances. We have a constructive contribution to make to television and, in making it, we can serve own enlightened self-interest.

As 1952 lies before us, we must keep our eyes focused on the horizon. The future is in our hands. We can make of it what we will. As for Paramount, we intend to play a constructive part in the moulding of that futur..

Park Row

NEW YORK, 1886

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Park Row

... is the world's most famous newspaper street where great fighting editors like Greeley of the Tribune, Bennett of the Herald, Dana of the Sun, Raymond of the Times, Pulitzer of the World and Hearst of the Journal mixed blood and ink to make history across the front page of America...

Park Row

... is a DIFFERENT kind of motion picture with a DIFFERENT kind of love story...

Park Row

... is the story of the lusty days of rough, tough MITCH, two-fisted editor of the Globe and beautiful CHARITY HACKETT, publisher of the Star...

Park Row

... is the story of Mergenthaler who invented the Linotype machine and overnight gave the world modern journalism...

Park Row

... is the story of the Statue of Liberty and of how the press raised money for her pedestal on Bedloe's Island...

Park Row

... is the story of Steve Brodie who jumped off the Brooklyn Bridge because he loved Jenny O'Rourke, the first barmaid in America...

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From
SAMUEL FULLER
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THE SENSATIONAL TEAM FROM ACADEMY AWARD WINNING "ALL ABOUT EVE"

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BETTE DAVIS
GARY MERRILL · EMLYN WILLIAMS
in
Another Man's Poison
Directed by Irving Rapper

DOUGLAS FAIRBANKS, JR. AND DANIEL M. ANGEL PRESENT BETTE DAVIS • GARY MERRILL • EMLYN WILLIAMS IN ANOTHER MAN'S POISON • ALSO STARRING ANTHONY STEEL (BY PERMISSION OF J. ARTHUR RANK PRODUCTIONS, LTD.) WITH BARBARA MURRAY • REGINALD BECKWITH • EDNA MORRIS SCREENPLAY BY VAL GUEST • FROM THE PLAY "DEADLOCK" BY LESLIE SANDS • PRODUCED BY DANIEL M. ANGEL DIRECTED BY IRVING RAPPER

THE YEAR'S TOP WESTERN!

STANLEY KRAMER presents
GARY COOPER
in
HIGH NOON
with THOMAS MITCHELL • LLOYD BRIDGES
Directed by Fred Zinnemann

STANLEY KRAMER PRODUCTIONS PRESENTS GARY COOPER in HIGH NOON WITH THOMAS MITCHELL LLOYD BRIDGES • KATY JURADO • GRACE KELLY OTTO KRUGER • DIRECTED BY FRED ZINNEMANN SCREEN PLAY BY CARL FOREMAN • MUSIC COMPOSED AND DIRECTED BY DIMITRI TIOMKIN DIRECTOR OF PHOTOGRAPHY FLOYD CROSBY, A.S.C.

BOXOFFICE PARADISE!

LINDA DARNELL
in
SATURDAY ISLAND
Color by TECHNICOLOR
Produced by David E. Rose

DAVID E. ROSE PRESENTS LINDA DARNELL • TAB HUNTER • DONALD GRAY IN SATURDAY ISLAND COLOR BY TECHNICOLOR • A CORONADO PRODUCTION PRODUCED BY DAVID E. ROSE • DIRECTED BY STUART HEISLER • SCREENPLAY BY STEPHANIE NORDLI

MOST EAGERLY AWAITED FILM OF THE YEAR!

HUMPHREY BOGART · KATHARINE HEPBURN
in THE
AFRICAN QUEEN
Color by TECHNICOLOR
Produced by S. P. Eagle
Directed by John Huston

HORIZON PICTURES PRESENTS HUMPHREY BOGART • KATHARINE HEPBURN IN THE AFRICAN QUEEN • COLOR BY TECHNICOLOR WITH ROBERT MORLEY AND PETER BULL • THEODORE BIKEL • WALTER GOTELL • PETER SWANWICK • RICHARD MARNER • PRODUCED BY S. P. EAGLE • DIRECTED BY JOHN HUSTON • DIRECTOR OF PHOTOGRAPHY JACK CARDIFF • BASED ON THE NOVEL "THE AFRICAN QUEEN" BY C. S. FORESTER ADAPTED FOR THE SCREEN BY JAMES AGEE & JOHN HUSTON

ALL THE SUSPENSE, EXCITEMENT, ADVENTURE OF "THE THIRD MAN"

GLENN FORD
in THE
GREEN GLOVE
co-starring
GERALDINE BROOKS
with Sir Cedric Hardwicke

BENAGOSS PRODUCTIONS, INC. PRESENTS GLENN FORD IN THE GREEN GLOVE CO-STARRING GERALDINE BROOKS • SIR CEDRIC HARDWICKE WITH GEORGE MACREADY • ORIGINAL STORY AND SCREENPLAY BY CHARLES BENNETT • PRODUCED BY GEORGES MAURER DIRECTED BY RUDOLPH MATE

THE THEATRE GUILD PRESENTS
JEAN RENOIR'S MASTERPIECE!

THE RIVER
Color by
TECHNICOLOR

A THEATRE GUILD PRESENTATION
KENNETH McELDOWNEY PRESENTS JEAN RENOIR'S PRODUCTION OF THE RIVER • COLOR BY TECHNICOLOR WITH NORA SWINBURNE • ARTHUR SHIELDS • ESMOND KNIGHT • SUPROVA MUKERJEE • THOMAS E. BREEN AND INTRODUCING PATRICIA WALTERS • RADHA ADRIENNE CORRI • PRODUCED BY KENNETH McELDOWNEY • DIRECTED BY JEAN RENOIR ASSISTANT TO MR. RENOIR—FORREST JUDD SCREENPLAY BY RUMER GODDEN & JEAN RENOIR BASED ON THE NOVEL BY RUMER GODDEN

ACCLAIMED ONE OF THE TEN BEST OF THE YEAR!

THE WELL
A Harry M. Popkin Production

HARRY M. POPKIN PRESENTS THE WELL WITH RICHARD ROBER • BARRY KELLY • HENRY MORGAN CHRISTINE LARSON • TOM POWERS • MAIDIE NORMAN • ROBERT OSTERLOH • ERNEST ANDERSON PRODUCED BY CLARENCE GREENE & LEO POPKIN WRITTEN FOR THE SCREEN BY CLARENCE GREENE & RUSSELL ROUSE • DIRECTED BY LEO POPKIN & RUSSELL ROUSE • MUSIC COMPOSED AND DIRECTED BY DIMITRI TIOMKIN (A HARRY M. POPKIN PRODUCTION)

UA has BIG ONES for '52!

MY FAVORITE STORY

Gracie Fields

Years ago, when I was touring in revue, whenever we visited Plymouth, we always stayed at Ye Olde Ship Inn at Corsanne Bay, which is nearby. This inn is a well-known hostelry, made famous by the fact that whenever Nelson spent any time in Plymouth, he always stayed there. The late proprietor, Fred Eteson, was very proud of this fact, and used to show visitors the bedroom where Nelson slept. One day, when showing a family, which included a small child, this room, he mentioned that another famous person had slept there too, namely Gracie Fields.

When this family returned home after their holiday they were telling a neighbor that she must go and see this famous inn whenever she was in Plymouth, when the child interrupted and said, "And don't forget to ask the gentleman to show you the bed where Nelson slept with Gracie Fields."

Claude Binyon

This actually happened in the early '40s, when I tipped the beam at 277 pounds. Fred MacMurray and I were on a hunting trip in northern California, sharing our beer with an old gent who had consented to show us where the birds were flying. The old man looked me over as he guzzled his beer. "What do you do for a living?" he asked finally. "I'm a writer," I answered.

"Holy mackerel!" he exploded. "A guy your size!" Then he looked at MacMurray. "What do you do?"

Fred considered his own 220-pound frame—and dared not tell. "The same as Binyon," he said finally.

Bennett Cerf

What if you found yourself in Algiers on Christmas Day? That's where one tourist wound up last year, and he told his guide, "This is one day when I don't want to be dragged to places you show every other American. Tonight I want to see the real Africa!" The guide said, "I will take you to the wildest, most exotic cafe this side of the Sahara. Holidays are celebrated there as they are celebrated nowhere else. You will never forget it." The two men repaired to a dark, forbidding house on the edge of town, and, after some mysterious mumbo-jumbo at the gate, were admitted.

A tree with some ratty trimmings had been propped up in one corner, and several nondescript natives seemed to be celebrating in their fashion. What immediately caught the tourist's eye, however, was an English colonel, impeccably attired, swagger stick and all, who, believe it or not, was only *six inches tall!* As the tourist stared in wonderment, the bartender threw a red silk cord over the edge of the bar, the colonel shinnied up, perched on the top, and demanded a double whiskey and soda.

The guide was delighted. "You're in rare luck," he told the tourist. "You're about to meet Colonel Pringle, one of the rarest sights in all Africa!" Then he turned to the six-inch figure, and boomed, "Be a good fellow, Colonel Pringle, and give my tourist friend here the details of Christmas Day in '43—the day you told that witch doctor to go jump in the lake!"

Jack Pearl

Bored and unhappy, a moneyed femme thought something was the matter with her, and consulted one psychiatrist after another. She paid them huge fees, but they were honest men and told her there wasn't anything awry. She kept on going to psychos until she met a phoney; frock coat, pointed beard, black ribbon specs. He said his fee was $500 per consultation. "Never mind that," she said, "When can I come?" The phoney rubbed his hands together, "Madame, come to my office at 11 o'clock tomorrow sharp. Wear a black hat, a black dress, with a red belt, and green shoes." Next morning she showed up as ordered and entered the inner office. He stood her beside a table. "Now, madame, put your right leg on the table." She did. "Now, madame, put your left legt on the table." She did and, of course, she went ker-boom on the floor. The phoney looked at her, rubbed his hands, and said, "Tell me, madame, how long have you been having these spells."

Sam Levenson

A man called me to engage me to perform at a wedding anniversary, "Please don't charge me too much," he said, "I'm giving you as a present to the couple."

My mother-in-law came to my opening at the Latin Quarter in N. Y. As I walked off to a nice round of applause I heard my mother-in-law, at ringside muttering: "I don't know, maybe I'm wrong!"

At the opening of my own TV show, the agency men were peeking through the curtain announcing: "Look who's out there!" Then came a list of "prominent people." I took a peek myself, turned to the agency guy and said: "See that guy in the third row, fourth seat? That's my seltzer man!"

Bernard Sobel

Years ago, when Texas Guinan was operating her nitery, my parents came from Indiana to visit me. Tex called up to invite me to bring them to the club as her guests.

We accepted, and when we arrived she gave my mother and father the places of honor, right next to the chair on which she acted as mistress of ceremonies.

As soon as the show opened, Texas began, characteristically, to show my parents special attention. As soon as an act was over, she would say:

"How did you like that Father Sobel?" How did you like that Mother Sobel?"

And when the show was over she called out to the crowd: "Give Mother Sobel a hand!"

Some night after, I took mother to the Metropolitan Opera House. We were togged up in our formal clothes, walking with dignity through the lobby when, all at once woman rushed in front of us and caught hold of a man standing nearby.

"Look John," she shouted. "Look. There's Mother Sobel from Texas Guinan's."

Gilbert Miller

Douglas Fairbanks, Sr., was constantly annoyed by people who came up and said, "Mr. Fairbanks, do you remember me? We met at so and so—" and would then say, "I bet you don't remember my name." This happened to him so often on a steamer trip from Italy to New York that after the 20th alleged acquaintance in a row had tackled him, he could hardly contain himself when a rather dark man approached him and said, "Mr. Fairbanks, of course you don't remember me—" Whereupon Fairbanks exploded. "No, I don't remember you," he said, "and I am sick and tired of being annoyed by a lot of people whom I am sure I have never met anywhere." Whereupon the little man replied, "Mr. Fairbanks, I couldn't understand better. My name is Marconi."

Harry Foster

I once booked a well-known American act into Rome. On its opening night it just died and went off without a hand to a deathly hush. As they left the theatre, to their amazement, they saw a character slipping on the bills with paper which read "Grando Successo." On asking the meaning of this, they were told in voluble Italian that they were really a "grando successo." If they had not been, the audience would have spat and blown raspberries!

Bernard F. Gimbel

A wife was modeling a new hat before her husband and in answer to his comment that he thought it was extravagant, she said, 'It didn't cost a thing. It was marked down from $20 to $10, so I bought it with the $10 I saved'."

Tallulah Bankhead

One of my favorite stories concerns the divine remark of my very good friend Estelle Winwood. As you may know, Estelle was one of the founders some years ago of that illustrious theatrical establishment, the Liverpool Repertory Co. At its inception many of the artists involved were, shall we say, impoverished. A particularly impecunious pair, who were engaged in some sort of dalliance at the time, decided that Paris was the place for them. Their disappearance noted, a friend inquired for news of them and Estelle said, "Why, my dear, they were so poor they went to Paris as artists instead of people."

Roger Imhof

A young fellow who had been visiting his girl friend at her home was about to say "Good Night." They opened the front door and it was raining. His girl said, "You can't go home on a night like this, it's raining cats and dogs; I'll run upstairs and prepare a room for you." When she came down, wondering where he was, the door bell rang. She opened it and there he was shivering and soaking wet. "Where were you?" He said, "Well, I had to run home and get my pajamas."

Jim Jordan

Here is a yarn we picked up in Hawaii last summer. It's called "How Waikiki Beach Got Its Name."

It seems that when the missionaries came to Honolulu, the royalty there reserved the beaches for their own use and did not allow the common people or peasants to use them. But they did extend this courtesy to the missionaries.

The missionaries brought a number of Chinese coolies to work in the fields. These coolies were tired after a hard day's work, and seeing this beautiful beach below them, they decided to go down and take a swim.

The royalty and the missionaries came charging down to the beach where they were and started pushing them around. The Chinese started running up the hill, and as the royalty would give them a kick, the coolies—not knowing what was going on—would jump and holler, "Why kicky—why kicky?"

Benedict Gimbel, Jr.

A Carolina mountaineer cornered a chap who had been courting his daughter.

"See here," he said, "you've gone with Annabelle for three years. What are your intentions—honorable or dishonorable?"

The young man's face brightened as he asked, "You mean I've got a choice?"

Sophie Tucker

A woman driver was passing in and out of the white line, scraping every fender that she passed, passing red lights and breaking every rule. Finally a cop caught up with her. "Show me your license," he screamed. "You mean," she cooed, "with that kind of driving they'll give me a license?"

Earl Wilson

Coleman Jacoby, the Broadway-Hollywood gag writer, was going over his usual first-of-the-month batch of bills. All of them were usual formal statements—except The family physician had decided to get personal.

He had added a reminder. "Tomorrow," the doctor had scrawled at the bottom of the statement, "this bill will be a year old."

Jacoby returned it to the doctor with his own notation. He wrote: "Happy Birthday!"

Joe E. Lewis

Walking to work in my black tie, an elderly colored man on the sidewalk of 6th Ave. asked to shine my shoes. I sat down on the box, and as he was shining my shoes, he looked up and saw me in a tuxedo, and said, "Waiting tables?" I said, "Sure, don't you know a waiter when you see one?" He said, "I sure do, I used to be one myself." When he was through, I gave him a half-a-buck. He was surprised and he said, "My, my, where are you working at?"

Bert Lytell

There are certain "hams" who revert to type no matter what the situation. One such was walking down Broadway muttering to himself and with a look of despair. A friend halted him and asked the reason of his mood. He got this reply: "Two weeks ago, my aunt died and left me $100,000. Last week, my uncle died and left me $200,000. This week, NOTHING."

Danny Kaye

Two starlets were discussing a newly arrived star at the Brown Derby whom they felt had gotten places on very little talent. Danny Thomas, joining the two, listened and said, "How did you hear that, via sour grapevine?"

John Kieran

I still like the ancient one about the old lady down front at a political meeting, very attentive to the orator. At the conclusion he came down and thanked her for her great attention. "Well, you are now my second choice," she said. "Who's your first?" asked the startled candidate. "Anybody else," she answered.

Jesse Block

We played the Palladium in London in 1930. After our last show, we returned to our dressing room and discovered that a thief had taken all our valuables, which included a diamond necklace. We called Scotland Yard and they sent over one of their men immediately. He looked like the conventional movie detective, derby, pipe and the umbrella. He questioned us and everybody connected with the theatre for about two hours, and it seemed so thorough and complete, we left relieved and quite sure the valuables would be recovered.

The following day, we arrived at the theatre and the doorman said, "Phone for you, Mr. Block, from Scotland Yard. They've been trying to reach you all morning." I turned to Eve and said, "Aren't they wonderful!" I picked up the phone, full of confidence and a voice said, "Mr. Block, this is Scotland Yard." I said, "Yes, yes." And he replied, "I lost my umbrella!"—— P. S. We found the umbrella, but not the necklace.

Nick Lucas

This story happened in the old days at the Yankee Stadium when the Yankees were slaughtering all the opposition. At the time they had Murderer's Row. It was when Babe Ruth was in his heyday. The opposition was trailing by almost a dozen runs, and the manager looked at the bull pen for another pitcher. He gave the sign to a young rookie who was warming up and had been munching on a hot dog. When he started to walk in, he looked to see who was up to bat and saw Ruth, Gehrig and Meusel coming up in that order. He handed the hot dog to the catcher who was warming up and said, "Hold on to that, I'll be right back."

Eddie Davis

A ticket broker who died went to Heaven, over Commissioner Murtagh's objections. Being a broker he was admitted without having to pay the 90c extra fee and St. Peter saw to it that he got an aisle seat in Heaven.

One morning the broker got a notice from the front office that applications for reincarnation were being accepted. The ticket broker was one of the first to apply and asked that he be reincarnated as a ticket to "South Pacific." However, he made one additional request. He asked that after he was reincarnated he be permitted to stay up in Heaven as a ticket to "South Pacific" instead of going back to earth. "Why?" asked St. Peter. "Because," he answered, "It'll drive Rodgers and Hammerstein crazy when they see that empty seat all night."

Sammy Kaye

I happened to be in Canada just before Britain devalued its pound, and heard many interesting theories on how the Empire could be saved this desperate move. The best, I believe, concerns the Canadian Prime Minister, who called in staff accountants in order to come up with a solution that would help Britain, as well as its colonies. The suggestions were entirely unsatisfactory, so the Minister called in a small-time accountant and pleaded for help.

After being closeted in a room for five hours with mountains of books and papers, he came out triumphantly. "I've got it!" he exclaimed. "If you want the Empire saved, just tell the King to put Canada in his wife's name!"

Morey Amsterdam

Like millions of other Americans, I was a great admirer of the late President Roosevelt. Consequently, I was thrilled to be invited to entertain at a luncheon in his honor in Washington. The President was a wonderful audience. He had a hearty laugh, and roared his approval of jokes which particularly pleased him.

After the luncheon, word was sent to me that the President would like to talk to me for a moment. I hurried over to him. We exchanged pleasantries, then the President's face took on a solemn look and he beckoned me to lean closer. I leaned closer.

"Mr. Amsterdam," whispered the President, "do you know any good Eleanor jokes?"

Tom Howard

The late Ned Wayburn was producing a show for the Shuberts. After hammering away for days and nights in strenuous rehearsals, the cast went into a dress about three in the morning. One of the chorus boys had become so weary and unstrung, he shouted, "Give me liberty or give me death!"

Wayburn heard the remark, stopped the rehearsal cold and said, "Who said that?"

One of the other chorus boys who still had a sense of humor replied, "Patrick Henry." Whereupon Wayburn yelled, "Throw that blankety-blank out!"

WHY PUBLISHERS GO BROKE

Some Notes on the Economics of Book Publishing

By K. S. GINIGER

Editor-in-Chief, Trade Book Division, Prentice-Hall

Ken Giniger

The starving author writing his heart away in a garret is a picture treasured in the minds of many who value equally the cliche of the wealthy publisher gorging himself on chateaubriand at "21" and washing it down with some rare vintage from his private bin in the Kriendler-Berns cellar.

The truth does not conform to either stereotype. The obituary columns carry few notices of authors' deaths from starvation; and "21" would soon shut its doors if it had to depend on book publishers. However, book publishers emulate really weathly men in one important way: their philanthropies are so great that they require large business organizations to carry them out.

The comparison of book publishing with philanthrophy is not too far-fetched if we limit our discussion of book publishers to those who publish only what are quaintly known as "trade" books, that is, fiction and non-fiction for the general reader. A reading of the slim statistics the industry gets up for itself quickly brings home the astonishing truth that the average publisher makes less than 6% before taxes on his gross sales. In other words, if the publisher were to invest his capital in, say, bonds or some equally conservative investment with a low but safe rate of return, he could stay home in bed and make more money than he does now by going to the office every day. Therefore, he must be considered a philanthropist because, apparently, his sole function is to assure a living (however poor) not only to authors, but to editors like me; sales staffs; advertising, promotion and publicity people; bookkeepers. In addition, he assures printers, binders and paper manufacturers of a profit far in excess of his own. If this isn't philanthropy, what is?

Let's take a simple case history to prove the point. Joe Remington has been starving in that attic of his, writing his masterpiece on his machine of the same name. Finished, he carts it over to Maecenas House, Publishers. They love it; they offer him a contract with advance of $1,000 against a royalty of 10% on the first 5,000 copies, 12½% on the next 2,500, and 15% thereafter. He gratefully accepts the check and retires to a somewhat plusher garret to await his royalties.

To make the arithmetic easier, let's make Joe's book a very short one, the kind no one in their right mind would pay more than a dollar for. It gets published and the very first customer puts down his dollar. We want to see where that dollar goes.

Mathematics

First, Joe collected 10% of the dollar in advance. Next, the printer, binder and paper manufacturer got 20% for manufacturing the book. Another 10% must be allocated for advertising if anyone is to buy the book. Then approximately 17% must go to pay the salaries of the people employed by the publisher, his rent and the other items which go to make up his overhead. And, last, but far from least, the bookseller gets an average 43%. Now, let's add up our dollar:

Royalty	$ .10
Manufacturing	.20
Advertising	.10
Publisher's overhead	.17
Bookseller's discount	.43
	$1.00

In this particular case then, the publisher, if he sold 10,000 copies of Joe's book, could break even! If he didn't, he would lose a great-lesser amount of money.

Aha! you say, I can't fool you. Printing costs go down as soon as new editions come along or as the size of printings grows larger; advertising costs tend to decrease; less overhead need be expended on a particular book. And, too, isn't there income from other things, those mysterious "subsidiary rights" which include, among other items, books, clubs, paper reprints, the Reader's Digest and what not?

All those things are true. But, first, by his sliding royalty scale, Joe has added to his own take a good proportion of any savings on production if the book goes over. And, if it doesn't, the publisher can't possibly avoid a large manufacturing loss. He can very easily overspend on advertising, an advance to the author not earned by sales represents another loss. Consequently only the really successful book is profitable at all and only the extremely successful book makes a profit for the publisher comparable to the profit he might make in many other businesses.

How to make a profit? Try to raise prices and the customers vanish. Try to cut royalties and breakpoints and authors run screaming to the Author's League with the charge that you're a pirate. Try to shave manufacturing costs and the book doesn't look worth the money. Try to cut your overhead and your best employees quit and go to work for motion picture studios or advertising agencies. Try to cut the bookseller's discount — bookselling is already, according to Department of Commerce figures, the least profitable of retail businesses.

Despite all this, some publishers actually manage to show a profit on publishing trade books at the end of the year. More however, remain in business only because of their success in other publishing ventures to which these strange economics don't apply. Why be a trade book publisher? Philanthropy must get in the blood.

Skiatron

Continued from page 5

Par's reply, which was that it "will not discriminate" between Subscribervision (Skiatron's system) and Phonevision. Par asked, however, for certain assurances.

These, as disclosed by Paul Raibourn, Par v.p. in charge of tele, to VARIETY Friday (28) were that Skiatron, in using the pix, in no sense indicate that it is doing so at the representation of Paramount and that there will be no unusual movements of Skiatron shares on the security markets.

Par has more than passing interest, of course, in subscribervision in that it owns a half-interest in another subscription video system—Telemeter. Latter issued a large, descriptive brochure last week explaining its pay-as-you-see device and answering many questions about it.

Raibourn said the pamphlet was issued merely as a convenient way of answering many queries being received. Although in the colloquy in the book it is stated that financing for Telemeter may eventually be sought on the open market, Raibourn declared no money is being looked for now.

Telemeter itself is making engineering field tests currently in Los Angeles, but has made no move to the FCC as yet regarding commercial use. Raibourn indicated it felt there was no need to make the kind of public tests that Phonevision did in Chi and Subscribervision proposes in New York. Pamphlet declares Telemeter can be in action within 90 days of permission to operate in any area.

"We felt the Phonevision test was completely useless," Raibourn declared, "and we want further details on Levey's proposal. If it is the same as Phonevision's, we'll give them the product. We won't discriminate. But we feel, the experiment will be equally useless."

Along with other majors except 20th, Par provided pix for the Phonevision test. Films were made available following a nudge to the companies by the Dept. of Justice. Matter has been in the news recently as a result of testimony by James P. Finnegan, ousted St. Louis Federal tax collector, that he got $50,000 from Zenith prez Eugene F. McDonald to "help" get the pix. No one who provided films appears ever to have heard of Finnegan.

Rep's $15,000,000

Continued from page 5

be a governing factor in all of our future thinking.

We must recognize the change television has made on the home life of the public, reducing the number of occasions on which they visit theatres. Even though we have seen a rise in theatre attendance recently we have no guarantee that this is a permanent trend and that once the people feel the pinch of more and more taxes and less and less luxury money they may again find themselves in front of the TV screen with greater frequency.

In the meantime we have a -sponsibility to offer the public something bigger and better than anything they can get on TV.

The exhibitor, too, has a grave responsibility in this struggle for the public's support. He must exploit and promote productions with greater vigor and ingenuity than ever before.

I have great confidence in the captains of our industry, both in exhibition and production, and I am sure that by a mutual trust and understanding we can work out any difficulties that now exist or may arise.

I approach the new year with a realization that we are faced with vexing problems yet with a certainty that we shall meet and solve them with the same courage, determination and ultimate triumph that has made our industry one of the greatest success stories in the history of free America.

Will Somebody Please Put Back The Manhole Covers?

By HORACE McMAHON

Horace McMahon

Harry Bestry, the veteran agent, calls me "The Cat," the inference being that, as an actor, I've got nine lives. Harry doesn't know the half of it. I've used up the feline quota a long time ago.

The way I see my professional life, it has been one long vista of open manholes. Everything looks fine. I traipse along with my head up high, my eyes fixed on the golden reward at the end of the street. I reach out for it, I touch it, and right then is where I connect with the manhole cover that isn't there. So I climb out of the sewer. . .

Here's what I mean:

I go to Hollywood back about 15 years ago, I make my first movie, a B-minus called "Westside Miracle." I get rave notices. The studio is so surprised and delighted they hang photostats of the reviews up in the commissary. I'm I sit back and wait for the deluge of offers. For six weeks there isn't a drizzle. Then I get a call from the same studio. They have a role for me. At $100 less per week than before I got the rave notices. I take it.

There's a play called "Dear Mr. President." I have a minor part. But during rehearsals there are drastic revisions, and I end up with what amounts to the second lead. Biggest part I ever had. Now I'm set. We have two previews, and I'm great. We close the afternoon of opening night. Total performances, zero.

I get called in for a comedy burglar bit in a Cagney picture about the OSS. The rushes are great, everybody dies laughing. But the bit comes too early in the picture, the bigwigs decide the laughs set the wrong mood for the picture. McMahon is out. On the floor again.

I'm in "Three Men on a Horse." The three men are Teddy Hart, Sam Levene and me. Hollywood comes calling. They sign two of the three men. Teddy. And Sam. Who does that leave out?

At the start of the war, I work up a night club act. I break the act in at 50 consecutive benefits. I kill them at one of Eddie Davis' Sunday nights. Then I'm booked into a club in Baltimore for a three-week engagement at the highest salary I've ever gotten. It's great, it looks like the beginning of a whole new career. But the afternoon of the day I sign the contract I'm sitting by the radio and I hear they've imposed a 12 o'clock wartime curfew. End of new career. I make the familiar non-stop descent into the sewer.

Ward Bond is my friend and benefactor. Never stops doing things for me. He gets me a part in a picture in which he has a featured role. The producer gets a brainstorm, tosses out Ward and gives me his part. I feel like I'm stabbing him in the back. My benefactor. My best pal. I'm miserable, I feel like a Judas. But it works out fine. The producer gets a look at the way I play the part, and he fires me. And Ward is back in.

I haven't got any complaints. I've worked out a technique for going down the manhole without bumping the sides. Then I climb out, head high, eyes on the golden reward.

Paris: 2,000 Years of Show Biz

By NORMAN READER

Julius Caesar, bon vivant and man-about-the-world, put the velvet finger of approval on Paris more than 2,000 years ago. And here was the beginning of a marathon love story and the greatest tourist bonanza ever to strike our somewhat screwy planet.

That Emperor Julius knew a good thing when he saw one is completely borne out not only by all those spicy tales anent Cleopatra, but also by modern-day Paree's ability to draw Americans to her bosom with the same walloping whoosh of a jet's intake.

Ever since 53 B.C., when she was born on an island in the Seine, Paris has exposed a shapely limb, a lively mind and wit, and an inexhaustible joie de vivre. These attributes have proven irresistible enough to win her more constant lovers than the combined lot of Circes who have made the bestseller lists and raised man's blood pressure down through the ages.

When a sly sage said, "Paris is the Christmas carol of the world, a beautiful Sunday poised on the destiny of men," this s.s. really uttered the poetic McCoy—and made good sense to boot. For Paris, at 2,000 years of age, moves along with the same booming wave of her much younger and perhaps only real rival, Tallulah Bankhead.

The City of Light, center of a great river basin, crossroads of waters, routes and the hopes of free mankind, holds fast to her reputation of being a vast market place of ideas, the crib of civilization, and the home of everyday humanities.

The postwar traveler, sparing a modicum of time from the chic cacophony of the George V or the warmth of the Ritz Bar, will discover that in appearance Paris continues to reflect the Technicolor temperament of the city; gay, serious, intellectual by turn. It doesn't take long to realize that from the four corners of the earth to Paris still come the artists, the entertainers, philosophers and just plain people to breathe the zestful atmosphere and become a living, integral part of it.

The streets of Paris are her provinces and, to those who will venture forth to seek and learn, a compact kaleidoscope of France entire. The rambling visitor with an adventurer's eye and curiosity will meet along his way a Perigord restaurant, a Breton pastry shop, an Alsatian delicatessen, not to mention the thousand-and-one influences of other countries, other peoples. The rising tide of Americans who visit each year is proof-positive that in Paris there is a lilting rhythm, a balance, a harmony and a delicacy that only 2,000 years of living through fair weather and foul can give to a city.

Where in the world but in Paris can the visitor discover that names of her streets are often as charming as the winding alleys and broad boulevards themselves. The busiest corner in the city, for instance, is not identified by a prosaic phrase like 42d and Broadway. Paris traffic churns at its most intense where the Champs Elysees (Avenue of the Elysian Fields) enters the Place de l'Etoile (the Place of the Star). Such titles as the Rue de Chat-qui-Peche, or Street of the Fishing Cat, and the Rue des Puits de l'Ermite, or Street of the Hermit's Well, have a fetching oddity whose origins are obscured in antiquity.

Another Kind of Postcards

One of the unchallenged charms of Paris is that nothing dies there completely. The very look of the city reflects her mood and history. Her monuments seem as sensitive to the 20th Century visitor as the artists who came long years ago to absorb the wave of creative thought which pleased them more than any other. Notre Dame, the Sacre-Coeur, the Arch of Triumph, the Place de la Concorde with its 3,300-year- old Obelisk of Luxor stretching toward the French-blue sky, give the city a grace and charm which cannot be found anywhere else in the world. Paris at age 2,000 remains the kind of city where the Pont Neuf or "new bridge" built in 1578 is the oldest in the city.

She is also the kind of city where today you can walk in the Place Dauphine and still get a fairly good idea of what Paris was like in the 17th Century. Close by the Place Dauphine is the Palais de Justice, a big black building flanked by two towers which jut out and a third which forms the corner of the Boulevard. St. Louis lived there and had built within its boundaries the Saint Chapelle, that slender gem of Gothic architecture. Within the same limits, at the Prison of the Conciergerie, some of the most dramatic scenes of the French Revolution took place and on the Quai du Marche Neuf beside the Prefecture of Police one can see the traces of the heroic stand made by the Parisian police against the Germans at the time of the liberation of Paris in 1944.

So, as Francis I, King of France, said of her, "Paris is not a city, but a world." That she floats but never sinks is also true. And this year, on the occasion of her bimillenary, the world can only lift its hat in tribute, and wish her 2,000 years more of life, liberty and the pursuit of happiness.

Projectionists Strike At 13 St. L. Theatres

St. Louis.

Failure to reach an agreement on a wage hassle, 40 projectionists, members of Local 143-A, IATSE, walked out of 13 houses catering to Negro trade last week. Notice of the impending strike was given the owners of the houses, most of which are indie-owned, a week before the walkout. The Aubert, a St. Louis Amus. Co. unit, originally included in the wage hike hassle, reached an agreement and is operating.

The houses dark are the Circle, Amythis, Carver, Regal, Star, Douglas, Marquette, Criterion, Comet, Laclede, Roosevelt, New Movie and Strand.

% Actions Vs. Illinois Chain Paid in Full

Springfield, Ill.

Percentage actions brought against Ballard, Horn & Metcalf, operators of theatres in Illinois, by six film distribs have been paid in full.

Actions were by 20th-Fox, Columbia, Paramount, RKO, Loew's and United Artists. Theatres involved were the Lux Theatre, Edwardsville; Jersey Theatre, Jerseyville, and Illinois and Gerard Theatres in Girard.

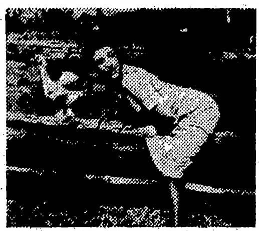
SDG Honors Stevens

Hollywood.

Screen Directors Guild voted George Stevens' "Place In the Sun" best directorial achievement for August-October period.

Other nominees were Henry King's "David and Bathsheba," William Wyler's "Detective Story" and Elia Kazan's "Streetcar Named Desire."

REMEMBER YOUR PROFIT?


SCATTERBRAIN

SIS HOPKINS

PUDDIN' HEAD

SLEEPY TIME GAL

JOAN OF OZARK

CHATTERBOX

**NOW when
the world needs
a laugh here
comes Judy...**

Queen of the Cowgirls

HERBERT J. YATES *presents*

JUDY CANOVA

Honeychile

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with TEN TOP COMEDIANS
including **EDDIE FOY, JR. · ALAN HALE, JR.**
and WALTER CATLETT · LEONID KINSKEY · GUS SCHILLING · IRVING BACON · FUZZY KNIGHT · ROSCOE ATES
Directed by R. G. SPRINGSTEEN · Written by JACK TOWNLEY and CHARLES E. ROBERTS
Additional dialogue by BARRY TRIVERS · Associate Producer SIDNEY PICKER
A REPUBLIC PRODUCTION

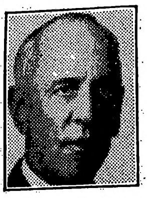
Overly Rugged Individualists

By EARL J. HUDSON

(President, United Detroit Theatres Corp.)

Detroit.

To a far greater extent than ever before the destinies of the motion picture industry depend on showmanship in production distribution and exhibition. Public interest in attractions that are ordinary or generally similar to previous stories and themes has become negligible.



Hudson

This fact spells out its own answer. Exhibition has to give top attractions longer playing time. This can be made profitable for those concerned in proportion to the extent to which public interest is aroused by the pre-opening ticket-selling campaigns. Penetration cannot be accomplished for an important picture by merely two or three advance display ads on consecutive days. Ticket-selling activity should be started on the local level well in advance of an opening, and national advertising by the producers and distributors should be well in advance of initial openings, wherever they may be.

It is the belief of many exhibitors in the Detroit area that the so-called "fringe" theatres have a dubious future, particularly those of small capacity and which, in physical appointments, are antiques and which reflect low maintenance expenditures.

The public trend away from ordinary pictures or those that do not offer impressive advertising and exploitation angles, will result in many changes in theatre policies as to matinees, continuous shows, and even continuous operation. These will be problems for individual determination and many of the answers probably will have to be the product of the proverbial "trial-and-error" procedure.

Arbitration gives the industry a private laundry for its soiled or torn linen. Litigation brings our differences and problems into public view and generally with the most sordid elements receiving highest visibility. Arbitration, like unity, will be the product of long-range effort because litigation for years has been the habit of rugged individualism.

Boxoffice prospects for 1952 will be in direct proportion to Hollywood's accomplishments and to showmanship on the exhibitor level. There are many "ifs" in this prognosis. "If" producers can achieve more originality in story treatment and in characterization; "if" production and distribution create impressive and intriguing national advertising and publicity campaigns, and "if" exhibition pinpoints its ticket-selling efforts on the local level with equally impressive campaigns pre-opening, and "if" the ratio of top pictures to the total of releases is reasonably increased, 1952 should show substantial improvement over 1951.

UA Sales Chief's Pitch

Continued from page 5

which spelled h-i-t boxoffice. Each was daring, each paid off and each showed the way to the rest of the industry.

Take Ben Hecht, for instance. He is generally accepted as one of the great talents of our time. Yet only as an independent producer could he have considered writing, producing and directing so unusual a film as his forthcoming Edward G. Robinson-Eddie Albert-Marhas Hunt starrer, "Actors and Sin." Conversely, as an independent producer, he had to make a picture that breaks with much that even he himself has done in the past.

So, too, with such newcomers as Clarence Greene and Russell Rouse, the writing-producing-directing team that made "The Well" for Harry Popkin. So, too, with Kenneth McEldcwney, a producer who had the determination and spirit to make "The River," an unusual story in an unusual setting, without a single star name. McEldowney demonstrated that the old pioneering spirit of the film industry is still alive, for he put together the only Technicolor picture ever filmed entirely in India.

What McEldowney did is now being done by others. The independents are making movies all over the world: David E. Rose produced "Saturday Island" with Linda Darnell on the West Indies island of Jamaica; Sam Spiegel got John Huston, Humphrey Bogart and Katharine Hepburn to go to the African jungle to make "The African Queen"; Douglas Fairbanks, Jr., brought Bette Davis and Gary Merrill to England for their first film since "All About Eve," a drama titled "Another Man's Poison"; Glenn Ford, Sir Cedric Hardwicke and Geraldine Brooks went to France to make "The Green Glove" for Benagoss Productions; producer Benedict Bogeaus took Evelyn Keyes and Dennis O'Keefe on a tour of Mexico to film "One Big Affair," and Alexander Paal, carrying this global technique to its logical conclusion, accomplished something unique in producing "A Tale of Five Women" in five European capitals—London, Paris, Berlin, Rome and Vienna—with five separate casts, writers, directors and production crews.

What's more, outstanding Hollywood talents continue to develop new independent production companies. Among the latest are Mark Robson and Robert Wise, young directors with pictures like "Champion" and "The Day the Earth Stood Still" to their credit, who have formed Aspen Productions and have their first film, "The Tightrope," in production; Samuel Fuller, writer-director, who has become a producer and is preparing "Park Row" as his initial effort; Andrew Veiller, who made the forthcoming "Red Planet"; Frank Ross, veteran producer of such dramas as "Of Mice and Men" and such comedies as "The More the Merrier," and John Stillman, Jr., who formed Ross-Stillman Productions, whose first film is the Joan Caulfield-David Niven comedy, "The Lady Says No"; the writing-producing-directing team of Peter Berneis and John Reinhardt, whose Arrowhead Pictures started out with "Chicago Calling"; and the producer-director combination of Frank Melford and John Rawlins, who set up Ventura Pictures to make the outdoor dramas, "Rogue River" and "Fort Defiance" as an initial effort.

The independent producer not only is blazing a production trail. He is also showing the way in the merchandising of his films. COMPO's excellent campaign of bringing producers to the public through special tours is something independent producers have been doing for years. They follow through on their pictures, right into the smallest situations.

Clarence Greene, for example, went into an entire chain of situations in advance of openings of "The Well," working out problems, supervising premieres, meeting the press and the public.

Realistic Pulse-Feeling

As in their production ideas, this participation in the merchandising of their films is not something altruistic on the part of independent producers. It's a necessity, for the simple reason that they want to be sure to get the most out of every situation.

While out selling his picture in person, the independent producer is enabled to keep his finger on the public's pulse. He gets out of Hollywood and meets the people who "go to the movies" and he sees how they react to his pictures.

This field work also provides independent producers, who have a very personal interest in their films, with the opportunity of meeting exhibitors right in the theatre. The independent producer gets to talk to exhibitors, to discuss common problems, to hear the theatreman's squawks and to let the latter hear a few of his own. The result of this face-to-face relationship is better movies and better merchandising.

More Flexible Playdating

By BEN KALMENSON

(WB Sales V.P.)

For the greater part of the last year we have been operating with a slogan that has been widely advertised and publicized the trade papers, asking the nation's exhibitors to "Look Forward and Go Forward" with Warner Bros. This slogan was launched in every exchange center the country with a special of trade-showing at a time when the industry was operating in an atmosphere of nervousness and anxiety about the future. These "Look Forward — Go Forward" showings attracted the greatest number of exhibitors ever to attend trade screenings and resulted in a wave of confidence throughout the motion picture industry.

With other companies also coming through with top successes at the same time, exhibitors had ringing assurance that the foundations upon which our industry is based are strong and solid.

I look forward to a very healthy boxoffice in the future. I base my optimism on two factors: one, the product that is coming up; two, the close cooperation between exhibition and distribution that has been developing during the past year.

With the important product on the 1952 agenda of Warner Bros., I look forward to the discarding by all exhibitors of their present ideas of fixed playing time. I believe the properties to be presented by our studio will go a long way towards changing the fixed policy of pre-limited time for a picture engagement, a booking system which so often curtails the earned run of a picture to conform to pre-conceived time limitations.

A more flexible policy of playing a picture strictly according to its performance at the boxoffice would certainly mean better business for everyone. The recent and current engagements of "Streetcar Named Desire" are good cases in point, where so many exhibitors have continued the run of this attraction with profitable extensions for maximum returns.

I also look forward to the day when every exhibitor will show his own confidence in the product he is putting on his screen by getting out and selling that product himself to the public. If you've got a valuable piece of merchandise to sell, you should let your prospective buyers know immediately and with every possible medium at your command. Tell them you've got it and tell them in a big way. And make sure that you know all about the product yourself.

There are still exhibitors who don't go to the trouble of seeing their own merchandise at the trade screenings which are arranged for their convenience all over the nation. How can anyone convince the buying public of the excellence of product he has not taken the trouble to look at himself beforehand? An exhibitor's confidence in his product reflects itself in the public; and his lack of confidence also finds its way to the potential ticket buyers. I see exhibitors becoming more alert to their key position in this respect.

I also look forward to the results of the studios' complete awareness of the changing tastes and reactions of the public. Our studio, along with the other major plants, is constantly checking the pulse of the person who buys a ticket at the boxoffice. That person's type of entertainment is our type of entertainment. The public's taste, as it changes and as it remains constant, is a healthy challenge to the inventive minds of our production talent. The studios have definitely taken up that challenge, and are meeting it with a range and scale of entertainment appeal that no other entertainment medium, I feel, can offer.

Chain Operation Discourages Showmanship; 'Roadshow' Prices Fallacious -- Berger's Beefs

By BENJAMIN BERGER

(Northwest Exhibitor Leader)

Minneapolis.

Television is without doubt the toughest competition to motion picture theatres that has come up. It, however, is not the death knell of motion picture theatres. A number of smaller, so-called fringe operations will be eliminated. Theatres and motion pictures will undoubtedly live forever.

Everyone is familiar with the facts. The question is where do we go from here, and what is basically wrong with the business that makes it necessary to give these constant hypodermics?

My answer is very simple. The motion picture industry is a great industry. Motion pictures are a commodity which is as much of a necessity as any other commodity. However, they do not lend themselves to large chain operations. The development of the large chains almost eliminated creative showmanship and greatly damaged our industry.

The distributors' sales policies are predicated on discouraging showmanship, rather than encouraging it. There is no industry, to my knowledge, which does not offer an incentive in the sales of its product in order to encourage a greater desire for its merchandise.

The present percentage policies are most damaging. The rank and file exhibitors do not wish to exploit these top pictures since they know that the distributor will get the lion's share of the receipts and, in addition, use those percentage receipts as a yardstick to measure what the exhibitor should pay for its "B" pictures, which makes for an unprofitable operation for the theatre.

From 'Nation' to 'Wind'

An extra large number of motion pictures are now being released and labeled roadshows. The origin of the name "roadshow" goes back to "Birth of a Nation." When it was first released, it was accompanied by a large band playing on the stage accompanying the picture. Later, the film companies began releasing pictures and calling them roadshows without an accompanying band and insisting on advanced admission prices.

Of all such pictures released, in my opinion, there was only one picture that merited advanced admission prices, namely, "Gone with the Wind." I feel that these pictures currently called roadshows are a menace to the business. It implies to the customers that all the other pictures released are not very good. I can see the advisability of showing a so-called top picture at advanced admission prices in one showcase in each territory, thus giving the picture added prestige, but in the rank-and-file theatres all pictures should show at regular admission prices.

I feel that intra-trade unity is a must for this industry. COMPO is the beginning of it and undoubtedly has done some good. Due, however, to the many diverse personalities and conflicts, it will take some time for the establishment of a real unity in this industry.

Grassroots Not So Pessimistic

By M. LOEWENSTEIN

(Pres., Theatre Owners of Oklahoma, Inc.)

Oklahoma City.

Having just completed a three months face-lifting job in my one-house, 37-year theatre operation, and paid the terrific costs of today's remodeling, I feel quite qualified to "crystal-gaze," with my now glassy eyes, and expound upon the past, present and future of our industry with an unusual assurance that time always proves all things, right or wrong.

Today's principal upset and dilemma seems to revolve about the future of our latest bugaboo, TV. Television is picture business in reverse. It came along, sold millions of sets, and, to date, is trying to justify itself and produce satisfactory programs, with some questionable results. The cost to the set owners is luxurious as compared with the popular-priced theatre tickets. The cost to the advertiser is almost prohibitive.

Theatre owners must recognize TV as competitive. So was radio in its beginning. As long as we are in business we'll have competition of sorts. It's our place not to get panicky, and to firmly meet the new challenge, which may yet prove itself somewhere a boon. As tax sources lessen, advertising will tighten expensive installation costs and retreating enthusiasm may land this new art squarely "piggy-back" pictures.

The present trend to allocate special TV channels to theatre use is highly desirable as special attractions can prove boxoffice. And as theatres already provide better film attractions, they may hold the final key to success of this type of broadcasting.

Exhibitors have a correlated obligation in shaping their own destiny, and what may be primary to this is the trend toward "super" pictures and the dropping of "B" pictures. Our business prospered highest in mass appeal. This must never be lost sight of by exhibitors, and while some houses cater to class trade others could not exist long without the bread-and-butter type of productions.

The theatre owner often is his worst walking advertisement. I met one the other day, who queried, "How's business? TV's hurting us, isn't it?", and in the next breath, "There haven't been many good pictures lately, have there?" What a catechism of gloom?

Is it any wonder the public takes up this thinking, loses interest, and our boxoffices decline? We should exude enthusiasms, or at least not radiate self-criticism. Not everyone likes the same woman nor the same film; else critics would be doing more just reviewing instead of criticizing.

It goes without saying that while our methods of trading are unorthodox, as compared with general business, yet we surely are not the crooks that extremists in both groups would lead us to believe. These rabble-rousers frequently make impression through their vociferousness, but the final measure of our business relationship is determined by the prevailing human desire to deal above the table. To follow any other course defeats its own purpose.

Having traveled part time with a "Movietime" unit I am convinced that here exhibitor and producer spent wisely together and profited. More tours and convention appearances for exhibitor contact would prove profitable, more profitable than much so-called exploitation effort. Show business is glamor and we shouldn't let it tarnish.

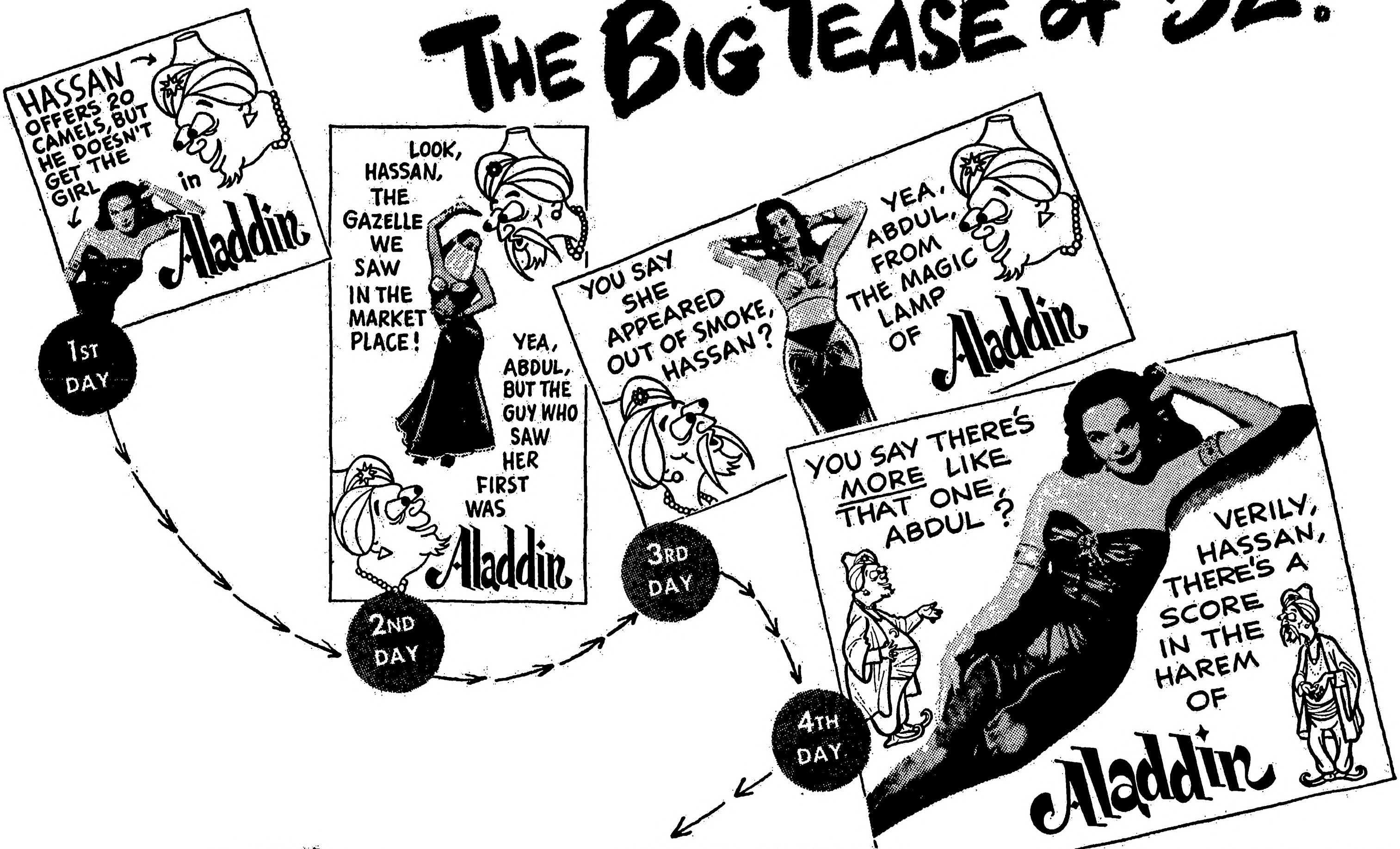
Par Brochure Woos Newsreel Interest

Paramount is aiming to hypo interest in newsreels via publication of a brochure which argues that surveys and "careful" analysis prove that TV cannot take the place of the film reels in theatres.

Outfit makes the pitch that only the newsreels "have the advantage of expert editing, the finish and polish that results in patrons getting the important highlights of events that interest them rath than having to sit through endless, dull footage before getting to the heart of the matter."

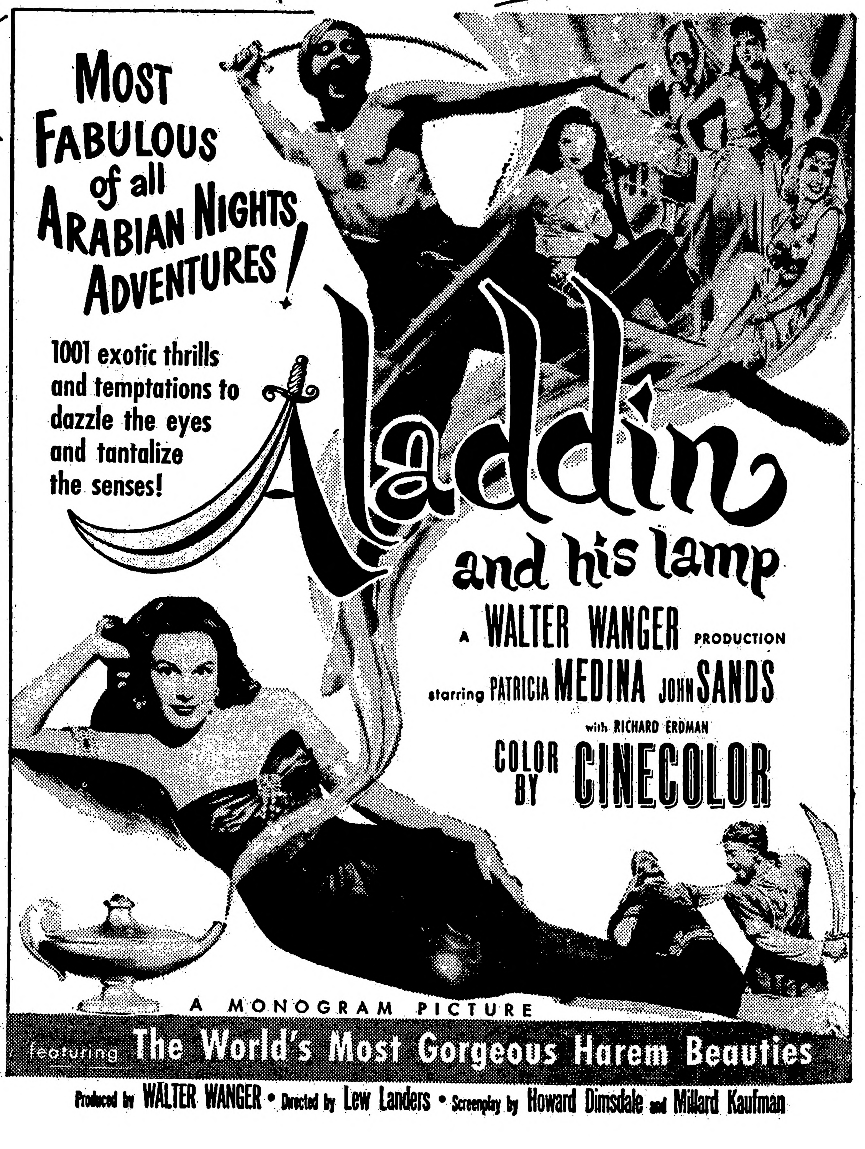
Par further contends that the newsreels have the advantage over TV in the sports field, citing the National Collegiate Athletic Assn.'s limitation on football games which may not be televised. It's said that TV spot news comes at unannounced times and not practical to catch.

THE BIG TEASE of 52!


HASSAN OFFERS 20 CAMELS, BUT HE DOESN'T GET THE GIRL in Aladdin
1ST DAY
LOOK, HASSAN, THE GAZELLE WE SAW IN THE MARKET PLACE!
YEA, ABDUL, BUT THE GUY WHO SAW HER FIRST WAS Aladdin
2ND DAY
YOU SAY SHE APPEARED OUT OF SMOKE, HASSAN?
YEA, ABDUL, FROM THE MAGIC LAMP OF Aladdin
3RD DAY
YOU SAY THERE'S MORE LIKE THAT ONE, ABDUL?
VERILY, HASSAN, THERE'S A SCORE IN THE HAREM OF Aladdin
4TH DAY

and then

That Luscious Profit-making Opening with Monogram's Arabian Nights Spectacle in COLOR BY Cinecolor!



MOST FABULOUS of all ARABIAN NIGHTS ADVENTURES!

1001 exotic thrills and temptations to dazzle the eyes and tantalize the senses!

Aladdin and his lamp

A WALTER WANGER PRODUCTION

starring PATRICIA MEDINA JOHN SANDS

with RICHARD ERDMAN

COLOR BY CINECOLOR

A MONOGRAM PICTURE

featuring The World's Most Gorgeous Harem Beauties

Produced by WALTER WANGER • Directed by Lew Landers • Screenplay by Howard Dimsdale and Millard Kaufman

Chi Perking Up With Arrival Of Year-End Holiday; 'Dreams'-Vaude Bright Near $50,000, '10 Men' Tall

Chicago.

Grosses here have reached a new low in the last three weeks. If it hasn't been deep snow one day, it's below zero the next. While the usual pre-Xmas lull is expected, the blizzards on top of everything else are making theatre owners shudder.

Pickup of biz after Christmas is being tempered by a cold wave and snow over the weekend. About the only thing to offset the blasts is the flock of new product and New Year's Eve usual price hike. Chicago is opening with "I'll See You in My Dreams" coupled with a Danny Thomas personal for one day. State-Lake brought in "Ten Tall Men" and "Fort Defiance" which should hit a tall $18,000.

Other product falls in the holdover class with the best appearing to be "Callaway Went Thataway" with Ames Bros. onstage at Oriental for excellent $50,000. Action fare of "Distant Drums" and "The Highwayman" should reach nice total at Roosevelt while "Cimarron Kid" and "Finders Keepers" shapes passable at Grand.

"Two Tickets to Broadway" and "Whip Hand" at United Artists seems among better grossers with brisk take, also in second round. "Detective Story" at the Woods should hold staunch. "Emperor's Nightingale" at World appears neat for first holdover week. Only long-run pic is "The River," at Ziegfeld with trim fifth week at upped admissions.

Estimates for Last Week

Chicago (B&K) (3,900; 55-98)—"I'll See You in My Dreams" (WB) with vaude. Looks bright $50,000. Last week, "Man in Saddle" (Col), $23,000.

Grand (RKO) (1,200; 55-98)—"Cimarron Kid" and "Finders Keepers" (U) (2d wk). Passable $10,000. Last week, $13,000.

Oriental (Indie) (3,400; 55-98)—"Callaway Went Thataway" (M-G) with Ames Bros. in person. Heading for great $50,000. Last week, $40,000.

Roosevelt (B&K) (1,500; 55-98)—"Distant Drums" (WB) and "The Highwayman" (Mono) (2d wk). Nifty $14,000 looms. Last week, $18,000.

State-Lake (B&K) (2,700; 98-$1.25)—"Ten Tall Men" (Col) and "Ft, Defiance' (UA). Tall $18,000 possible. Last week, "American in Paris" (M-G) (7th wk), $8,000.

United Artists (B&K) (1,700; 55-98)—"Two Tickets to Broadway (RKO) and "Whip Hand" (RKO) (2d wk). Fine $14,000 in sight. Last week, $18,000.

World (Indie) (587; 80)—"Emperor's Nightingale" (Indie) (2d wk). Fine $4,000. Last week, $6,000.

Woods (Essaness) (1,073; 98)—"Detective Story" (Par) (2d wk). Strong $30,000 likely. Last week, $35,000.

Ziegfeld (Lopert) (434; $1.25-$2.40)—"The River" (UA) (5th wk). Neat $4,000. Last week, same.

'Racket' Lusty $7,500, Omaha; 'Tickets' Wow $8,200, 'Elopement' 8G

Omaha.

Despite improved opposition "Two Tickets To Broadway" at the State ran off with top biz honors last week when it hit smash total. Of the others "Too Young to Kiss" at Orpheum did a fair session. Severe cold, winds and intermittent snowfall was a handicap most of week. Practically all new programs opened on New Year's eve or New Year's day.

Estimates for Last Week

Orpheum (Tristates) (3,000; 16-70)—"My Favorite Spy" (Par) and "Crazy Over Horses" (Mono). Last week, "Too Young To Kiss" (M-G) and "Red Badge Courage" (M-G), fair $9,000.

Paramount (Tristates) (2,800; 16-70)—"Starlift" (WB). Last week, "Elopement" (20th), mild $8,000.

State (Goldberg) (865; 25-75)—"American in Paris" (M-G). Last week, "Two Tickets To Broadway" (RKO), smash $8,200.

Omaha (Tristates) (2,100; 16-70)—"Flame of Araby" (U) and "Fury of the Congo" (Col). Last week, "Tanks Are Coming" (WB), good $8,000.

Brandeis (RKO) (1,500; 16-70)—"Double Dynamite" (RKO). Started Monday (31). Last week, "The Racket" (RKO), aided by two holiday stageshows, nice $7,500.

Grosses This Week

Film grosses in this issue, because of early presstime, are limited to recapitulation of last week's business. In some few instances details of how new pictures opened are indicated.

'Drums,' 'Women' Bring Det. Cheer

Detroit.

This motor capital is piled to the radiator cap with snow. A bundle of it arrived Christmas Day, smothering biz. Exhibs are hoping that new product and a herculean snow removal job will bring forth a Happy New Year. Last reports, however, were that more snow and subzero temperatures are on the way. "Distant Drums," "Westward the Women" and "Submarine Command" shape as top newcomers.

Estimates for Last Week

Fox (Fox-Detroit) (5,000; 70-95)—"Fixed Bayonets" (20th) and "Japanese War Bride" (20th). Last week, "Elopement" (20th) and "Magic Carpet" (Col), slow $21,000.

Michigan (United Detroit) (4,000; 70-95)—"Distant Drums" (WB) and "Lady Pays Off" (U). Last week, "Starlift" (WB) and "Darling, How Could You" (Par) (2d wk), slow $7,000.

Palms (UD) (2,900; 10-95)—"Submarine Command" (Par) and "Big Night" (UA). Last week, "Raging Tide" (U) and "Lady From Texas" (U), fair $7,000.

Madison (UD) (1,900; 70-95)—"Native Son" (Indie) and "Angelo" (Indie). Last week, "Close To Heart" (WB) and "Wooden Horse" (Indie), slight $6,000.

United Artists (UA) (1,900; 70-95)—"Westward Women" (M-G) and "Calling Bulldog Drummond" (M-G). Last week, "Callaway Went Thataway" (M-G) and "Lilli Marlene" (RKO), dull $5,000.

Adams (Balaban) (1,700; 70-95)—"American in Paris" (M-G) (6th wk). Last week, okay $6,000 for fifth round.

'Quo Vadis' Pacing Hub Upbeat Despite Storm; 'Drums' Looks Bright

Boston.

Icy road conditions bopped Christmas Day biz at downtown majors with the exception of "Quo Vadis," which opened that day with fat b.o. at Orpheum and State. "I Want You" at Astor which was fairly good, was not up to expectations on first week. "My Favorite Spy" at Metropolitan looms nice while "Distant Drums" at Paramount and Fenway, shapes big. "Double Dynamite" at Memorial, so-so for opening week, is holding.

Estimates for Last Week

Astor (B&Q) (1,200; 50-95)—"I Want You" (RKO) (2d wk). First week was stout $11,500.

Boston (RKO) (3,000; 40-85)—"Cimarron Kid" (U) and "Unknown World" (Lip). Not too staunch. Last week, "Cave of Outlaws" (U) and "Diamond City" (Indie), tepid $7,000.

Fenway (NET) (1,373; 40-85)—"Distant Drums" (WB) and "St. Benny the Dip" (UA). Shaping for sturdy week. In ahead, "Crosswinds." (Par) and "Highwayman" (Mono), sluggish $4,000.

Memorial (RKO) (3,000; 40-85)—"Double Dynamite" (RKO) and "Whistle Eaton Falls" (Col) (2d wk). First round was so-so $11,500.

Metropolitan (NET) (4,367; 40-85)—"My Favorite Spy" (Par) and "New Mexico" (UA). Nice week likely. Last week, "Man With Cloak" (M-G) and "Mr. Imperium" (M-G), very dull $9,500.

Orpheum (Loew) (3,000; 90-$1.50)—"Quo Vadis" (M-G) (2d wk). Opened very strongly on Dec. 25. May go as high as $45,000.

Paramount (NET) (1,700; 40-85)—"Distant Drums" (WB) and "St. Benny the Dip" (UA). Looms big. Last week, "Crosswinds" (Par) and "Highwayman" (Mono), fair $10,500.

State (Loew) (3,500; 90-$1.50)—"Quo Vadis" M-G) (2d wk). Hefty takings in first week with over $20,000 hoped for.

'CALLAWAY' THATAWAY IN DENVER, FINE 10G

Denver.

In a lukewarm week "Callaway Went Thataway" was the only film rating a holdover. It did fine at the Broadway. String of new pix open for New Year's. Three houses used dual reissue setups while two others had a reissue for half of their bills. "I'll Never Forget You," at Denver and Esquire, proved fair.

Estimates for Last Week

Aladdin (Fox) (1,400; 40-80) — "Weekend With Father" (U). Last week, "Drums Deep South" (RKO) and "Hard, Fast, Beautiful" (RKO), day-date with Tabor, Webber, fair $5,500.

Broadway (Wolfberg) (1,500; 40-80) — "Callaway Went Thataway" (M-G) (2d wk). Last week fine $10,000.

Denham (Cockrill) (1,750; 40-80) —"Detective Story" (Par). Last week, "Birth of Blues" (Par) and "The Virginian" (Par) (reissues), fair $9,500.

Denver (Fox) (2,525; 40-80) — "Distant Drums" (WB). Last week, "Never Forget You" (20th) and "Jesse James" (20th), day-date with Esquire, fair $12,000.

Esquire (Fox) (742; 40-80) — "Distant Drums" (WB). Last week, "Never Forget You" (20th) and "Jesse James" (20th), fair $2,500.

Orpheum (RKO) (2,600; 40-80)—"American in Paris" (M-G). Last week, "Hitler's Children" (RKO) and "Behind Rising Sun" (RKO) (reissues), poor $5,000 in 6 days.

Paramount (Fox) (2,200; 40-80)—"Lady Says No" (UA) and "Badlands Dakota" (U). Last week, "Slaughter Trail" (RKO) and "On Loose" (RKO), fair $8,000.

Tabor (Fox) (1,967; 40-80) — "Weekend With Father" (U). Last week, "Drums Deep South" (RKO) and "Hard, Fast, Beautiful" (RKO), also Aladdin, Webber, fair $5,500.

Webber (Fox) (750; 40-80) — "Weekend With Father" (U). Last week, "Drums Deep South" (RKO) and "Hard, Fast, Beautiful" (RKO), also Aladdi , Tabor, fair $2,500.

'Drums' Rousing Leader in Philly

Philadelphia.

Rain over the holiday cut down the Christmas week take in first-runs here, but most houses held over their bills expecting a strong New Year's weekend. In most cases, pix ran below expectations. "Elopement," at the Fox, fell off after nice start to land a mild total. "Distant Drums" started out very big and seems sure to be the Xmas-New Year's week standout.

Most houses have skedded all night shows for the advent of 1952 and Mummers Parade, the following day, generally brings crowds of 1,000,000 and more into the city.

Estimates for Last Week

Aldine (WB) (1,303; 50-$1.30)—"Man in Saddle" (Col). Though not an action house this western was okay at $8,000. Not up to hopes, however.

Boyd (WB) (2,360; 50-$1.30) — "I Want You" (RKO). Very strong considering conditions with $18,000, below expectancy. Some public resentment against price hike.

Earle (WB) (2,700; 50-$1.30) — "FBI Girl" (Lip) plus Lionel Hampton orch, Clark Bros. onstage. Good $20,000, over hopes.

Fox (20th) (2,250; 50-99)—"Elopement" (20th). Wound up much less than expected with mild $12,000. Expect to top this in current week.

Goldman (Goldman) (1,200; 50-$1.30)—"Double Dynamite" (RKO). Looks to land strong take. Last week, "On Loose" (RKO), mild $9,000.

Mastbaum (WB) (4,360; 50-$1.30)—"Flame of Araby" (U). Last week, "Wild Blue Yonder" (Rep), slow $14,000 in 12 days.

Midtown (Goldman) (1,000; 50-99)—"Weekend With Father" (U). Last week, "Slaughter Trail" (RKO) and "Whip Hand" (RKO), fair $6,000.

Randolph (Goldman) (2,500; 50-$1.30)—"Two Tickets to Broadway" (RKO). Hefty week looms. Last week, "American in Paris" (M-G) (7th wk), sluggist $7,500 in 5 days.

Stanley (WB) (2,900; 50-$1.30)—"Distant Drums" (WB). Likely will lead town. Last week, "It's a Big Country" (M-G), slow $13,000 in 9 days.

Stanton (WB) (1,473; 50-99) — "Flight to Mars" (Mono). Fair $7,500 and below expectancy.

Trans-Lux (T-L) (500; 85-$1.20) —"Detective Story" (Par) (6th wk). Fine $7,300, a bit over hopes.

World (G&S) (500; 50-$1.20 — "Lavender Hill Mob" (U) (5th wk). Solid $3,500 after $3,700 for fourth round.

Broadway Continues Holiday Surge; 'Dynamite'-Vaude in Smash Opening, 'Spy' Big $33,000, 'Drums' Loud 45G

Although badly hurt Christmas Day by the snow and steady rain at night, Broadway first-runs then swung into high gear. Five new bills launched prior to Dec. 25, plus the four that opened Christmas Day, naturally are whetting appetites of prospective patrons.

Most big N. Y. theatres counted on trade to pick up late Christmas Day, but the rain that day arrived just when film houses were looking for the upbeat. As a result grosses for the day were much below hopes, being especially disappointing after Sunday trade had soared above Saturday (22).

Current session carrying through New Year's will be helped not only by the holiday scale on Jan. 1 but also by the usual kited prices for New Year's Eve shows.

Outstanding grosser obviously is "I'll See You in My Dreams," with the annual Xmas stageshow, although bill is in its fourth week, at the Music Hall. Strong combination hit a great $151,500 in the third session ending Dec. 26.

Of the new bills which wound up last Wednesday, Thursday or Friday, "Death of a Salesman" looks tops at the Victoria. It hit a terrific $37,000 in its first week, very socko for this house. Just a step ahead, but in the much-larger Rivoli, is "Decision Before Dawn" with a big $40,000, or close to it. Also very strong is "I Want You" at the Criterion, which is looking for $34,000 in initial round ended Friday (28).

"Elopement," with Guy Mitchell heading stageshow, was a good $70,000 in opening round at the Roxy and likely will go far ahead of this in the second week. Bill perked so much in last four days of the past week that the house decided to hold it for a third round. "Flame of Araby," which only did a good $17,000 in first week at the State, is shaping comparatively stronger in the six-day holdover frame. "Wild Blue Yonder" was pencilled in to open Jan. 1.

Smash stagefilm combo opening on Christmas was the Paramount's "Double Dynamite," plus a stageshow headed by Joey Adams, Tony Bennett, Art Mooney band and the Five De Marco Sisters. Lineup was heading for a terrific total as it went into Saturday (29), first three days being well ahead of corresponding week last year.

"Distant Drums," which also teed off Dec. 25, is heading for a loud $45,000 or better at the Warner. "My Favorite Spy" is comparatively as big with $33,000 possible on initial round at the Globe. "Tales of Hoffmann" is doing surprisingly smash trade at the Sutton in first week despite its very long date at the Bijou.

"Pandora and Flying Dutchman" wound up its third stanza Dec. 27 at the new Normandie Theatre with a big $9,700. "Detective Story" in its eighth round is soaring ahead of its big $18,200 registered in the seventh week at the Mayfair. It may run as much as $10,000 better than the previous round.

"Quo Vadis" also is racing far ahead of its previous week in the seventh round at the Capitol, with a smash $56,000. It stays three extra days to open "Westward the Women" Dec. 31. "Vadis" continues at the Astor, switching to continuous run Jan. 1. It also is running better than the seventh frame at the Astor.

Estimates for Last Week

Astor (City Inv.) (1,300; $1.25-$1.80)—"Quo Vadis" (M-G) (8th wk). Current week ends Jan. 3, with sharp upbeat anticipated via New Year's Eve and fact that house went continuous-run Jan. 1. Seventh session was $24,000.

Bijou (City Inv.) (589; $1.20-$2.40)—"Henry V" (UA) (reissue) (2d wk). Initial round ending Monday (31) heading for okay $7,000, based on first few days trade. Last week house was shuttered.

Capitol (Loew's) (4,820; 95-$1.80) "Westward the Women" (M-G). Opened Monday (31). In ahead, "Quo Vadis" (M-G) (7th wk-10 days) appeared likely to wind up great engagement with sock $56,000 for seven-day period ended Thursday (27). Sixth week was $35,000.

Criterion (Moss) (1,700; 50-$1.80) —"I Want You" (RKO) (2d wk). First week concluded Friday (28) was big $34,000, but below hopes. In ahead, "Strange Door" (U) (2d wk), $9,000.

Globe (Brandt) (1,500; 50-$1.80) —"My Favorite Spy" (Par) (2d wk). Initial round ending Monday (31) was pushing for possible smash $33,000. In ahead, "Capt. Fabian" (Rep) (2d wk-5 days), was fine $9,000 with boost from preview of "Spy" on final day of run.

Fine Arts (Davis) (468; 90-$1.80) —"Lavender Hill Mob" (U) (12th wk). Improving sharply in 11th stanza ended Monday (31) to easily top the sturdy $8,000 for 10th week.

Mayfair (Brandt) (1,736; 50-$1.80) —"Detective Story" (Par) (9th wk). Eighth round ending Monday (31) pushing near fat $29,000 after big $18,200 seventh week, over hopes.

Normandie (Normandie Theatre Corp.) (592; 95-$1.80)—"Pandora and Flying Dutchman" (M-G) (4th wk). Third week ended last Thursday (27) pushed up to big $9,700 after $7,500 for second round. First week at new house on West 57th St. got off in smash style with terrific $10,500.

Palace (RKO) (1,700; $1.20-$2.40) — All-vaude, two-a-day policy topped by Judy Garland (12th wk). Current frame started yesterday (Tues.). The 11th week ending Sunday (30) was heading for giant $58,000, way ahead of the big $35,000 done in 10th stanza. House getting $7.20 top for New Year's Eve with big advance sale.

Paramount (Par) (3,664; 70-$1.80) —"Double Dynamite" (RKO) plus stage bill topped by Joey Adams, Tony Bennett, Art Mooney orch, Five De Marco Sisters (2d wk). First round ending Monday (31) headed for terrific total and a figure ahead of the corresponding week a year ago. Combo started out with smash totals and maintained pace, and, of course, was aided by New Year's Eve, when house got $2.20. In ahead, "The Racket" (RKO), with Pearl Bailey, Henny Youngman, Bernie Mann orch heading stageshow (2d wk-6 days), okay $40,000 with boost from previews of "Dynamite" on final day of run.

Park Ave. (Reade) (583; 90-$1.50) —"Clouded Yellow" (Col) (8th wk). Seventh session ending Sunday (30) appeared likely to get up to $5,000 or better after good $4,300 for sixth week.

Paris (Indie) (568) (1.20-$2.40)—"The River" (UA) (17th wk). The 16th round ending Sunday (30) also building up past the fine $7,500 registered in the 15th week.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"I'll See You in My Dreams" (WB) with Christmas stageshow (4th wk). Current session ending today (2) seems certain of topping the third week's total by a large margin. Third week hit great $151,500. Fourth week helped by fact that the Hall, as usual, is getting $3.60 for reserved mezzanine seats on New Year's Eve performance.

Rivoli (UAT-Par) (2,092; 90-$1.80)—"Decision Before Dawn" (20th) (2d wk). Current frame winds up Jan. 3. First week climbed to big $40,000, with boost from fine critical appraisal.

Roxy (20th) (5,886; 80-$2.20)—"Elopement" (20th) plus Guy Mitchell and annual spectacle, "Ave Maria," topping stageshow (2d wk). First holdover round ending Jan. 2 seems assured of topping initial week, with big boost from New Year's Eve and tilted scale. Set to go a third. First week good $70,000, considerably below hopes, and disappointing for Xmas week.

State (Loew's) (3,450; 55-$1.80)—"Wild Blue Yonder" (Rep). Opened Jan. 1. Last week, "Flame of Araby" (U) (2d wk-6 days) held about even in abbreviated session with first week's good $17,000.

Warner (WB) (2,756; 85-$2)—"Distant Drums" (WB) (2d wk). Initial session ending Monday (31) appears likely to reach sock $45,000. In ahead, "Starlift" (WB), fair $22,000 in 11 days.

Sutton (R&B) (561; 90-$1.50)—"Tales of Hoffmann" (Indie) (2d wk). First round ending Monday (31) headed for smash $15,000. In ahead, "Browning Version" (U) (8th wk-6 days), $4,000.

Trans-Lux 60th St. (T-L) (453; 90-$1.50)—"Galloping Major" (Indie) (3d wk). Second frame ending Friday (28) seems assured of topping $4,000, not far from opening week's $4,500.

Trans-Lux St (T-L) (540; 90-$1.50) —"Man With Cloak" (M-G) (6th wk). Fifth round ending Monday (31) likely will hold near previous week's okay $3,000.

Victoria (City Inv.) (1,060; 55-$1.80)—"Death of Salesman" (Col) (2d wk). Initial holdover week ending Jan. 2 probably will beat opening week's terrific $37,000.

6 New Films, Brisk H.O.s Lift L. A.; 'Streetcar' Starts Out Sock, 'Women' Opens Stoutly, 'African Queen' Same

Los Angeles.

New product and several strong holdovers will make the first week in the New Year here unusually big. Many theatres launched fresh, strong films Xmas Day or a few days afterwards.

New entries started during the last seven days were "Model and Marriage Broker" in four houses, "Westward the Women," which started strongly at Loew's State and the Egyptian; "Favorite Spy" at L. A. Paramount and Hawaii, "Streetcar," which opened its downtown run in smash style at the Rialto; "African Queen," which was launched strongly at Wilshire, and "Flame of Araby," in new three-house unit.

"Distant Drums" went into its second frame in three Warner theatres Dec. 29 after a sturdy $40,000 opening week. "Two Tickets to Broadway" started its initial holdover round the same day at Hill street and Pantages following a socko $37,400 in first week, over expectancy. "Decision Before Dawn" launched its second session Dec. 28 after neat $20,600 opening stanza in three houses. "I Want You," rated good in opening frame, went into second week Dec. 28 at Hollywood Paramount.

Estimates for Last Week

Los Angeles, Chinese, Uptown, Loyola (FWC) (2,097; 2,048; 1,719; 1,248; 70-$1.10)—"Model and Marriage Broker" (20th) and "Crazy Over Horses" (Mono). Opened Sunday (30). Last week, "Elopement" (20th) and "Hideout" (Indie) (9 days), light $25,900.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-$1.10) —"Distant Drums" (WB) (2d wk). Into second frame Dec. 29 after sturdy $40,000 last week.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10) — "Westward the Women" (M-G) and "Unknown Man" (M-G) (Loew's only). Teed off strongly Dec. 25 at downtown Loew's but light at Egyptian in Hollywood. Last week, "Too Young Kiss" (M-G) and "Red Badge Courage" (M-G) (2d wk-6 days), $12,000.

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-$1)—"Two Tickets Broadway" (RKO) and "Jungle Manhunt" (Col) (2d wk). Launched second round Dec. 29 after sock $37,400, above hopes, first week.

Los Angeles Paramount, Hawaii (F&M-G&S) (3,398; 1,106; 60-85)—"Favorite Spy" (Par) and "Old Amarillo" (Rep) (Par only). Opened Dec. 27. Last week, "Silver City" (Par) and "Interrupted Journey" (Indie) (Par only), sad $8,000.

Hollywood Paramount (F&M) (1,430; 80-$1.50) — "I Want You" (RKO) (2d wk). Started second Dec. 28 after building to good $12,000 in first round.

Ritz, Vogue, Globe (FWC) (1,370; 885; 782; 70-$1.10)—"Decision Before Dawn" (20th) (2d wk). Rolling into second frame Dec. 28 after neat $20,600 first week.

United Artists, Four Star (UA) (2,100; 900; 90-$2.40)—"Quo Vadis" (M-G) (5th wk). Opened fifth frame Dec. 28 after building on fourth week to fine $35,000.

Fine Arts (FWC) (677; 80-$1.50) —"Tony Draws Horse" (Indie) (2d wk). Into second week Dec. 26 after slow $2,300 last week.

Beverly Hills (WB) (1,612; 80-$1.50)"Death of Salesman" (Col) (2d wk). Into second stanza Dec. 28 after excellent $16,000 last week.

Wilshire (FWC) (2,296; 80-$1.50) —"African Queen" (UA). Opened very strong Dec. 26. Last week, "Detective Story" (Par) (9th wk-6 days), $3,600.

Rialto (Metropolitan) (840; 80-$1.20)—"Streetcar" (WB). Opened downtown run Dec. 25 and sighting a smash total. House formerly subsequent.

Orpheum, Iris, El Rey (Metropolitan-FWC) (2,213; 814; 861; 70-$1.10) — "Flame Araby" (U) and "Street Bandits" (Rep). New first-run unit launched Dec. 25. Previously closed or on second-run.

Vance Schwartz Cincy Chief

Cincinnati.

Vance Schwartz was retained for his third term as Chief Barker of Variety Club Tent 3. Elected with him were Jack Finberg, and Herman Hunt, assistant chief barkers; Bill Onie, doughguy, and Saul Greenberg, property master. Canvasmen are Rex Carr, Phil Fox, Harry Hartman, Joe Rosen, Rube Shor and Bob McNabb with Allan Moritz international canvasman.

Five Committees For Will Rogers Hosp in '52

Abe Montague, newly elected prez of the Will Rogers Memorial Hospital, has appointed five committees for 1952.

Committees are: Executive, Chick Lewis, chairman; Finance, Fred J. Schwartz, chairman; Public Relations, Maurice Bergman and Paul Lazarus, co-chairman; Sales Managers, Charles Reagan, chairman; Fund Raising, Montague, chairman. A special committee to refine rules of eligibility for admission to the hospital was also appointed. Richard Walsh will chairman.

Seattle Soars; 'Drums,' 'Tall Men,' 'Want You,' 'Spy' Fast Newcomers

Seattle.

Cool weather and new, strong product helped biz over the year-end holidays. "Double Dynamite" moved from Orpheum to the Blue Mouse for second stanza. "Elopement" held over at Fifth Avenue even though it fared mildly in first week, "Callaway Went Thataway" is taking a second week at the Music Hall but otherwise all pix are new.

Estimates for Last Week

Blue Mouse (Hamrick) (800; 65-90) — "Double Dynamite" (RKO) and "Overland Telegraph" (RKO). (m.o.). Last week, "Raging Tide" (U) and "Not Divided" (UA) (2d wk), nice $3,500.

Coliseum (Evergreen) (1,829; 65-90) — "10 Tall Men" (Col) and "Crazy Over Horses" (Mono). Last week, "Flight to Mars" (Mono) and "Highwayman" (Mono), oke $8,700.

Fifth Avenue (Evergreen) (2,366; 65-90) — "Elopement" (20th) and "Northwest Territory" (Mono) (2d wk). Last week, moderate $8,300.

Liberty (Hamrick) (1,650; 65-90) —"New Mexico" (UA) and "Hotel Sahara" (UA). Last week, "Too Young To Kiss" (WB) and "Great Adventure" (Lip) (2d wk-6 days), mild $4,000.

Music Box (Hamrick) (850; 65-90) —"I Want You" (RKO). Last week, "French White Cargo" (Indie) (2d wk), slow $2,600.

Music Hall (Hamrick) (2,282; 65-90)—"Callaway Went Thataway" (M-G) and "Calling Bulldog Drummond" (M-G) (2d wk). Last week, fairish $8,300.

Orpheum (Hamrick) (2,599; 65-90)—"Distant Drums" (WB) and "Cage of Gold" (Indie). Last week, "Double Dynamite" (RKO) and "Overland Telegraph" (RKO), good $8,300.

Palomar (Sterling) (1,350; 40-70)—"Golden Girl" (20th) and "Tanks Are Coming" (WB) (2d runs). Last week, "The Well" (UA) (2d run) plus "Follies '52" onstage big $9,500 at $1 top, in eight days, being extended to include New Year's Eve.

Paramount (Evergreen) (3,049; 65-90)—"My Favorite Spy" (Par) and "Slaughter Trail" (Indie). Last week, "FBI Girl" (Lip) and "Tales Robin Hood" (Lip), mild $7,200 in 11 days.

Mpls. Willing to Pay Higher Admish Prices For Outstanding Pix

Minneapolis.

Though the boxoffice generally is plenty depressed hereabouts it is being demonstrated that the local public is willing to fork across advanced admissions for outstanding pictures.

The 400-seat World upped its night price from 76c. to $1 for "An American in Paris" (M-G), which it landed on competitive bids, and the picture packed 'em in from the very outset, shattering the theatre's boxoffice record. It's in its fifth week currently, with no slackening of attendance, and indications are that it may run for anywhere from two to four months longer. In newspaper ads, in fact, house now advertises "second month" instead of fifth week. Grosses have been fluctuating between $6,000 and $9,000, not even the traditional pre-Christmas adverse influences or sub-zero temperatures being able to squelch patronage.

Paradoxically, M-G may wind up with more rental revenue for the picture in the 400-seater than if it had gone into the Paramount circuit's 4,000-seat Radio City. In latter house it likely would have had to bow out after two weeks, industry leaders here believe, and M-G does not permit moveovers for any of its releases here.

'Vadis' May Hit Record in K. C.

Kansas City.

"Quo Vadis" dominates the picture here currently, with new record and smash biz opening week at Midland. Playing at advanced admission with $1.24 top, film looks good for several weeks. Among regular runs "Starlift" is strong, closing out 9-day run at Paramount Monday with nice total. "Distant Drums" opened at Paramount Jan. 1 as did "Elopement" in its four first-run theatres after satisfactory week with "Weekend with Father."

Estimates for Last Week

Esquire (Fox Midwest) (820; 50-75)—"Jungle Book" and "Thief of Bagdad" (reissues). Opened Christmas Day (25) and runs through Jan. 2. For the 9 days looks okay $4,500.

Kimo (Dickinson) (504; 75-99)—"Fantasia" (RKO) (reissue). After several times in this house, pleasant $2,000.

Midland (Loew's) (3,500; 90-$1.24) —"Quo Vadis" (M-G). Opened Christmas Day (25) to sock biz, and heading for giant figure and may top anything to play here. Holds over.

Missouri (RKO) (2,650; 50-75)—"Man in Saddle" (Col) and "Son of Dr. Jekyll" (Col). Moderate $8,000 looms.

Paramount (Tri-States) (1.900; 50-69) — "Distant Drums" (WB). Opened Tuesday (1). In ahead, "Starlift" (WB), brisk $12,000 in 9 days.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2.043; 700; 1,217; 50-75) — "Elopement" (20th). Opened Tuesday (1). Last week, "Weekend With Father" (U), oke $13,000.

Vogue (Golden) (550; 75-85)—"Lavender Hill Mob" (U) (7th wk). With holiday trade may top previous week's big $2,000.

Yuletide, New Year's Boost Cincy; 'Dreams,' 'Spy,' 'Kiss' Shape Sturdy

Cincinnati.

Major houses ushering in 1952 with fine assortment of pix and prospect for an improvement over the sharp upsurge which started Christmas Day. New Year's Eve prices were tilted to 85c at Lyric and $1 at other theatres. Strong lineup of new films for New Year's Week includes "I'll See You in My Dreams" at Albee, "My Favorite Spy" at Palace, "Fixed Bayonets" at Keith's, and "Too Young to Kiss" at Grand. All four RKO theatres had Monday (31) openings for current week.

Estimates for Last Week

Albee (RKO) (3,100; 55-75)—"I'll See You in My Dreams" (WB). Last week "Double Dynamite" (RKO), okay $12,000.

Capitol (Mid-States) (2,000; 55-75)—"Elopement" (20th) (2d wk). Should top last week's fairish $7,000 bow which was retarded by pre-Yule handicap. "Sailor Beware" (Par) was inserted New Year's Eve.

Grand (RKO) (1,400; 55-75)—"Too Young To Kiss" (M-G) and "Bulldog Drummond" (M-G). Last week, "Aladdin Lamp" (Mono) and "Elephant Stampede" (Mono), moderate $7,000.

Keith's (Mid States) (1,542, 55-75)—"Fixed Bayonets" (20th). Opened Jan. 1. Last week, "Crosswinds" (Par), moderate $7,000.

Lyric (RKO) (1,400; 55-75)—"Ten Tall Men" (Col) (m.o.). Last week, "Hotel Sahara" (UA) and "Chicago Calling" (U), five days, and "Body Snatchers" (RKO) and "Isle of Dead" (RKO) (reissues), three days, mild $5,000.

Palace (RKO) (2,600; 55-75)—"My Favorite Spy" (Par). Last week, "Ten Tall Men" (Col), eight days, socko $15,000.

Mpls. Digs Out of Snow, Pre-Xmas; 'Spy,' 'Drums,' 'Racket' Solid New Pix

Minneapolis.

After sinking to the depths during the pre-Christmas period, the boxoffice here now is in the process of staging its usual holiday week comeback. Brutal weather continues to be a bane, but is being offset to some extent by the school vacation and the return to more normal biz stride. Stronger boxoffice ammunition is being fired, too, notably "My Favorite Spy," "Distant Drums" and "The Racket." "Westward the Women" is at the Gopher. All looks like they would surmount the snow and extreme cold.

Estimates for Last Week

Century (Par) (1,600; 50-76)—"Unknown Man" (M-G). Last week, "Christmas Carol" (UA), light $1,600 in 4 days.

Gopher (Berger) (1,000; 50-76)—"Westward the Women" (M-G). Last week, "You Never Can Tell" (U), mild $1,900.

Lyric (Par) (1,000; 50-76)—"Cave of Outlaws" (U). Last week, "Bride of Gorilla" (Indie) and "Panch Villa Returns" (UA), anemic $2,500.

Radio City (Par) (4,000; 50-76)—"My Favorite Spy" (Par). Last week, "Elopement" (20th), slight $11,000 in 10 days.

RKO-Orpheum (RKO) (2,800; 40-76)—"The Racket" (RKO). Last week, "Captain Blood" (WB) and "G-Men" (WB) (reissues), okay $3,500 for 4 days.

RKO-Pan (RKO) (1,600; 40-76)—"Aladdin" (Mono). Last week, "Isle of Dead" (RKO) and "Body Snatcher" (RKO) (reissues), lean $2,500.

State (Par) (2,300; 50-76)—"Distant Drums" (WB). Last week, "Raging Tide" (U), okay $4,000 i 5 days.

World (Mann) (400; 65-$1)—"An American in Paris" (M-G) (7th wk). Last week, satisfactory $2,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

D. C. Pace Faster After Xmas; 'Quo Vadis' Nears New High; 'Dynamite' Big

Washington.

Midtown big pace is showing signs of considerable speeding up since Christmas Day. Most main-stem houses revised schedules for openings Dec. 24 or on Xmas Day, with new weeks preeming for New Year's Eve. Clear weather and four-day government holiday both helped jam the big houses. Outlook for New Year's Eve is very bright. "Quo Vadis" is heading for new record at Loew's Palace, while "Double Dynamite" looks sock at Keith's.

Estimates for Last Week

Capitol (Loew's (3,434; 55-90)—"Red Badge Courage" (M-G) plus Blackstone magic show onstage. Sole newcomer holding to conventional Thursday opening. Wound up with fine $19,000, very good considering that most of week was pre-Christmas.

Dupont (Lopert) (372; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (2d run). Very solid $5,000, with most seats at $1.20 despite $2.40 top. Holds.

Keith's (RKO) (1,939; 44-85) — "Double Dynamite" (RKO). Sock session looms. Last week, "Tap Roots" (U) and "Brute Force" (U) (reissues), okay $5,500 in 5 days.

Metropolitan (Warner) (1,200; 44-74)—"FBI Girl" (Lip). Nice week in prospect despite thumbs down from crix. Last week,, "Criminal Lawyer" (Col), lean $4,000 in 4 days.

Palace (Loew's (2,370; 90-$1.50) —"Quo Vadis" (M-G). Christmas Day preem at highest scale since "Gone With Wind" (M-G) was show biz sensation of year here with gross skyrocketing and wham week in prospect admission scale goes to $1.50 top after 7 p.m., and grind policy. Last week, "Westward the Women" (M-G) (2d wk), fine $10,000.

Playhouse (Lopert) (485; $1.20-$2.40);"The River" (UA) (9th-final wk). Kept an additional session to get New Year's Eve trade. Last week, so-so $3,000.

Warner (WB) (2,174; 44-80) — "When Worlds Collide" (Par). Fine stanza is shaping. Last week, "Capt. Blood" (WB) (reissue), dim $4,000 in four days.

Trans-Lux (T-L) (654; 50-$1) — "Place in Sun" (Par) (13th wk). Still going strong as it segues into 4th month, with good $4,500 last week and signs of spurting this session.

'Drums,' 'Spy,' 'Dream' Robust Prov. Entries

Providence.

All exhibitors here are keeping their fingers crossed and hoping for an uplift as new bills usher in the New Year. Boff pix are booked all around to help drag in patrons. "Favorite Spy," "Ill See You in Dreams," and "Distant Drums" look ace newcomers.

Estimates for Last Week

Albee (RKO) (2,200; 44-65) — "Double Dynamite" (RKO) and "Unknown World" (RKO). Last week, "The Racket" (RKO) and "Young Scarface" (RKO), fair $8,500.

Majestic (Fay) (2,200; 44-65) — "Distant Drums" (WB). Last week, "Never Forget You" (20th) and "Steel Fist" (20th), fair $8,000.

Metropolitan (Snider) (3,100; 44-65)—"I'll See You In My Dreams" (WB). Last week, "Man In Saddle" (Col) and "Purple Heart Diary" (Col), weak $3,000.

State (Loew) (3,200; 44-65)—"Too Young To Kiss" (M-G) and "Girl On Bridge" (EL). Last week, "Elopement" (20th) and "Unknown Man" (M-G), okay $12,000.

Strand (Silverman) (2,200; 44-65) —"My Favorite Spy" (Par). Last week, "Family Secret" (Col) and "Harlem Globetrotters" (Col), good $7,500.

Frisco Picks Up With Holiday Session; 'Touch' NG 9G, 'Vadis' 21G, 5th

San Francisco.

All first-run biz on Market Street here in the past week was bogged down, with stormy weather blamed. An added factor is that the city traditionally is stay-at-home conscious on Christmas Day. A batch of new product is being launched near the end of week to take advantage of New Year's eve and Jan. 1 upbeat. Pix finishing their sessions are being paced by "Elopement" at the Fox, as far as total money is concerned. However, it was on the disappointing side.

Brightest holdover is "Quo Vadis," which held big in fifth stanza at the Warfield. "Light Touch" wound up lighter than expected at Paramount.

Estimates for Last Week

Golden Gate (RKO) (2,850; 60-85)—"On The Loose" (RKO) and "Dalton's Women" (RKO). Mild $7,500. Last week, "The Racket" (RKO), 5 days, $8,000.

Fox (FWC) (4,651; 60-95)—"Elopement" (20th) and "Crazy Over Horses" (Mono). Thin $15,000. Last week, "Wild Blue Yonder" (Rep), $11,500.

Warfield (Loew's) (2,656; 60-85) —"Quo Vadis" (M-G) (5th wk). Held to big $21,000. Last week, $22,000.

Paramount (Par) (2,646; 60-85)—"Light Touch" (M-G) and "Top Secret" (Indie). Very light $9,000. Last week, "Captain Blood" (WB) and "One Foot In Heaven" (WB) (reissues), $9,500.

St. Francis (Par) (1,400; 60-85)—"Man With Cloak" (M-G). Modest $8,000. Last week, "Detective Story" (Par) (5th wk), 5 days, $7,000.

Orpheum (No. Coast) (2,448; 55-85)—"Cave of Outlaws" (U) and "Mister Drake's Duck" (UA). Nsg $8,500. Last week, "Family Secret" (Col) and "Lady and The Bandit" (Col), same.

United Artists (No. Coast) (1,207; 55-85)—"Magic Carpet" (Col) and "Whistle At Eaton Falls" (Col). Lean $5,500. Last week, "Big Night" (UA) and "Chicago Calling" (Col), $6,500.

Stagedoor (A-R) (370; 85-$1)—"Fantasia" (RKO) (reissue). Modest $3,000. Last week, "The River" (UA), $2,800 with prices $1.20 to $1.40 (10th wk).

Clay (Rosener) (400; 65-85)—"Christmas Carol" (Indie) (2d wk) 4 days, $2,300. Last week, $3,300.

Larkin (Rosener) (400; 65-85)—"Orpheus" and "The Storm Within" (2d wk) (both reissues) 4 days, $1,900. Last week, $2,500.

Vogue (S.F. Theaters) (375; 1.00-$1.20)—"La Ronde" (Indie) (5th wk). $2,800. Last week, $3,400.

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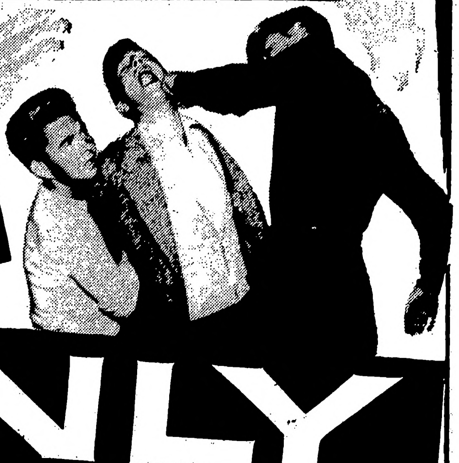
FOR MEN ONLY



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The Greatest Show On Earth
(COLOR-SONGS)

Smash b.o. for De Mille's Ringling circus story.

Paramount release of Cecil B. DeMille production (Henry Wilcoxon, associate producer). Stars Betty Hutton, James Stewart, Cornel Wilde, Charlton Heston, Dorothy Lamour and Gloria Grahame; features Henry Wilcoxon, Lyle Bettger, Lawrence Tierney, Emmett Kelly, Cucciolia and Antoinette Concello. Directed by DeMille. Screenplay, Frederic M. Frank, Barre Lyndon and Theodore St. John, from story by Frank, St. John and Frank Cavett; camera (Technicolor), George Barnes, with additional photography by J. Peverell Marley and Wallace Kelly; editor, Anne Bauchens; circus musical and dance numbers staged by John Murray Anderson; score, Victor Young; songs, Young and Ned Washington, John Ringling North, E. Ray Goetz, Henry Sullivan & John Murray Anderson. Tradeshown N. Y. Dec. 13, '51. Running time, 151 MINS.

Holly	Betty Hutton
Sebastian	Cornel Wilde
Brad	Charlton Heston
Phyllis	Dorothy Lamour
Angel	Gloria Grahame
"Buttons," A Clown	James Stewart
F. B. I. Man	Henry Wilcoxon
Klaus	Lyle Bettger
Henderson	Lawrence Tierney
Emmett Kelly	Himself
Cucciola	Himself
Antoinette Concello	Herself
John Ringling North	Himself
Harry	John Kellogg
Asst. Manager	John Ridgely
Circus Doctor	Frank Wilcox
Ringmaster	Bob Carson
Buttons' Mother	Lillian Albertson
Birdie	Julia Faye

.Barnum &

"The Greatest Show On Earth" is as apt a handle for Cecil B. DeMille's Technicolored version of the Ringling Bros.-Barnum & Bailey circus as it is for the sawdust extravaganza itself. This is the circus with more entertainment, more thrills, more spangles and as much Big Top atmosphere as RB-B&B itself can offer. It's a smash certainty for high-wire grosses.

If the names best known to the aficionados who crowd the Ringling show each year prove insufficient for the marquee, DeMille has also provided Betty Hutton, Cornel Wilde, Charlton Heston, Dorothy Lamour, Gloria Grahame and James Stewart. Add to that the dozens of circus acts, the animals, music, parades, aerial specs and plenty of authentic sawdust "feel."

If this spectacle causes exhibs to do some palm-pounding of their own, they'll be plenty justified. B.o.-wise, its attraction is for sophisticates as well as the hordes who've traditionally so well patronized DeMille epics of the past and/or any circus in sight.

As has come to be expected from DeMille, the story line is not what could be termed subtle. While it may draw some critical catcalls, it does effectively serve the purpose of a framework for all the atmosphere and excitement of the circus on both sides of the big canvas. In any case, what bleacher fan wants to get mixed up with a plot he's going to have to wrestle with?

The RB-B&B end of the cast—actually some 85 acts, including vet clowns Emmett Kelly and Lou Jacobs, midget Cucciola and aerialist Antoinette Concello — can well take care of itself. Surprise is how superbly the Hollywoodites come off. Thesping is extremely effective, particularly as a result of the way DeMille's cameras and the special effects men have meshed the doubling to give the appearance of reality to Miss Hutton's and Cornel Wilde's feats on the flying trapeze.

Miss Hutton is pictured as the "queen flyer" who has a yen for Heston, the circus manager. Lad has sawdust for blood, however, To strengthen the show and thus enable it to play out a full season, he imports another aerialist, the flamboyant and debonair Sebastian (Cornel Wilde).

Much as it hurts, Heston deprives Miss Hutton of the centre ring to give it to Sebastian. Latter promptly falls for her and she rifts with Heston. That's quickly exploited by elephant girl Gloria Grahame, who also finds Heston a pretty attractive guy. In turn, that makes her boss, trainer Lyle Bettger, jealous, resulting in one of the pic's big thrill scenes—a jumbo with foot delicately poised on Miss Graham's nose as the furious trainer threatens her with the word to the elephant that would mean death.

Bettger's a thoroughly hissable villain—with a Teutonic accent yet—and when he gets fired by Heston rigs a robbery of the circus train. That provides what must be one of the most spectacular railroad wrecks in the memory of Hollywood's oldest special effects man. Bettger gets killed and Heston badly hurt—not so much, however, that he can't shout directions in the best "show-must-go-on" style. A final parade and performance are given by the injured and tattered circusites in a nearby field for the happy ending.

Most spectacular of the aerial scenes has Miss Hutton and Wilde jealously vying to outdo each other on the trapeze. In the process, the film audience ganders such seldom-seen stunts as a double somersault through a hoop to a free-swinging bar. The aerialist misses and, working sans net, realistically crashes to the ground with a thud that can be felt in the theatre.

James Stewart is woven into the pic as an extraneous but appealing plot element. He's pictured as a police-sought medico who never removes his clown makeup. He admits his identity as a doctor at the finale to save the life of the injured Heston and pave the way for the latter and Miss Hutton to get together for the bowout. Likewise, he finds the cure for Wilde's paralyzed arm, hurt when he falls from the trapeze, enabling "The Great Sebastian" to walk off with Miss Grahame, who has switched affections under the circumstances.

DeMille has compounded the circus's own feat of piling too much too much. With plenty that's spectacular and exciting for anyone with any kind of affection at all for the Big Top, the train wreck sequence and the show that follows are excess baggage. Since the two hours and 31 minutes running time doesn't allow DeMille to exploit the wreck (wild animals are pushed meekly back into cages and no one but Heston seems really to have gotten hurt), the whole business could have been better forgotten.

Imaginative color camera work has derived real kicks out of the sight of the roustabouts pounding stakes into the ground with their rhythmic sledges and the canvas itself slowly and majestically going up the poles in the early dawn in preparation for another circus day. Long tour which DeMille made with the show last year has certainly paid off in all these aspects.

RB-B&B technical staff at Sarasota and on the road obviously made a mighty contribution, too. In addition to John and Henry Ringling, all seen in person in the film, they include general manager Arthur M. Concello and performance director Pat Valdo. John Murray Anderson has staged the circus numbers, just as he does for the show itself. Miles White, who regularly does the costumes, has contributed some special ones for the pic, although the parades and specs were shot on location and thus the original circus dress is seen.

Likewise, aside from some special, rousing and effective scoring by Victor Young and Ned Washington, ("The Greatest Show On Earth" and "Be a Jumping-Jack"), tunes are out of last season's circus. They include "Lovely Luawana Lady," by John Ringling North and E. Ray Goetz, and "Popcorn and Lemonade," "A Picnic In the Park" and "Sing a Happy Song," by Henry Sullivan and John Murray Anderson.

Among the entertaining gimmicks inserted by DeMille are the frequent closeups of the circus audience, among them the celebs of the Paramount lot. There's a sock laugh when two intent, peanut-eating bleacherites prove to be Bing Crosby and Bob Hope.

Herb.

La Plus Belle Fille Du Monde
(Most Beautiful Girl in the World) (FRENCH)

Paris.

Gaumont release of Gaumont-Equipe Technique production. Features Francoise Arnoul, Nadine Alari, Maria Riquelme, Jacqueline Gautier, Paul Bernard. Directed and written by Christian Stengel. Screenplay, Rene Wheeler, Jean Ferry; camera, Rene Gaveau; editor, Charles Bretoniche. At Le Raimu, Paris. Running time, 102 MINS.

Francoise	Francoise Arnoul
Christiane	Maria Riquelme
Marie	Nadine Alari
Jacky	Jacqueline Gautier
Martino	Paul Bernard

This film is an attempted expose of the corruption and heartbreak behind trumped up beauty contests. Below par production, wooden thesping and a generally trite script make this only saleable on its exploitation pegs. Otherwise, it offers nothing for the sureseater or art houses.

Story collects a group of assorted lovelies who are chosen to participate in a hoked-up beauty contest. Though the situations are meaty, the film unfolds at a slow pace in a conventional, anticipated manner. The contest itself is overlong.

Lensing is murky and gives evidence of low budget. Editing is in need of drastic pruning to get some movement into the pic. Acting cannot overcome the obvious type casting but Jacqueline Gautier in the role of a disillusioned actress brings some poignance to her role. Francoise Arnoul, Maria Riquelme and Nadine Alari are properly decorative and the male roles are less than adequate.

Mosk.

Rasho-Mon

"Rasho-Mon," Japanese import which preemed at the Little Carnegie, N. Y., Wednesday (26), was reviewed by VARIETY at the Venice Film Festival in the issue of Sept. 19, 1951. *Mosk* stated "its brilliance of conception, technique, acting and its theme of passion make this a good art house bet in the U. S. Exploitation values are there and crix should go for it."

Grand prize winner of the Festival, "Rasho-Mon" is set in the 12th century Japan and relates a story of a killing told through the eyes of three protagonists.

RKO is distributing the Daiei Production in the U. S.

The White Hell of Pitz-Palu
(GERMAN)

Poor German remake of silent pic. Dubbed-in English dialog distracting.

Lux Film release of H. R. Sokal and F. A. Mainz production. Stars Hans Albers, Liselotte Pulver, Antje Weisgerber; features Ellen Widman, Heinrich Grettler. Directed by Rolf Hansen. Screenplay, Erna Fentsch; based on story by Dr. A. Fanck; camera, Richard Angst; editor, Anna Hollering; musical score, Mark Lothar. Reviewed in N. Y. Dec. 12, '51. Running time, 98 MINS.

Dr. John Jensen	Hans Albers
Marie	Liselotte Pulver
Peter	Antje Weisgarber
Mary Jensen	Ellen Widmann
Glooker	Heinrich Grettler

B. O. possibilities appear slim for this mountain-climbing saga, which never even ascends to the plateau level. Lux import is a modern version of the 1929 film made in the Swiss Alps by G. W. Pabst and Dr. Arnold Fauck.

Current version was filmed in German in Switzerland. Three leading characters—a middle-aged doctor and a recently betrothed couple—are pictured as Americans, who each, for his own reason, has an overwhelming desire to scale the hazardous Pitz-Palu mountain. English dialog has been dubbed in for the American parts while English titles are used for the supporting cast, made up mostly of inhabitants of the village at the base of the peak. Dubbing, done in Europe, is obvious and distracting, and the dialog appears to be a European's false idea of how Americans speak.

Scenarist Erna Fentsch and producers H. R. Sokal and F. A. Mainz evidently attempted to depict the almost unendurable hardship and danger encountered in climbing the frozen heights, but the feeling completely fails to get across. The doctor, it's noted, attempts the feat as an annual pilgrimage, since 20 years before his young bride had been killed during a climbing trek, for which he holds himself responsible. The motives of the young couple are vague unless it can be attributed to the impetuosity of youth.

It's not fair to judge the principals—Hans Albers, Liselotte Pulver and Antje Weisgerber—on the basis of this effort since the voices are not theirs. Voices employed are stilted, which is apparently due to the hokey dialog. Only natural-appearing parts are those spoken by the villagers in German.

Lone redeeming feature is the lensing by Richard Angst. Shots of mountain-climbing, rescue job of villagers and mountain scenery are excellent.

Dente Per Dente
(Measure for Measure) (ITALIAN-MADE)

Hoffberg release of Braglia production. Stars Alfredo Varelli, Aldo Silvani, Caterina Boratto; features Nelly Corradi, Carlo Tamberlani. Directed by Marco Elter. Screenplay and dialog, Guglielmo Usellini and Enrico Ribulsi, based on play by William Shakespeare; camera, P. Filippone and G. Borzone. At Cinema Verdi, N. Y., Dec. 7, '51. Running time, 88 MINS.

Marianne	Nelly Corradi
Isabella	Caterina Boratto
Claudio	Carlo Tamberlani
Duke of Vienna	Alfredo Varelli
Angelo	Aldo Silvani

This is one of the more spectacular films to come out of postwar Italy, with lavish sets, lush costumes and hundreds of extras expended in a somewhat faithful translation to the screen of William Shakespeare's "Measure for Measure." Unfortunately, however, the result is a static effort, which may get by in the Italian-language art houses but will have trouble in other U. S. sureseaters.

Basic trouble with the film lies in both the adaptation and direction. Scripters took little advantage of the widened scope of the screen to dress up the Shakespearean original. Exteriors were shot on the exact locations described by the Bard in his play, but there are too few of them. And director Marco Elter, working with a competent cast, several of whom are familiar to Italian-lingo pix fans, apparently was so intent on sticking closely to the letter of the play that both the dialog and action seem stilted.

Story, which is hardly ever produced on the American stage, is about the 15th century Viennese nobleman who is appointed by the emperor as ruler of his duchy, although he would rather study the classics. Unsure of himself, he announces that he is taking a journey and appoints his aristocratic and power-hungry cousin to rule in his stead. Latter immediately sets up a police state, invoking ancient laws to consolidate his power. When a young nobleman abducts a girl whose parents have promised her to someone else, the new ruler sentences the abductor to death but makes a deal to rescind the sentence if the boy's beauteous sister will become his mistress. The true ruler, who has been watching from behind the scenes in the disguise of a monk, arrives in the nick to save the young nobleman's life and himself marry the sister.

While the film is notable for its richness, it suffers from poor lighting in some spots and from a poorly-recorded soundtrack. English titles (for which no scripting credit is given) are inadequate. If the producers had spent some of the coin they obviously lavished on sets and costumes on better writing, the effort could have paid off much more.

Stal.

Un Grand Patron
(A Big Boss) (FRENCH)

Paris.

Discina production and release. Stars Pierre Fresnay. Directed by Yves Ciampi. Screenplay, Pierre Very, Ciampi, Very; camera, Marcel Grignon; editor, Roger Dwyre. At Helder and Balzac, Paris. Running time, 95 MINS.

Delage	Pierre Fresnay
Florence	Renee Devillers
Jacques	Roland Alexandre
Catherine	Claire Duhamel
Tonan	Marcel Andre

This is a talky, slow-moving story of a famous surgeon and how he lives and works. Labored in exposition and obvious in unfoldment, film does not hold much for the American market.

Pierre Fresnay shapes outstanding as the doctor who subordinates everything to his work. His fine acting makes the obvious characters around him seem shallow and unreal. Complications in his personal life are old hat. There's his wife who never had a real honeymoon, his disciple who can't stand blood, and a stray waif who is finally adopted by the childless couple. Film unfolds at a dull pace and dialog is flat. Direction is slow while lensing and editing is ordinary.

Fresnay is handicapped by the script drawbacks but manages to get a lifesize portrait of a doctor in love with his work. Renee Devillers has nothing to do but smile and bear up as the neglected wife. Roland Alexandre as the squeamish medical student has a tendency to overplay his role.

A students' medical party has some bare breasts as the boys strip the girls, but even this section is stilted and poorly executed. Pic will do well here on the Fresnay boxoffice pull, but does not have much to offer for the U. S.

Mosk.

La Poison
(FRENCH)

Paris.

Gaumont release of S. N. E. G.-Paul Wagner production. Stars Michel Simon. Written and directed by Sacha Guitry. Camera, Jean Bachelet; music, Louigny. At Colisee-Gaumont Palace and Le Berlitz Theatres, Paris, Nov. 30, '51. Running time, 85 MINS.

Victor	Nicolas Amato
Germaine	Marcelle Arnold
The Mercer's Wife	Pauline Carton
Aubanel	Jean Debucourt
Amelie	Luce Fabiole
Mr. Brun	Jacques de Feraudy
Ernestine	Yvonne Hebert
Gandin	Mercier
Blandine	Germaine Reuver
Julie	Marthe Sarbel
Paul	Michel Simon

Neither the buffoonery of Michel Simon nor the obvious intentions of Sacha Guitry to do an iconoclastic film in the witty French manner can hide the artificiality and dullness of this effort. At best, it may get by in U. S. arty houses on the Simon draw.

Using as his essential gambit the sentiment "who among you has not wished that his wife were dead," Guitry runs through his paces of having the hero commit a perfect murder, having him confess the deed frankly and then having his man acquitted in court.

The film never rises above the macabre mood, and its direction is spotty. The domestic squalls are unimpressive and fail to advance the essential idea.

Simon, who exploits the grossness of his appearance, is prone to mugg too much while Pauline Carton's portrayal seems an assembly-line job. The introductory business of Guitry personally saluting the merits of each member of the cast is no help.

Watt.

La Maison Bonnadieu
(FRENCH)

Paris.

Marceau release and production. Stars Bernard Blier, Danielle Darrieux. Directed and written by Carlo Rim. Camera, Nicolas Hayer; editor, H. Taverna; music, Georges Van Parys. At Marignan and Marivaux, Paris. Running time, 100 MINS.

Felix	Bernard Blier
Gabrielle	Danielle Darrieux
Louisette	Francoise Arnoul
Pascal	Michel Francois
Moufe	Yves Deniaud
Grandma	Berthe Bovy

Film possesses the insouciance, charm, wit and tongue-in-cheek look at human foibles that most French pix have lacked of late. This treats the eternal problem of cuckoldry, being done with adroitness and taste. Though slow in spots, the characterization and interest hold up. Word-of-mouth and good placing in sure-seaters and special situations should make this palatable in the U. S. Danielle Darrieux name is the b.o. lure.

Film is a comedy-drama about a man's battle to keep a hold on his wife after he finds she has been carrying on with a young boy. Set in the 1900's picture has period costumes and customs. Dialog is witty and double entendre situations are well handled.

Bernard Blier as the adoring, gentle spouse seems destined to fill the shoes of the late Raimu as the eternal cuckold. He gives a depth and feeling to the role that makes him human rather than pathetic. Miss Darrieux as the graceful, flighty wife is delightful. The lesser roles are all well-rounded bits. Yves Deniaud is excellent as the wry, understanding friend. Berthe Bovy as the wily grandmother is fine. The youthful contingent is very capably filled by Francoise Arnoul and Michel Francois. Lensing is fine asset.

Mosk.

Le Dindon
(The Turkey) (FRENCH)

Paris.

Corona release of Armor-Silver Films production. Features Jacques Charon. Directed by Claude Barma. Screenplay, Jean Luc from play by Georges Feydeau; camera, Jacques Mercanton; editor, Florence Marnier. At Marignan and Marivaux, Paris. Running time, 85 MINS.

Partignac	Jacques Charon
Lucienne	Nadine Alari
Louis	Jacques Morel
Pacarel	Pasquali
Ernest	ierre Larquey
Coco	Jane Marken

This turn of the century farce does not have the pace and sauciness needed to make it amusing. Pic maintains its staginess throughout and all the comedy and nuance is in its verbiage. Too slow for U. S. showing in all except possibly a few lesser spots.

The bedroom is the setting in this study of cuckoldry, with situation gags brought about by the sexy machinations of a group of cardboard, farcial characters. On tap is the skirt-chasing dandy, the amorous playboy, the trusting husband, the flighty wife and an assorted group of comic characters from a burlesque cavalry major and his deaf wife to a bellhop suffering from his first attack of sex. There are a few good moments but on the whole the pic lacks much.

Jacques Charon looms as standout for this type of farce. Most of the others are offkey in their playing. Direction by Claude Barma is static and does not take advantage of the many chances for some fast paced action. The turkey refers to the types who go about trying to seduce other people's wives.

Mosk.

Le Cap De L'Esperance
(The Cape of Hope) (FRENCH)

Paris.

Sirius release of Ariane production. Stars Edwige Feuillere, Frank Villard. Directed by Raymond Bernard. Screenplay, Pierre Laroche; camera, Jacqueline Sadoul. At Olympia and Ermitage, Paris. Running time, 96 MINS.

Myriam	Edwige Feuillere
Bob	Frank Villard
Juliette	Cosetta Greco
Simon	Paola Stoppa
Pierre	Bernard Lajarrige
Captain	William C. Tubbs

This downbeat story of love i the criminal half world and its pitiful consequences has neither the depth or the profundity of character observation to make this suitable for art houses in U. S.

Plot becomes almost a parody on the prewar studies of despair and decadence in its story of a group of soiled characters. An aging beauty runs a bar in a port town and keeps a young gigolo. He in turn is planning a big gold robbery, and is carrying on with the daughter of the head safecracker. The robbery is successful, but one man is lost. Film concerns itself with the eventual death and capture of the others.

Edwige Feuillere gives nuance and poignance to the role of the aging saloon keeper. Frank Villard is properly despicable as the crooked lawyer. William C. Tubbs stands out in a comedy relief role of a rum-soaked American millionaire.

Mosk.

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DIRECTOR
HOLLYWOOD
TV

'David,' Peck, Hayward Top '51

Continued from page 3

position was Henry Koster, whose three pix for 20th, plus "Harvey" for Universal, tallied to $7,500,000 in earnings.

Among the screenplay writers, it was "D&B" again that was decisive. Philip Dunne took top award for "Bathsheba" plus "Anne of the Indies," to give him a total of $8,550,000 earned in film rental. Running third was Alan Jay Lerner, who did "American in Paris" and "Royal Wedding" for Metro to the tune of $7,100,000.

Soaring—and admittedly somewhat surprising—success of "David and Bathsheba" means that for the second year in a row a Biblical picture has walked off with top hon- Last year's winner was "Sam- and Delilah" which, with money still coming in, will do close to $9,000,000.

For the first time in many years, Metro was shouldered out of first place as the company with most pix on the "Top Grossers" list and the company that got most money from them. 20th-Fox pushed M-G down a peg, partially through the success of "D&B" and partly because it released more films.

List includes all pix that do more than $1,000,000 in film rentals received by distributors from U. S. and Canada playoffs. In trade parlance that is "domestic gross." Figures are expert projections of the final tally, based on engagements played by the films to the end of the year.

20th-Fox landed 29 pix on the list for a total gross of $55,500,000. Metro was second with 21 films at $47,450,000. Warner Bros. was in show position, followed by Paramount, Universal, RKO, Columbia and United Artists in that order. Republic, which scored with "Iwo Jima" and "Rio Grande" last year, didn't make it this time.

Metro, in taking last year's sweepstakes, got 24 pix on the list for a total of $56,290,000. 20th was second with 19 at $42,950,000.

131 Over-$1,000,000 Pix Grossed $247,900,000

Floor on the list has been dropped to $1,000,000 this year from the $1,250,000 that was used as the 1950 base and the $1,500,000 the year before. The minimum figure is considered the point at which a film begins to make a substantial impact on theatre boxoffices, although not necessarily successful financially for the producer from the standpoint of cost vs. income.

There is a total of 131 pix on this year's tally. They'll bring in an aggregate of $247,900,000. For comparison with last year, there are 107 pix which will do $1,250,000 or over. Only 95 pix did $1,250,000 or more in 1950. This year's $1,250,000 and over pix will ring up $221,175,000 as against last season's $210,565,000.

That would indicate, however, that average income per film was higher last year—$2,210,000 in comparison with this year's 52,065,000. In other words, with the declining boxoffice, it takes more pix to get the same amount of money. However, the base of theatre-going appears to have widened somewhat during 1951 by the fact that more films garnered $1,250,000 or better. $1,500,000 or better, compared with 77 the previous year, 92 in 1949 and 93 in 1948. It is the first year there has been any such reversal since the big b.o. slide started after the war.

Six in 'Golden Circle'

There are six pix on the current list that enter the "Golden Circle"—those that do $4,000,000 or better. They bring the industry's alltime total in that rarified atmosphere to 87 films. Change in times, despite the difficult period the industry has gone through since the war, is best indicated by the fact that up to 1946 only 25 films in all had ever achieved the whopping $4,000,000 or better gross figure.

Eight pix made the "Golden Circle" in 1950 with a total take of $40,025,000 as compared with the current list's six at $29,600,000. However, 1950 had only one pic over $5,000,000 ("S&D"), in contrast to 1951's two—"D&B" and "Showboat."

Indicative of the trend of grosses in the past five years is a comparison of the number of pix in various

Using still another yardstick, there were 81 pix this year that did fiscal categories. Here's the lineup:

Over	1951	1950	1949	1948	1947
$5,000,000..	2	1	1	0	11
$4,000,000..	6	8	5	7	15
$3,000,000..	10	12	19	22	35
$2,000,000..	45	43	50	65	75

Figures VARIETY'S annual year-end tabulation are U. S. and Canadian only, since no reliable estimate can be made on foreign earnings of specific pix. Overseas income is generally running 40% or better of each distrib's total gross, but it varies tremendously from film to film and is next to impossible to compute in advance because of freezes, changes in currency rates and other problems of turning a peso, a franc or a pound earned abroad into a usable dollar in the U. S.

20th's Alltime Topper

"David and Bathsheba," which it is estimated will bring 20th-Fox $7,000,000 in U.S. and Canadian film rentals, is the company's alltime top-grosser. Previous record-holder was "Leave Her to Heaven," which garnered $5,550,000 when 20th released it in 1945.

"D&B" will take eighth position on VARIETY'S alltime industry gross list, between "Jolson Story" (Col), which got $8,000,000 in 1947, and "Going My Way" (Par), $6,500,000 in 1944.

Top-Grossers by Companies

Following are the number of films each company released during the calendar year 1951 that promise to gross $1,000,000 or more in U. S. and Canadian rentals. Also included is the total amount of coin each company will receive from the pix.

		No. of Pix Over $1,000,000	Total Rentals
1.	20th Fox	29	$55,500,000
2.	Metro	21	47,450,000
3.	Warner Bros.	23	43,225,000
4.	Paramount	21	40,000,000
5.	Universal	16	25,625,000
6.	RKO	11	20,075,000
7.	Columbia	7	12,075,000
8.	United Artists	3	3,950,000
		131	$247,900,000

Top Grossers of 1951

Following are the films sent into release during calendar 1951 that promise to gross $1,000,000 or more in domestic (U.S. and Canadian) film rentals. Included are all films which have played a sufficient number of engagements to make possible an accurate estimate of the coin the distributor will receive. Any film not included, it can thus be assumed, will not earn $1,000,000. *Pictures with too few dates at the year's end for estimating total returns include Metro's "Quo Vadis," "Westward the Women" and "Pandora"; Paramount's "My Favorite Spy" and "Submarine Command"; Universal's "Flame of Araby"; RKO's "I Want You" and "Double Dynamite"; Columbia's "Man In the Saddle," and 20th-Fox's "Model and the Marriage Broker."*

1.	David and Bathsheba	20th	$7,000,000
2.	Showboat	M-G	5,200,000
3.	American In Paris	M-G	4,500,000
4.	Great Caruso	M-G	4,500,000
5.	Streetcar Named Desire	WB	4,250,000
6.	Born Yesterday	Col.	4,150,000
7.	That's My Boy	Par	3,800,000
8.	Place In the Sun	Par	3,500,000
9.	At War With the Army	Par	3,350,000
10.	Father's Little Dividend	M-G	3,100,000
11.	Detective Story	Par	2,800,000
12.	Kim	M-G	2,800,000
13	Across the Wide Missouri	M-G	2,750,000
14.	Capt. Horatio Hornblower	WB	2,750,000
15.	Halls of Montezuma	20th	2,650,000
16.	Flying Leathernecks	RKO	2,600,000
17.	Harvey	U	2,600,000
18.	Royal Wedding	M-G	2,600,000
19.	Here Comes the Groom	Par	2,550,000
20.	Go For Broke	M-G	2,500,000
21.	On Moonlight Bay	WB	2,500,000
22.	On the Riviera	20th	2,500,000
23.	Operation Pacific	WB	2,450,000
24.	Alice In Wonderland	RKO	2,400,000
25.	Desert Fox	20th	2,400,000
26.	Ma and Pa Kettle on Farm	U	2,350,000
27.	Francis Goes to Races	U	2,300,000
28.	Lemon Drop Kid	Par	2,300,000
29.	Mr. Music	Par	2,300,000
30.	Texas Carnival	M-G	2,250,000
31.	Lullaby of Broadway	WB	2,225,000
32.	Blue Veil	RKO	2,200,000
33.	Branded	Par	2,200,000
34.	Dallas	WB	2,200,000
35.	Call Me Mister	20th	2,175,000
36.	I'd Climb Highest Mountai	20th	2,150,000
37.	Frog Men	20th	2,100,000
38.	People Will Talk	20th	2,100,000
39.	Elopement	20th	2,000,000
40.	Enforcer	WB	2,000,000
41.	His Kind of Woman	RKO	2,000,000
42.	Meet Me After Show	20th	2,000,000
43.	Only the Valiant	WB	2,000,000
44.	Tomahawk	U	2,000,000
45.	Two Tickets To Broadway	RKO	2,000,000
46.	Rawhide	20th	1,950,000
47.	The Thing	RKO	1,950,000
48.	Up Front	U	1,950,000
49.	Come Fill the Cup	WB	1,900,000
50.	Cyrano de Bergerac	UA	1,900,000
51.	Starlift	WB	1,900,000
52.	Day the Earth Stood Still	20th	1,850,000
53.	Take Care of My Little Girl	20th	1,850,000
54.	Painting Clouds With Sunshine	WB	1,800,000
55.	Strangers on a Trai	WB	1,800,000
56.	Ten Tall Men	Col	1,800,000
57.	Vengeance Valley	M-G	1,800,000
58.	West Point Story	WB	1,800,000
59.	Excuse My Dust	M-G	1,750,000
60.	I'll Never Forget You	20th	1,750,000
61.	Mr. Belvedere Rings Bell	20th	1,750,000
62.	The Racket	RKO	1,750,000
63.	Rich, Young and Pretty	M-G	1,750,000
64.	Too Young to Kiss	M-G	1,750,000
65.	For Heaven's Sake	20th	1,700,000
66.	Three Guys Named Mike	M-G	1,700,000
67.	Bird of Paradise	20th	1,650,000
68.	The Mating Season	Par	1,625,000
69.	Payment on Demand	RKO	1,600,000
70.	People Against O'Hara	M-G	1,600,000
71.	Sugarfoot	WB	1,600,000
72.	When Worlds Collide	Par	1,600,000
73.	You're In Navy Now	20th	1,600,000
74.	A&C Meet Invisible Man	U	1,550,000
75.	Anne of Indies	20th	1,550,000
76.	Jim Thorpe—All-American	WB	1,550,000
77.	Valentino	Col	1,550,000
78.	Comin' Round the Mountain	U	1,550,000
79.	Golden Girl	20th	1,500,000
80.	Golden Horde	U	1,500,000
81.	Half-Angel	20th	1,500,000
82.	Prince Who Was Thief	U	1,475,000
83.	Appointment With Danger	Par	1,450,000
84.	Fixed Bayonets	20th	1,450,000
85.	Fort Worth	WB	1,450,000
86.	Frenchie	U	1,450,000
87.	Rhubarb	Par	1,450,000
88.	Get It For You Wholesale	20th	1,425,000
89.	Never Dull Moment	RKO	1,425,000
90.	September Affair	Par	1,425,000
91.	Along the Great Divide	WB	1,400,000
92.	Angels In the Outfield	M-G	1,400,000
93.	Apache Drums	U	1,400,000
94.	Secret of Convict Lake	20th	1,350,000
95.	Big Carnival (Ace in Hole)	Par	1,300,000
96.	Goodbye, My Fancy	WB	1,300,000
97.	I Was Communist for FBI	WB	1,300,000
98.	Raton Pass	WB	1,300,000
99.	Sirocco	Col	1,300,000
100.	Tanks Are Coming	WB	1,300,000
101.	Crosswinds	Par	1,250,000
102.	Hong Kong	Par	1,250,000
103.	Let's Make It Legal	20th	1,250,000
104.	Redhead and Cowboy	Par	1,250,000
105.	Storm Warning	WB	1,250,000
106.	Warpath	Par	1,250,000
107.	Watch the Birdie	M-G	1,250,000
108.	Last Outpost	Par	1,225,000
109.	Bedtime for Bonzo	U	1,200,000
110.	Force of Arms	WB	1,200,000
111.	Kansas Raiders	U	1,200,000
112.	Follow the Sun	20th	1,150,000
113.	My Forbidden Past	RKO	1,150,000
114.	No Highway	20th	1,150,000
115.	Saturday's Hero	Col	1,150,000
116.	Grounds for Marriage	M-G	1,100,000
117.	Light Touch	M-G	1,100,000
118.	Little Egypt	U	1,100,000
119.	Peking Express	Par	1,100,000
120.	Sante Fe	Col	1,075,000
121.	Fabiola	UA	1,050,000
122.	The Mob	Col	1,050,000
123.	Smuggler's Island	U	1,050,000
124.	Soldiers Three	M-G	1,050,000
125.	Passage West	Par	1,025,000
126.	Behave Yourself	RKO	1,000,000
127.	He Ran All the Way	UA	1,000,000
128.	Iron Man	U	1,000,000
129.	Millionaire for Christy	20th	1,000,000
130.	Mudlark	20th	1,000,000
131.	Teresa	M-G	1,000,000

'Streetcar' Wins N.Y Crix Award As Best in 1951

"A Streetcar Named Desire," Warner Bros.' film version of the Tennessee Williams Pulitzer Prize-winning play, was named last week by the New York Film critics as the best American motion picture of the year. "Miracle in Milan," Joseph Burstyn importation from Italy of Vittorio De Sica's fantasy, received the critics' accolade as the outstanding foreign film.

Vivien Leigh, currently appearing on Broadway in Shaw's "Caesar and Cleopatra" and Shakespeare's "Antony and Cleopatra," was named the year's best actress for her performance in "Streetcar." Best actor honor went to Arthur Kennedy for his work in Universal's "Bright Victory." Crix choice as best director went to Eli Kazan for guiding "Streetcar."

"Streetcar" nosed out the "The River," Ken McEldowney-Jean Renoir production being released by United Artists, on the sixth ballot. Count was 8 to 7. According to the rules of procedure, the sixth ballot is the final one if a two-thirds majority cannot be obtained up to that point. "Miracle in Milan" won on the fourth ballot with 10 votes as against five for "Roshomon," Japanese importation being released by RKO.

Miss Leigh took top honors on the fifth ballot, beating Shelley Winters, 10-5. Miss Winters received the votes on the basis of her performance in "Place in the Sun," Paramount's film adaptation of Theodore Dreiser's "An American Tragedy." Kennedy defeated Marlon Brando ("Streetcar") by 10-5 on the third ballot. Vote for best director went to final and sixth ballot with Kazan finally winning out over George Stevens, who directed "Place."

Selection of "Miracle" marked the fifth time that a Burstyn import has won the Critics' award. His previous winners were "Open City" (1946), "Paisan" (1948), "The Bicycle Thief" (1949) and "Ways of Love" (1950). "Miracle" also marks sixth time that the prize-winning foreign film was playing the World Theatre, N. Y.

DE ROCHEMONT SETS 4 FILMS ON BURMA

Four films depicting problems of real life in Burma have been screenplayed by the Louis de Rochemont organization and will be filmed in Burma as part of an effort to develop a film industry there.

Deal with de Rochemont was set by the Economic Cooperation Administration and the Burmese government. Pact reportedly calls for de Rochemont to receive a guarantee of between $200,000 and $250,000 convertible into dollars.

Project is viewed as part of the U. S. program to render technical assistance to undeveloped countries.

WB's Coast Meet

Meeting of Warner Bros. West Coast district and branch managers will be held in San Francisco Jan. 14 with Roy Haines, western division sales manager, presiding.

Haines held a two-day confab with midwest and prairie state district and branch managers in Chicago Friday (28) and Saturday (29).

Quota of 'New Faces'

Continued from page 3

Mayo, Doris Day, Shelley Winters and Elizabeth Taylor.

Kind of sandwiching that contingent are the new, unestablished (or only semi-established) faces and the oldtimers (more or less) who still count. Among the latter list Clark Gable, Bob Hope, Bing Crosby, Spencer Tracy, Errol Flynn, Abbott & Costello, Betty Grable, and Betty Hutton. The gals have faded faster than the males.

On the other side of the sandwich are the relative newcomers who've had star billing during the past year. Topping them was undoubtedly Judy Holliday, who secured a place for herself with the success of "Born Yesterday." Others include Steve Cochran, Howard Keel, Gene Nelson, Gary Merrill, Jose Ferrer, Dale Robertson, Jeff Chandler, Louis Jourdan, Tony Curtis, Debra Paget, Phyllis Thaxter, Jean Peters, Sally Forrest, Nancy Olsen and Leslie Caron. (For further sidelights on "new faces" see Whitney Williams' report from Hollywood this issue.)

A flock of other players fit in indefinite categories somewhere between those listed above. Same situation as with actors appears among directors and screenwriters. There are plenty of new ones getting a chance and lots of the older ones disappearing. Situation among producers shows less willingness to experiment, many vets still hanging on to the reins.

Players

Topping the list of male money stars is Peck, who was in "David & Bathsheba," "Capt. Horatio Hornblower" and "Only the Valiant," which racked up a total of $11,750,000. Femme list is headed by Miss Hayward, who was seen in "Bathsheba," "I'd Climb the Highest Mountai " "Rawhide" and "I Can Get It for You Wholesale." Together they grossed $12,525,000.

Among other players who were in more than one pic on the list are those below. Shown are how many pix they were in and how much those pix earned. That's not an indication, necessarily, of the player's drawing power, but of how many theatregoers he or she was exposed to during the year. That could have a strong effect on a player's future, of course. Here are the figures:

ACTORS

	No. of Pix	Total Gross
1. Gregory Peck......	3	$11,750,000
2. Steve Cochran.....	5	7,600,000
3. Howard Keel.......	2	7,450,000
4. Martin & Lewis...	2	7,150,000
5. Van Johnson.......	4	7,050,000
6. Gene Nelson.......	3	5,925,000
7. Kirk Douglas......	3	5,500,000
8. Clifton Webb......	3	5,450,000
9. William Holden....	2	5,350,000
10. Red Skelton.......	3	5,250,000
11. Brod Crawford.....	2	5,200,000
12 Burt Lancaster.....	3	5,150,000
13. John Wayne	2	5,050,000
14. Macdonald Carey..	3	5,000,000
15. Ronald Reagan...	4	4,925,000
16. Robert Mitchum.	3	4,900,000
17. Bing Crosby.......	2	4,850,000
18. Richard Widmark..	2	4,750,000
19. Spencer Tracy...	2	4,700,000
20. Gordon MacRae....	2	4,400,000

ACTRESSES

1. Susan Hayward....	4	12,525,000
2. Virginia Mayo.....	5	9,650,000
3. Doris Day.........	4	7,875,000
4. Ann Blyth.........	3	7,750,000
5. Shelley Winters....	4	6,950,000
6. Elizabeth Taylor...	2	6,600,000
7. Jane Wyman.......	3	6,450,000
8. Ava Gardner......	2	6,350,000
9. Kathryn Grayson..	2	6,300,000
10. Ruth Hussey..	2	6,100,000
11. Rhonda Flemi ...	5	6,075,000
12. Ruth Roman.......	3	5,900,000
13. Pat Neal.........	3	5,600,000
14. Gene Tierney......	3	5,475,000
15. Eleanor Parker....	3	5,350,000
16. Jane Powell.......	2	4,350,000
17. Betty Grable.......	2	4,175,000

That there are many elements beyond a star's draw that account for his or her success is seen by the fact that James Stewart topped last year's list with four pix that grabbed a total of $9,225,000. He appeared in only one minor entry released in 1951. That was 20th's "No Highway," which did a meagre $1,150,000.

Producers

Producer list, which was led last year by Jerry Wald (15th this year), Joseph Pasternak, William Jacobs and Darryl Zanuck, line up this way for 1951:

1. Arthur Freed......	3	$12,300,000
2. Leonard Goldstein.	5	10,075,000
3. Darryl F. Zanuck..	2	9,100,000
4. William Jacobs....	3	6,525,000
5. Hal Wallis.........	3	6,325,000
6. Joseph Pasternak..	2	6,250,000
7. Anthony Veiller...	4	6,250,000

Directors

Among the directors, Henry King (mainly thanks to "D&B") repeated last year's win. Henry Koster, who was second in 1950, gave way one place to Vincent Minelli, who was responsible for "American in Paris" and "Father's Little Dividend." Here's how the leaders line up:

1. Henry King.......	$9,150,000
2. Vincent Minelli....	7,600,000
3. Henry Koster......	7,500,000
4. Hal Walker........	7,150,000
5. Richard Thorpe....	6,300,000
6. Roy Del Ruth......	6,200,000
7. Henry Hathaway..	5,950,000

Screenwriters' competition is headed by an old Hollywood hand, Philip Dunne ("How Green Was My Valley), who scripted "D&B" and collabbed on "Anne of the Indies." Runner-up is Oscar Brodney, who's been writing on the Coast for some 10 years, but got his first big break doing "Harvey." In the trey spot with a profitable twosome ("American in Paris" and "Royal Wedding") is a fresh face, Alan Jay Lerner. He's from Broadway.

Here's how the screenwriters shape up, allowing them full credit for films on which they were only collaborators, as well as the pix on which they worked solo:

Writers

1. Philip Dunne...	2	$8,550,000
2. Oscar Brodney....	4	7,450,000
3. Alan Jay Lerner...	2	7,100,000
4. Ivan Goff & Ben Roberts		5,950,000
5. Harry Joe Brown..		5,500,000
6. Albert Hackett & Frances Goodrich	2	4,850,000
7. Liam O'Brien......		3,800,000

French Assembly Probes Film Biz

Paris.

A special subcommittee of the French National Assembly has been given powers to look into the film industry crisis. It started out by checking the books of the Centre National du Cinema, the government body which sets French production policy and handles various pix biz subsidies.

The group is reported interested in why only the picture companies alone, of all popular show biz branches, had failed to show any increase in attendance since 1938. Figures were given out showing that attendance at theatres and concerts had gone up 51,000,000 in that period and that variety show audiences had increased 29,000,000. Film theatre attendance in the same period declined 38,000,000.

Minister of Production Louvel did not reveal his plans for helping the pic business. However, one plan reported to be under consideration is a cash award for quality films to be paid from funds of the Centre National du Cinema.

The industry's public relations hit a new low when the Louis-Delluc cinema prize jury voted not to make any 1951 awards, deciding for the first time in 14 years to withhold this prestige award until the quality of French films improves.

Rogers Biog, 'Charley' In Aug. WB Release

Two of Warner Bros.' top pictures of the year are slated for release during August. They are "The Story of Will Rogers," starring Will Rogers, Jr. and Jane Wyman, and "Where's Charley?," with Ray Bolger and Allyn McLerie recreating their original stage roles.

Latter was filmed i England, enabling Warners to use frozen coin. Will Rogers yarn had been a Warner story property for a long time. Both films are in Technicolor.

Exhibs in 68 Cities Urged to Aid CD

Exhibs in 68 cities have been urged by the Council of Motion Picture Organizations to cooperate with the Civil Defense Administration in staging and promotion of civil defense exhibits in their communities.

Three motorized CD convoys will tour the country beginning in February.

MUNICH STUDIO BUYS U.S. SCRIBE'S NOVEL

Berlin.

German language film rights to "The Big Rape," a historical novel about the fall of Berlin to the Red Army by James Wakefield Burke, foreign correspondent for the Indianapolis News, has been purchased by producer Helmut Weiss of Orlando Film, Munich.

Weiss is reported to have paid $10,000 for the rights and intends to spend about $300,000 for the production. The City of Berlin and the Bonn Government are said to be financing over 80% of the film.

Battle of The Biblical Specs

Often, over past years, rivalry to ring up the biggest score has become heated between two companies with top-grossing pix. Prime instance was the competition in 1947 between Samuel Goldwyn with his "Best Years of Our Lives" and David O. Selznick with "Duel In the Sun." Currently, 20th-Fox is scratching to overtake the lead Paramount's "Samson and Delilah" holds over Darryl F. Zanuck's "David and Bathsheba."

"S&D," which went out in 1950, when business was a little better is expected to gross in U.S. and Canada between $8,000,000 and $9,000,000, nearer the latter. That's a lot different from the $11,000,000 Par was counting on at the end of 1950. 20th is figuring on $7,000,000—although the Par crew, with experience behind it, claims the figure is nigh impossible to achieve. 20th is citing lots of facts and figures to prove it should be easy.

"S&D" in its pre-release, upped-price engagements, garnered slightly over $5,400,000 in 2,100 dates. "D&B," which wound up its pre-release at the year's end, got just over $4,000,000 in 3,300 playoffs. Par expected $5,500,000 the first time around at regular prices, and will wind up with $3,500,000 or slightly less. "D&B," which goes into regular release next month, will have to get $3,000,000 out of that cycle to justify its estimate.

Upped Rentals

Year, incidentally, saw an exceptionally large flock of pix on which upped terms were sought. They included, aside from "D&B," Metro's "American In Paris," Warner Bros.' "Streetcar Named Desire," Columbia's "Born Yesterday" and Paramount's "Place In the Sun." That makes the standing of "Show Boat" as second in VARIETY's current list of 1951 top-grossers even more spectacular. It got $5,200,000—the largest sum ever rung up by Metro in selling a film at regular scale terms.

Incidentally, in the battle between Goldwyn and Selznick for top honors, "BYOL" edged "Duel" out by small amount. "Best Years" scored $10,400,000 against "Duel's" $10,000,000. Both pix were sold on a roadshow basis, however, making comparisons between them — and between them and other pix—very difficult. Much depends on individual bookkeeping on roadshow dates as to what is charged off in the way of advertising, house staffs, etc., against recorded rentals.

For the same reason, the gross of "Cyrano" (Kramer-UA) is difficult to figure. The $1,900,000 credited to it in the current tabulation is admittedly a compromise. It got about $600,000 via roadshowing, but expenses were extremely high, so it would be unfair to add that entire figure to expected gross from first regular release.

Other roadshow pix that went out during 1951 were "The River" (McEldowney-UA) and "Tales of Hoffmann' (Korda-Lopert). Some possibility is seen of "Hoffmann" hitting the $1,000,000 mark needed to get it on the VARIETY list, but experts hold out little hope of "The River" reaching that figure.

Blumberg, Bergman Out of the Hospital

Nate Blumberg, Universal prexy, and his aide, Maurice Bergman, were discharged from different N. Y. hospitals last week.

Blumberg was at Doctors Hospital for about a month on a "routine checkup" and Bergman at New York Hospital for two weeks with a virus.

1951 Did Well Springing New Faces on the Public

By WHITNEY WILLIAMS

Hollywood.

With fresh faces and new stars constituting motion pictures' hope for the future, the year 1951 did right well in springing enough upcoming talent to give 1952 a rosy hue.

The point of new-face development was strongly brought out during UI's December sales sessions in Hollywood, when division and district managers generally emphasized the value to the company of the studio having developed during past year a good half dozen new players.

Sales delegates stated that these had been accorded "terrific acceptance all over the country," and agitated for the studio to continue this type of activity. Concensus was that this is a "surefire method of helping business."

Other studios have likewise been aware of the value of new faces, for there has been a great display during the year past of unknowns and comparative unknowns drawing top spots in films.

Joining UI in such practice, Metro was a particular adherent to the theory, as well as giving other new talent an opportunity in smaller roles. Leslie Caron was brought from Paris to costar with Gene Kelly in "An American in Paris," and instantly registered. She followed this with costar roles in "The Man With a Cloak" and "Glory Alley." Pier Angeli is another import, from Italy, and after bowing in "Teresa," next teamed with Stewart Granger in "The Light Touch." Ralph Meeker, costar with Miss Angeli in "Teresa," followed this with a top spot in "Shadow in the Sky."

Vic Damone's 1st

Vic Damone, although a name in the singing world, screen-debuted as a costar in "Rich, Young and Pretty," and Fernando Lamas, after a top part in "The Law and the Lady," quickly was costarred in "Rich," following this opposite Lana Turner in "The Merry Widow." Dawn Addams, English actress, after appearing prominently in "Night Into Morning" and "Singi ' in the Rain," was teamed with Peter Lawford in "The Hour of 13." Doretta Morrow was rushed from the N. Y. stage to costar with Mario Lanza in "Because You're Mine," for her bow.

The names to which UI sales chiefs referred included Piper Laurie, Tony Curtis, Rock Hudson, Julia Adams, Joyce Holden, Peggy Dow. Miss Laurie and Curtis are becoming established both individually and as a team, in the latter category attracting particularly in their first, "The Prince Who Was a Thief," then in "Son of Ali Baba."

Hudson did yeoman service in "The Iron Man," following this as star in both "Bend of the River" and "Has Anybody Seen My Gal?' Miss Adams bowed as second femme lead in "Bright Victory," following this as costar in "Hollywood Story," "Finders Keepers," "Treasure of the Canyon," latter with William Powell, and "Bend of the River."

Miss Holden drew femme lead and registered solidly as a comedienne i "You Never Can Tell," after several smaller roles. Miss Dow, following a number of appearances on her own lot, was loaned to Samuel Goldwyn for a star role in "I Want You." Yvette Dugay another potential stellarite, having costarred in "The Cimarron Kid."

Paramount's Efforts

Paramount, in an earnest effort to develop fresh talent, has set up a pool of promising newcomers dubbed The Golden Circle. Additionally, studio set opera star Robert Merrill for one of the top spots in "Aaron Slick from Punkin Crick." After having made a brilliant impression in a brief singing sequence in "Here Comes the Groom," 15-year-old Anna Maria Alberghetti, from Italy, now is to star in "The Goddess."

Golden Circle personalities who already have started their upward trek include Barbara Rush, lead in "When Worlds Collide" and "Flaming Feather;" Michael Moore, costar in "Silver City," "Los Alamos;" Susan Morrow, "Warbonnet," "Giant Timber;" Joan Taylor, "Warbonnet."

Twentieth-Fox has fewer but none the less impressive new stars. Outstanding here are Mitzi Gaynor, Dale Robertson and Marilyn Monroe, with several others being accorded stellar opportunities.

Miss Gaynor, after a bright debut in "My Blue Heaven" and a followup in "Take Care of My Little Girl," won stardom in "Th Golden Girl" and "The I Don't Care Girl," biopix of Lotta Crabtree and Eva Tanguay, respectively. She also is one of the star names in "We're Not Married." Robertson, a Nat Holt discovery, was snapped up by 20th-Fox after a single appearance and immediately launched upon a series of top and star roles, including "Take Care," "Golden Girl," "Return of the Texan," "Lydia Bailey" and "Outcasts of Poker Flat."

Miss Monroe, a lush, sexy blonde who had done a number of pictures for both Columbia and 20th-Fox before her elevation to stardom, got her first taste of it on loanout to Wald-Krasna for "Clash by Night." Next came "Don't Bother to Knock," opposite Richard Widmark, and "We're Not Married."

Anne Francis caught studio attention in "So Good, So Bad" and "Whistle Stop at Eaton Falls," both produced in the east, was termpacted and immediately cast in top femme role with Clifton Webb in "Elopement." Jeffrey Hunter and Helene Stanley are being stargroomed, former having scored in "Take Care," latter in "Return of the Texan."

Columbia's Ray, Lawrance

Columbia is banking on a pair, Aldo Ray and Jody Lawrance, and Edward Small, who releases through Columbia, has Tony Dexter. Ray first attracted in "Saturday's Hero," following this with co-star role with Judy Holliday in "The Marrying Kind." Miss Lawrance, a Texas swimmer who was in Larry Crosby's "Aquacade," started out as a lead and appeared in five films before the first was released. These include "Mask of the Avenger," "The Family Secret," "Son of Dr. Jekyll," "10 Tall Men" and "The Brigand." Dexter, after bowing in "Valentino," seconded with "Brigand."

Warners crashed through with two who appear likely to develop into star names. Mari Aldon played opposite Gary Cooper in her first, in "Distant Drums." This film also offered Richard Webb, of much promise although not a Warner contractee. Miss Aldon followed with "The Tanks Are Coming," opposite Steve Cochran. Eve Miller appeared opposite Kirk Douglas in "The Big Trees" for her initial role.

RKO started off Elizabeth Threatt, a Gotham model, in costar role with Kirk Douglas in "The Big Sky," Howard Hawks production. Margaret Sheridan, also a model, likewise drew femme lead in another Hawks' production, "The Thing." Kenneth Tobey, following a few small parts, starred in thi film.

Muriel Lawrance, with grand opera experience, stars in Republic's "Bal Tabarin" for her first screen role. Beverly Michaels costarred with Hugo Haas for her screen launching, in "Pickup" and "The Girl on the Bridge."

PIX AID DEFENSE DEPT. IN FEMME RECRUITING

To boost enlistment of women in the armed forces, the film industry, in cooperation with the Department of Defense, is preparing a promotional campaign in which every branch of the industry will contribute. Exact nature of the promotional activities is expected to be set at a Washington luncheon in the Pentagon Jan. 18. Defense Secretary Robert A. Lovett will invite about 20 leaders of the pic industry to the luncheon confab.

Preliminary talks on films' part in the enlistment drive have been held for the last two weeks, with Arthur L. Mayer, exec v.p. of the Council of Motion Picture Organizations, conferring with Mrs. Anna Rosenberg, Assistant Defense Secretary, and other officers of the Defense Department.

ARTHUR FREED

METRO-GOLDWYN-MAYER

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and

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Co-Starring

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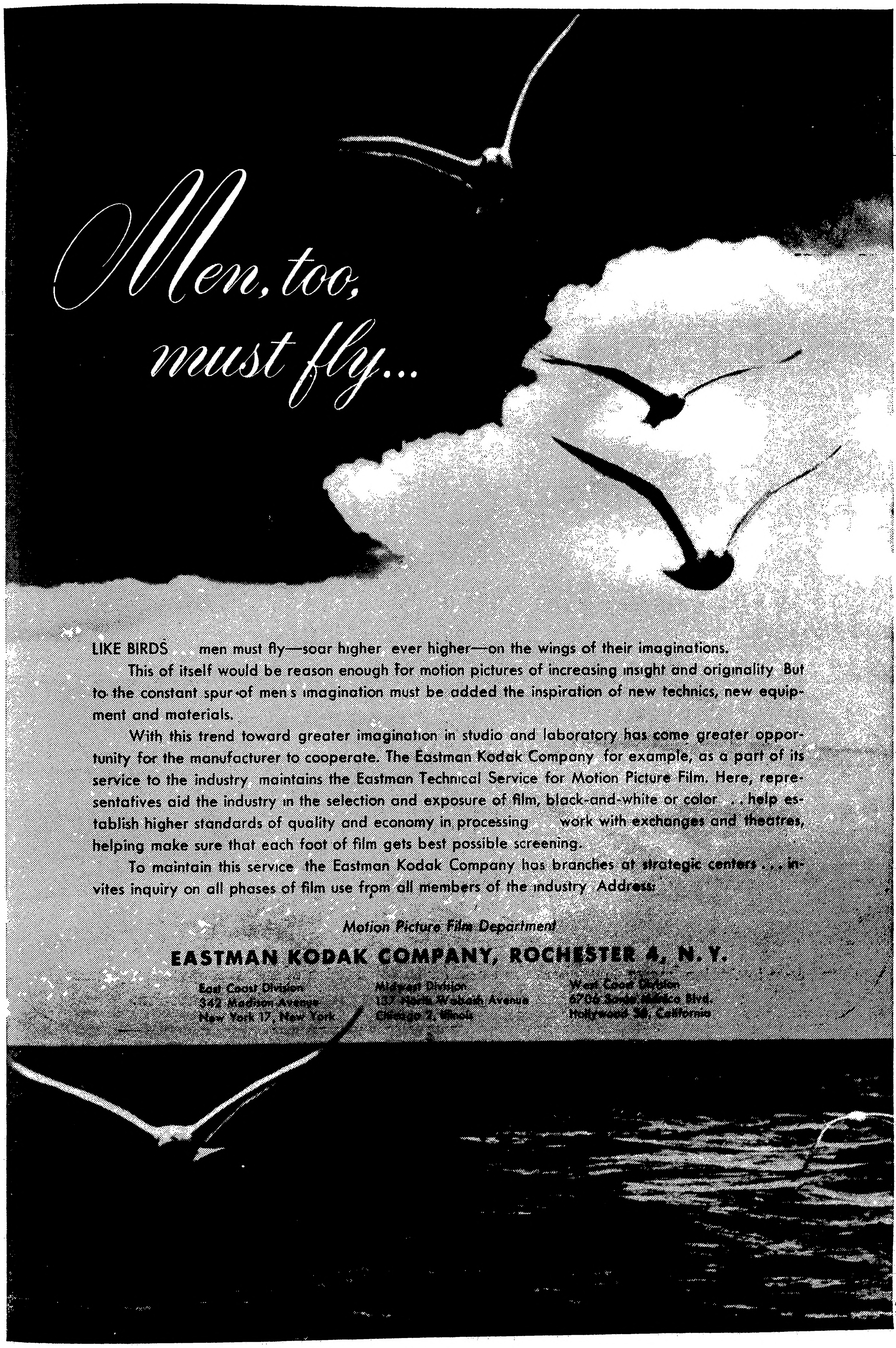
Released by WARNER BROS.



LIKE BIRDS men must fly—soar higher ever higher—on the wings of their imaginations.

This of itself would be reason enough for motion pictures of increasing insight and originality But to the constant spur of men's imagination must be added the inspiration of new technics, new equipment and materials.

With this trend toward greater imagination in studio and laboratory has come greater opportunity for the manufacturer to cooperate. The Eastman Kodak Company for example, as a part of its service to the industry maintains the Eastman Technical Service for Motion Picture Film. Here, representatives aid the industry in the selection and exposure of film, black-and-white or color . . . help establish higher standards of quality and economy in processing work with exchanges and theatres, helping make sure that each foot of film gets best possible screening.

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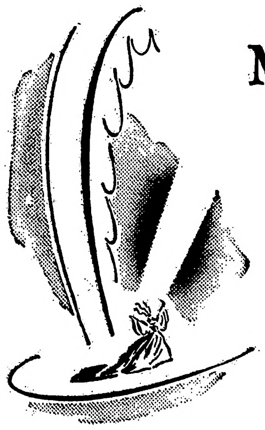

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Irving Berlin

GARY COOPER

"DISTANT DRUMS"
for
Warner Brothers

"HIGH NOON"
for
Stanley Kramer Productions

Comerford Theatres

Congratulations to
VARIETY

CHARLES STARRETT

COLUMBIA STUDIOS

HAPPY NEW YEAR

FROM

BUTTERFIELD THEATRES

A

MICHIGAN

INSTITUTION

M. F. GOWTHORPE
President

1906 1952

ASTOR, VICTORIA and BIJOU THEATRES

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SEASON'S GREETINGS

MARILYN MAXWELL

Best Wishes!

RKO THEATRES

FROM COAST TO COAST

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Affiliated with the American Federation of Labor

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Season's Greetings!

from

A. J. BALABAN

To the Entire Roxy Theatre Staff
For Their Cooperation

JANE FROMAN

Season's Greetings

Mitzi Green

Management
WM. MORRIS AGENCY

Contribute to the
Motion Picture Relief Fund

GEORGE WELLS
PRODUCER

M G M

Congratulations VARIETY

SAMUEL G. ENGEL

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Greetings

MERCEDES McCAMBRIDGE
FLETCHER MARKLE

BEST WISHES

LLOYD BACON

20TH CENTURY-FOX

GOTTFRIED REINHARDT

"THE INVITATION" ● **"YOUNG MAN IN A HURRY"**

METRO-GOLDWYN-MAYER

Clarence Brown

Just Completed:
"WHEN IN ROME"

Currently Shooting:
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On Your Anniversary

DONALD O'CONNOR

GIVE TO THE COMMUNITY CHEST

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Sincerely,

JUDY GARLAND

FOR TOP QUALITY INDEPENDENT PRODUCTS

Look for

NASSOUR PICTURES

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Under Contract to Paramount Pictures

Best Wishes

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SEASON'S GREETINGS

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Congratulations on your 46th Anniversary

SAM KATZMAN

PRODUCING

for

Columbia Pictures

HARMON JONES

20TH CENTURY-FOX
DIRECTOR
Just Completed
"PRIDE OF ST. LOUIS"

HENRY LEVIN

Director
20TH CENTURY-FOX

For March Release: "BELLES ON THEIR TOES"

In Preparation: "HOW HIGH IS UP"

Holiday Greetings

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COMPOSER-CONDUCTOR

Congratulations VARIETY

HAROLD KRESS

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"ANDROCLES AND THE LION"

starring

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Now in Active Preparation:

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"HONG KONG"

Starring

RONALD REAGAN — RHONDA FLEMING

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"THE BLAZING FOREST"

Starring

JOHN PAYNE

WILLIAM DEMAREST — AGNES MOOREHEAD

RICHARD ARLEN — SUSAN MORROW

Color by Technicolor

●

Shooting

"CARIBBEAN GOLD"

Starring

JOHN PAYNE — ARLEEN DAHL

Color by Technicolor

WILLIAM H. PINE **WILLIAM C. THOMAS**

Life in the U-I Flactory

By AL HORWITS

Hollywood.

Let's see; there's Mother's Day, Father's Day, Most Valuable Player Award and the Academy Award. There's a day for everything including gorgonzola cheese and plastic mousetraps, and there's an award for anyone and everything that breathes in Hollywood, except, of course, the poor publicity purveyor's pilot.

Why not an award for this lost soul? We could call it The Most Courageous Man of the Year, or The Man With the Most Cuts, that is, after they remove the ulcers.

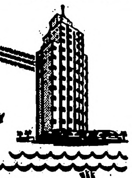
Spend a day with a studio publicity director and see for yourself. Come along for an ordinary day around the lot. You report at nine o'clock and rush to a meeting and while you are exchanging thoughts in the meeting room the phone back in the office is maki more noise than the proverbial tw skeletons playing canasta on a tin roof.

So you come back to your desk where the morning mail and th trade papers are waiting. Oops! Where did that son-of-a-misguided Moslem get that story? Pearl, get me that producer on the phone. I'll tell him off about calling the trades with that story. Listen, Mac. Don't be making announcements for us. Leave it to the publicity department. If you want to be a planter go buy yourself some seeds. Oh, you didn't know you weren't supposed to tell the press? Well, Mac, you know now.

So you hang up and get to the mail. What's that? Louella

(Continued on page 94)

There's only one Lord Tarleton



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Reservations,
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AFFILIATED WITH CAMP WILLIAMS SUFFERN, NEW YORK

Grateful For The Industry's Support

Mrs. Ted Lewis,
President.

This space donated by a friend

NAT HOLT
AND COMPANY

Pictures Completed for
PARAMOUNT RELEASE

"THE GREAT MISSOURI RAID"
"WARPATH"
"SILVER CITY"
"DENVER and RIO GRANDE"

NOW PREPARING FOR 1952
"HURRICANE SMITH"
"PONY EXPRESS"
"KING COOPER"

Life in U-I

Continued from page 92

calling? Put her on, Pearl. No, darling, that is not so. I tell you she isn't. Definitely not. Absolutely. How can she be? She isn't even married.

Back to the mail. Who? Shelley Winters. Put her on, Pearl. Hiya, Shel. Now wait a minute, Shel, hold on, I didn't give that story to Hopper. I tell you I didn't. Don't call me that, Shel, I'm a respectable married man. All right, I'll find out. I'll ask her. Goodbye, Shel. Ouch! Pearl, make a note to put another piece of felt in this earpiece.

Get me Hopper. Hello, darling. Where did you get that item about Shelley and Vittorio Gassman? The one you headed "The Gassman Cometh." Oh, she did? That's all, sweetheart. Talk with you later.

Back to the mail. Next week there'll be two magazine editors out from the east. A guy from the New York office who probably wants my job. A guy from Washington who wants to tie up our players with deep freezers and mink coats. The movie critic of the Pratt Falls (Mo.) Bugle. And a couple of dozen assorted guys with introductions from people I'v never heard of. Pearl, get my calendar and tell my wife I won't be home for dinner next week. And you better order another bottle of bicarb.

More Ideas

Well, you've got a pretty good idea there, Joe, but I doubt if President Truman would really take the time to fly out here from Washington to accept the first bagel from Tony for National Bagel Week.

Sometimes I think you fellows are stressing too much sex in your ideas. What we need a good human interest angle that will really hit the wires. Now while you boys have been yakking for the past half hour it occurred to me that we might get the Midwestern Association of Tree Surgeons to name Tony the male movie star with the sexiest limbs of 1952. See what I mean, boys?

And while I've got you all together, boys, I might as well tell you that the little matter of expense accounts has come up again. The front office wants to know if the columnists out here are really worth their weight in gold as has been indicated by a few of the choicer bit of expense account prose during the past week. All I can say is that you planters had better begin reaping a little, too.

Okay, boys. What was it you wanted to see me about? Hey, Pearl, where did the gang go? Oh, it's six o'clock. Well, get the steam room, Pearl, and see if Frankie has the pressure up. Tell him I'm on my way!

ROY ROWLAND

"BUGLES IN THE AFTERNOON"
W. B.

"5000 FINGER OF DR. T"
KRAMER-COLUMBIA

JOHN WAYNE

In Release

"Flying Leathernecks"

RKO

●

Soon To Be Released

"The Quiet Man"

A John Ford Production

●

For Release

"Jet Pilot"

RKO

●

In Production

"The Sea Chase"

Warner Bros.

●

In Preparation

"The Alamo"

A John Wayne Production
Republic

●

Management
FAMOUS ARTISTS CORP.
BEVERLY HILLS, CALIF.

CAREY WILSON

"SCARAMOUCHE"

Why No 'Oscars' For The Ballyhooists?

By TERRY TURNER

(RKO Exploitation Chief)

Every year I read about, or listen to, the interesting proceedings of the really great Academy of Motion Picture Arts Awards. This and that star gets an Oscar, and I even hear of some technical chap getting some kind of slap on the back for some benefit he has given to the industry. The quips are smart and splendid, the choked sobs and nervous laughter of the recipients of these awards are not to be sneezed at for their emotional content, but I am still waiting to hear or read about some odd form of Oscar or a tidbit of an award for a single, or even a collective, brainchild culled from the advertising, publicity or exploitation departments of the many companies turning out motion pictures. I have always thought that they may have had a lot to do with those Oscars and Awards so freely handed out to others.

Certainly we all know some "classics" that would have died aborning were it not for the advertising, publicity and exploitation that gave it life and wings to carry it to Oscarville and Awardland.

Let it not be said that there is no artistry in advertising, publicity and exploitation. True, it varies in its degrees and ofttimes outmatches and outsells the artistry found in story, talent, direction and production. I have known of more time, thought and energy being put into the advertising, publicity and exploitation of a motion picture than the production itself. That is particularly true when film folks start out to have pheasant production and wind up with turkey.

Let's get this straight, also, before someone gets the idea that this "jerk Turner" thinks he has been neglected in the matter of Oscars and Awards. I have never accomplished anything that I think deserves such encomium, so this article can have no personal application. Also, I know of no other single individual in advertising, publicity or exploitation, whom I could name offhand worthy of an Oscar or an Award. There might be, but I repeat, I don't know them.

But I do know of entire departments in advertising, publicity and exploitation who have in the past and will in the future earn recognition for their collective work in presenting a motion picture production to the public and I think it would be worthy and fitting of the great Academy to include that in their awards.

Season's Greetings

ESSANESS
WOODS
CHICAGO

GREETINGS

RUSSELL MARKERT
OF
RADIO CITY MUSIC HALL
NEW YORK CITY

BUDDY ADLER
PRODUCER

"FROM HERE TO ETERNITY"
"SABRE AND THE ARROW"
"PAULA"
"FEATHER IN THE BREEZE"
"JUBAL'S CHILDREN"

FOR COLUMBIA PICTURES

FLORENCE ROGGE
ASSOCIATE PRODUCER
BALLET DIRECTOR
RADIO CITY MUSIC HALL

CONGRATULATIONS

Alliance Theatres
Corp., Chicago

S. J. GREGORY, General Manager

CYD CHARISSE

TONY MARTIN

Season's Greetings

EDMUND GRAINGER PRODUCTIONS

FLYING LEATHERNECKS
THE RACKET
THE KOREAN STORY
BLACKBEARD THE PIRATE
(In Technicolor)
THE DAY THEY GAVE BABIES AWAY
AFRICAN INTRIGUE
(In Technicolor)

RKO RADIO PICTURES

Never A Dull Moment

By TEET CARLE

Hollywood.

After 20 years as a Hollywood p.a., a guy ought to have plenty of highlights packed away in his memory bag. There is one drawback to reminiscing, however—you have to find time to relax and think of nothing else. Now if such a luxury were to come my way, I might remember a lot of things which I've experienced or seen happen to press agent friends during two decades. Like, for instance:

There was the producer who wanted an honorary college degree for making an epic. When the press department couldn't interest a big university, he said he'd settle for a degree each from two small colleges . . . The drama critic in Portland who gave a Paramount picture a bad review, then later ran in his column: "We're hereby getting back into the good graces of Paramount by printing the following recipe on how to cook carrots by Miss Betty Hutton of that studio." . . . And the press gathering to watch Dorothy Lamour give up her sarong forever by burning it. The cloth failed to burn, even when doused with gasoline. How'd the press agent know the wardrobe dept. had fireproofed it for safety? . . . The columnist who never would accept gossip handouts, saying she made up her own chatter so she could be sure it was exclusive . . . The time, too, when the gagster production man gave the unsophisticate p.a. from Harvard the story of having to make water wings for a herd of non-swimming cattle for a Hopalong Cassidy film—and the crazy item got printed!

Takes Yer Cherce

Oh yes, the astounding seriousness of the neophyte publicist who wrote three canned reviews for the press book—one a rave, one lukewarm and the other a vicious pan —and when told to quit kidding, replied, "Isn't this a service we give drama editors—what'll a person have to print if he doesn't like the picture?" . . . The day on "Boom Town" when we saw Gable step into bit player's punch and sustain the split lip that cost thousands in delay. Told it was our neck if anything got out on this, we rushed back to the office to find a newspaperman already on the 'phone asking for verification of the story. That was final proof how full of news-tippers Hollywood is . . . The hippo, imported for a jungle scene, which, the instant he was put into an ocean bay, sank and never came up. No one had told the moviemakers hippos can't live in salt water . . . The press agent who conceived the idea of combining features of 10 top he-men actors to make up Peggy Hopkins Joyce's ideal man. The result looked like a pansy but the composite job cost $50, and he had to get it printed, so sold his soul for its play in one edition . . . The femme star who telephoned the flack to come right out to the set. Girding himself for a beef, he listened in amazement as she said, "The lead in this pencil is too hard for keeping our gin rummy score; may I trade it to you for of those soft-lead ones?"

Among other events: our "last laugh" at the guy who used to kill all our cheesecake photos at the censor's office and who, after losing that job, went to work on a paper and telephoned to plead for art sexy enough to please his boss . . . The "drama editor" on a small southern paper who wrote frequently for personally autographed photos and who, when finally checked on by a field man, proved to be the office boy who, by that time, had the finest collection of inscribed photos in the country . . . The famous femme mind-reader, the chief peg for a campaign, who astounded the press by her "second sight" and then cooked everything nicely, when she lost some jewelry, by asking the cops to locate it for her . . . The gag expense account of $1,200 that a press agent turned in for courting the magazine editor he'd just married.

And how can we forget the little Swedish girl who was brought by stillmen to pose in shorts with the U. S. C. college track stars running and jumping and whom we, still a college senior, were told, "is some new actress named Greta Garbo" . . The wonderful line in a movie review: "The story's nothing much—just something O. Henry might have written" . . . The time our traveling pal, Rufus Blair, couldn't find a room in Cincinnati and booked himself into a hospital as a patient who recovered miraculously after a night's sleep . . . The life-size lobby cutout of Mae West with flaps patrons could lift to see what was worn below—which got killed, but fast.

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GREAT CHRISTMAS STAGE SHOW

Season's Greetings

JONES,
LINICK &
SCHAEFER

Chicago, Illinois

SOUP TO NUTS!

(A Memory of Radio)

By JEROME LAWRENCE & ROBERT E. LEE

Hollywood.

Remember radio? That grand old cabinet that used to sit in your living room, and pour forth sounds of melody and laughter? It wasn't a demanding old friend. It didn't throttle conversation, tether your children, or hypnotize your household with eye-aching little blue lines. Radio would even let you read a newspaper once in a while. It encouraged you to close your eyes and imagine things. It declined to hog your attention, like a bratty child. And it almost never brought you Milton Berle.

Gone, gone are those dear old days! Gone the way of the hobble-skirt, the high-wheeled bicycle and the horse-drawn fire engine. So perhaps the hour has come for those of us who love the past to savour the sweetness of those televisionless times.

But it wasn't *all* sweetness, to be sure. There was a pitfall in the very simplicity of radio. A man stood in front of microphone and talked or played the flute, and people all over the country heard him. That was all there was to it. It was so elementary that almost everybody thought they knew how it should be done. Even sponsors. Today, of course, everything is different. In television, the mere mention of words such as "sync impulse," "spurious image" or "Put another silk on the key-light, Harry!" is enough to send even the most courageous sponsors scurrying back to their assembly-lines. And if the "expert" is wearing an exposure-meter on a string around his neck, he is well-night unassailable.

In the ancient days of radio, however, the so-called "creative people" never enjoyed this immunity. When a sponsor came on safari to Hollywood, anybody in the studio or control-room was fair game. Even from the remoteness of the eastern seaboard, a practiced sponsor could take pot-shots at his Hollywood drudges with a long-distance weapon called the "teletype." Woe unto the writer, producer or account executive who erred before the baleful eye of the man who paid the bills! One withering blast from the teletype—and he was doomed as surely as a limping pachyderm in the sights of Frank Buck's elephant gun.

It is with a sense of historical importance, therefore, that we bring to light this series of hitherto unpublished documents of the by-gone "Age of Radio." Believing that men are best understood from the letters they write, we offer the ensuing correspondence without footnotes or commentary. As memorabilia of a literary form now forever lost to us, this correspondence may well achieve a stature comparable to the letters of Samuel Johnson, or the Longfellow-Thackeray Correspondence. Only the judgment of posterity can decide.

There ensues what we shall call: "The Riddell-Wharton-Tashman-Welles Correspondence."

RIDDELL SOUP COMPANY
Offi of the President
Trenton, N. J.,
Aug. 19.

MEMORANDUM TO: Mr. Raymond Wharton
Wharton, Peabody & Clark
Equitable Bldg.
Hollywood, Californi

Dear Ray:

All of us here in Trenton want to be helpful in making our new radio show a hard-headed advertising success. Although I do not consider myself an expert on radio production, I **am** an average radio listener, hence feel fully qualified to pass judgment on what is good or bad i radio entertainment.

Feel "WHAT NEXT?" is great program title. Do not say this only because I though of title. Have taken a private pool of a number of people here in Trenton, including my secretary, my wife, and our vice-president i charge of new soups. All feel "WHAT NEXT?" has li less possibilities. It can mean anything. We can jump from a death-bed scene with Norma Shearer to Helen Jepson singing "Mighty Lak A Rose" (Incidentally, "Mighty Lak A Rose" is my wife's favorite piece of musi and I feel that it may be an ideal theme-song for the program. However, this is not a "must".)

As we discussed in my office last Thursday, the guest-stars on "WHAT NEXT?" must be absolutely topnotch Hollywood names. We are paying a lot of money for thi program, and will be satisfied with nothing short of the Clark Gables, the Rudy Vallees and the Greer Garlands. Also, the talk on the program must be very clever. As we all know, you can't make good soup out of second-grade spinach. Give us a program with real " " and everybody will be happy."

Regards,
J. B. Riddell, President

P.S.: Let me know immediately who you are hiring to write the talk.

WESTERN UNION
HOLLYWOOD, CALIF. 22 AUG. 9:04 P

MR. J. B. RIDDELL
RIDDELL SOUPS
TRENTON, NJ

DEAR J. B.: RICHARD TASHMAN AND MARC WELLES ARE AVAILABLE TO WRITE SCRIPT FOR "WHAT NEXT?" TASHMAN IS AUTHOR OF "LAKE OF DARKNESS"—NEWEST BROADWAY HIT. WELLES ALMOST WON PULITZER PRIZE FOR HIS NOVEL "THE RESTLESS YEARS". BOTH HAVE EXTENSIVE RADIO EXPERIENCE. AGENT DEMANDS THREE THOUSAND DOLLARS PER WEEK FOR TEAM. THIS IS MORE THAN WE PLANNED TO SPEND FOR WRITING, BUT BELIEVE TASHMAN AND WELLES CAN PROVIDE HIGH QUALITY WHICH RIDDELL SOUPS DESIRES IN PROGRAM. IF APPROVE, PLEASE WIRE AUTHORIZATION FOR INCREASED EXPENDITURE.

RAY WHARTON

WESTERN UNION
TRENTON, NJ, 22 AUG. 11:19P

MR. RAYMOND WHARTON
WHARTON, PEABODY & CLARK
HOLLYWOOD, CALIFORNIA

FEEL PRICE IS FANCY FOR JUST WRITING. BUT YOU ARE COOKING THE SOUP. MUST SPARE NO EXPENSE TO MAKE SHOW SMASH.

RIDDELL

TELETYPE TO RAYMOND WHARTON, WP&C, HWOOD, CAL. DEAR RAY: HAVE JUST READ SCRIPT FOR FIRST BRDCST OF "WHAT NEXT?" COMMERCIAL IS ALL WRONG. WHEN ANNCR SAYS: "OH, BOY, WHAT A TASTE THRILL" SHOULD READ "OH, BOY, WHAT A REAL TASTE THRILL". INSERT WORD "REAL" BETWEEN "A" AND "TASTE". RIDDELL.

Clipping from Art Crosley's radio column, syndicated 400 newspapers in the United States and Canada:

Hollywood, September 5

The new Riddell Soup program "WHAT NEXT?" preemed from Hollywood last night. It's one of the most lavish and star-studded ventures to hit the ether. I hate to think how many cans of chicken-noodle have to go across the counter to pay for this radi ish-mosh."

"WHAT NEXT?" has everything, and therefore it has nothing. It runs the gamut from the absurd to the ridiculous. Tashman and Welles, two able scripters, seem to have been——hurried into mediocrity. Their adaptation of "The Barrets of Wimpole Street" was over before I knew which character was Robert Browning. Brian Ahearne, Shirley Temple, Spike Jones, Andy Russell and Cottonseed Clark performed ably in a half-hour revue that was doomed to failure. The opening broadcast had everything including **two** kitchen sinks; and I suspect ther ight have been a third, if the network hadn't cut the show off the air for running overtime. It was the kindest cut of all. I've never been so glad to hear those three gongs.

Riddell Soup has succeeded in only one thing: they have put mulligatawny on the air.

MEMORANDUM FROM THE PRESIDENT

Wharton: The attached clipping is one of several unfavorable reviews which we have received on last night's show. This kind of publi ity is harmful to our sales and or ti

I have asked myself: "Why was last night's broadcast a failure?" The answer is clear to me. The script was wrong. The wrong words were used. We are paying Tashman and Welles a great deal of money to use the **right** words. When we hire a chef to make our soup here at Trenton, we expect him to put in the right ingredients at the right time at the right temperature and to cook it into great soup. Tashman and Welles are not giving us great soup.

It is very unfortunate that the commercial announcement which I wrote was cut off the air from lack of time. This must not happen agai

J.B.

RIDDELL SOUP COMPANY
Office of the President
Trenton, N. J.
September 12

MEMORANDUM TO: Mr. Raymond Wharton
Wharton, Peabody & Clark
Hollywood, Californi

Dear Ray:

Felt that last night's broadcast had more "sass" than opener. We are on the right track. However, I have made a list of a few logical rules which I want Tashman and Welles to follow from now on in writing the program.

(1) Program must have good taste, personality and sass.

(2) There is no place for anything artistic on "WHAT NEXT?" Radio listeners do not like art. Nothing artisti has ever succeeded on the air.

(3) The jokes must be funny. There is nothing less funny than a joke which is not laughed at.

(4) The guest-stars must be a **surprise.** There is no surprise to having Edgar Bergen and Charlie McCarthy on the same program. But it would be real showmanship to team up Rubinoff and Lassie. (By the way, why not team up Rubinoff and Lassie? My wife thinks it would be a very funny idea.)

(5) Feel we should use only familiar music on the program and be sure we hear the **melody.** People do not want to hear the harmony, they want to hear the tune. I would like to hear one broadcast where the whole orchestra played nothing but the tune, ithout any harmony. This could make radio history.

All right, Ray, let's pull this whole thi ith a bang.

Regards,
J.B.

TELETYPE TO WHARTON, PEABODY & CLARK, HWOOD C. L. HOOPER RATING OF 3.9 IS VERY UNSATISFACTORY. "HYMNS OF ALL CHURCHES" HAS BIGGER AUDIENCE THAN "WHAT NEXT?" FEEL THAT ROOT OF TRUBL IS WRITING. THE TALK ON THE SHOW IS NOT SASSY ENUF. THERE ARE NOT ENUF VERBS IN THE WRITING. VERBS ARE WHAT MAKE WRITING SASSY. TELL TASHMAN&WELLES WE WANT MORE VERBS & FEWER NOUNS & PREPOSITIONS. RIDDELL.

RIDDELL'S ACRES
Leaming's Lane
Doylesburg, Pa.
10/7/

Dear Ray,

The folks here at the farm liked last night's show, esp. Mimi Benzell singing "Shortin' Bread". However, I felt much of the script was far below standard.

Take the place where Montgomery says: "Thank you, Frances, for singing a beautiful song." Is this supposed to be great radio talk? Is this what we are paying $3,000 a week for? Not a verb. No sass in it. What else could she sing but a song? And the audience has just heard it so why do we have to tell them it was beautiful? And why should we thank her? She is paid. From now on, nobody is to get thanked on the program.

My wife, who has had several poems published in the Trenton paper, pointed out that on last night's show the word " " was repeated three times. With all the words there are in the English language and for all the money we are paying Tashman & Welles, I say they should not repeat words. This is like selling the same can of soup twice. People will not stand for it.

Yrs.,
J.B.

WESTERN UNION
TRENTON NJ, 22 Oct 909A NL

RAYMOND WHARTON
WHARTON PEABODY & CLARK
HWOOD, CALIF

NOBODY ON OUR BOARD OF DIRECTORS HAS EVER HEARD OF A SINGER NAMED JOE STAFFORD. "WHAT NEXT?" MUST HAVE SINGING STARS WHICH ARE HOUSEHOLD WORDS, SUCH AS RICHARD CROOKES AND GENE AUSTIN.

RIDDELL.

FROM THE DESK OF THE PRESIDENT
11/1

Ray,

Have just read script for next week's broadcast.

My son Jonathan, who started in at Choate this fall, could write better talk for the radio. "WHAT NEXT?" is not giving people what they want. People are not listening, which is why we do not have a larger Cooper rating.

If Tashman & Welles cannot do the job, somebody else.

Riddell

TELETYPE TO JB RIDDELL PRES RIDDELL SYKMB XXXXXX SOUP TRENTON NJ 9 NOV. TASHMAN&WELLES HV DISAPPEARD WITHOUT WRITNG SCRIPT FOR NXT WK. NO TRACE OF THEM. AM TRYNG TO SIGN NORMAN CORWIN & SID SILVERS AS TEAM TO REPLACE T.&W. ADVISE IF ANY OBJCTION. WHARTON.

Palm Springs, Calif.
November 11

Mr. J. B. Riddell, President
Riddell Soup Company
Trenton, N.J.

Dear Mr. Riddell:

During the past several months, we have been the re- ients of your helpful advice concerning our craft, i. writing talk for the radi We blush to admit that we have done nothing to repay you for your kindness. Believing that one good turn deserves another, we hasten to make amends for our negligence.

We freely admit that we are not professionals in the soup game. However, we have both been eating soup for years and feel that we are qualified to judge what is good and bad in soup-making. We pass on these objections to you in exactly the same spirit as your recommendations have been referred to us.

Feel that soup-making should be conducted on a hard-headed business basis. There is no room for art. Soup is either eaten or not eaten. To make eatable soup, the following logical rules should be followed:

(1) Soup must have body, flavor & sass.
(2) Soup can must be round. (People are distrustful of square soup cans.)
(3) There should be enough liquid allow the to be swallowed without chewing.
(4) A person should be able to eat the soup without thinking. People do not like to think while they ar eating soup.
(5) Soup should appeal to as nearly 100% of the soup-eating public as possible.

(Continued on page 104)

EARLY TO BED

By EDDIE DAVIS

AT RISE: MRS. JONES is at dressing table in silk nightgown and lacy negligee. She is making herself ready for bed.

JONES enters in night shirt & night cap. In one hand he carries book & in the other hand a hot water bottle.

JONES: Honey, I read this book and the author is perfectly right. "Go to Bed Early and you'll live to be a hundred," and that's what I'm going to do right now. *(Puts hot water bottle in bed and then gets in bed.)* This will keep my feet warm. *(sticks pieces of cotton in each ear)*. This will keep out the street noises . . . and this will keep me from snoring. *(Puts clothes pin over his nose, falls asleep immediately—starts snoring loudly)*.

WIFE: John, kiss me goodnight!

JONES: Please—I'm having a nightmare of my own.

WIFE: John, I insist that you kiss me now!

JONES: Sorry, I'm not facing that way. *(She nudges him)*.

WIFE: You kiss me good night this minute.

JONES: *(Eyes still closed, he begrudgingly turns around and kisses the bedpost.* Gosh, but you've lost weight. *(back to sleep and more snoring)*.

WIFE: OHHHHHH! Married to a Buzz-Saw—
(She starts patting a night cream onto her face rather noisily).

JONES: *(Aroused by the sound, jumps up)*.
What was that?

WIFE: It's just me applying my cold cream.

JONES: Oh, for a minute I thought your fan belt was loose.
(back to sleep and more snoring.)

MRS. JONES: Good night. *(disgustedly)*. *(turns out lamp. There is a moment of silence, then—phone rings. Mrs. Jones and Jones jump up, Mrs. Jones picks up phone)* *(Into phone)*.
Hello— *(to Jones)*.
It's "STOP THE MUSIC."

JONES: Tell him to go paddle his canoe.
(lies down, covers his head)

MRS. JONES: (Into phone).
Go paddle your canoe! What?!
(To Jones).
Honey!
(JONES jumps up)
That's the name of the song! You win a Bendix Washing Machine and 20 pounds of dirty clothes.

JONES: For that they wake me up in the middle of the night!
(Grabs phone out of MRS. JONES' hand, shouts into phone)
DROP DEAD! WHAT!!!! *(To MRS. JONES)*
Holy smokes! That's the name of "THE MYSTERY TUNE!" I win the jackpot!

MRS. JONES: Oh, darling, think of all the prizes!

JONES: I'll do that tomorrow. Tonight all I want to do is sleep and live to be a hundred. Good night.

MRS. JONES: Good night, dear. *(Turns out lamp, lies down. There's a moment's silence, and then—DOORBELL RINGS. BOTH jump up)*.

JONES: *(As HE starts for door)*.
With all these interruptions a fine chance I got to live to be a hundred. *(HE opens door and a FELLOW with a package enters)*.

FELLOW: *(Pompously)*
Mister Jones! Because of your successful naming of the Mystery Tune, STOP THE MUSIC Awards you this beautiful prize of 24 diapers!

JONES: Diapers?!! What'll I do with them?

FELLOW: Don't ask me. You're the father.
(Starts to leave, says:)
Happy diapering. *(Exits)* *(JONES, at door, calls to Fellow)*.

JONES: Hey, these are for a baby!! We have no baby!
(Enter MAN pushing a baby carriage with a baby in it).

MAN: Yes, you have! STOP THE MUSIC adopted one for you.
(Takes from pocket a large envelope).
Here's his adoption papers. *(Takes from hook on baby carriage a container in which are six bottles of baby formula)*. And here is his food for the next 12 hours. *(As HE starts to leave)* Happy feeding. *(MAN exits)*. *(JONES rushes into bedroom, excitedly announces:)*

JONES: Honey, honey, I just had a baby!

MRS. JONES: *(Jumps up in bed)*
What!!!

JONES: I'm a mother!—I mean, I'm a father!

MRS. JONES: What are you taking about?

JONES: In the living room, honey. *(Leads wife by the hand into living room to baby carriage. Points to baby)*. There. A prize from STOP THE MUSIC.

MRS. JONES: *(Looks at baby)*.
Isn't it wonderful! Just by guessing the name of a song you became a father.

JONES: Yeh, but on the next one I don't want any help from STOP THE MUSIC. *(THEY wheel baby into bedroom, they tiptoe to their beds, lie down)*.

MRS. JONES: What a wonderful baby.

JONES: So quiet. *(At this the baby lets out a loud yowling, JONES and MRS. JONES jump up)*. I knew it! Honey, what do you think he's crying for?

JONES: I'll give him a bottle, then change his diapers; that will take care of him from top to bottom.
(JONES gets out of bed, takes hot water bottle out of bed . . . takes baby bottle from container and warms it n hot water bottle . . . dashes a few drops of the milk on the back of his hand, then tastes the milk by sucking the nipple . . . says:)
Ah, good. *(Takes baby from carriage in his arms . (baby is still crying. HE slams nipple in baby's mouth, sayss)* Here, take! *(Baby refuses)* Look—it's good. *(Sucks on the nipple till he drinks all the milk. Lets out loud burp. Puts baby in carriage. JONES gets into bed, and pulls the covers over his head, the DOORBELL rings again. At this, both jump up and simultaneously say to each other:)*

JONES and MRS. JONES: It's your turn! *(BOTH get out of bed, saying in unison)* O.K. I'll go. *(BOTH go to to door. Door is opened. A MAN is facing them)*.

MAN: I have a prize for you from STOP THE MUSIC. *(Calls off)* Come, Tiny. *(He enters leading a dog as big as a horse. MRS. JONES jumps on couch and in frightened tone, asks:)*

MRS. JONES: Good Heavens! What is that!!!?

JONES: I think it's a camel.

MAN: Neh-h—he only smells that way. He's a St. Bernard.

JONES: Aw, no he ain't! He hasn't got a whiskey barrel around his neck.

MAN: He did have before I brought him here. *(Hiccoughs)* Hick!

MRS. JONES: I don't care what he is! . . . Take him out of here.

MAN: Too bad, he'd enjoy playing in your yard.

JONES: No, he wouldn't. We don't have any trees.

MAN: Then I'll take him out—this house isn't fit for a dog to live in. *(HE and DOG prance out.)*

MRS. JONES: Oh, I do hope that was the last. *(A FELLOW enters saying:)*

FELLOW: Not yet, Mrs. Jones, another prize from STOP THE MUSIC! *(TWO MOVING MEN wheel in a Frigidaire.)* Courtesy of Freezie Food Refrigerators. *(MEN exit.)*

MRS. JONES: We already HAVE a refrigerator.

FELLOW: Not with THIS feature. *(HE opens box door)*. Instead of an ordinary light when you open the door, this has a sun lamp. You look for the food and get a sunburn at the same time. And another thing— *(HE takes out two salamis 5 ft. in lenth)*. A year's supply of Italian salami!

JONES: Oh! *(Another FELLOW enters with a large carton and sets it down heavily)* What's that???

2D FELLOW: A year's supply of bicarbonated soda. *(HE starts to exit with 1st fellow)* Happy indigestion. *(BOTH OFF)*.

JONES: Well, as long as I can't sleep, I might as well eat something. *(Helps himself to an apple from fruit bowl of wax fruit. As HE bites into the apple, MRS. JONES warns:)*

MRS. JONES: Put down that wax fruit!

JONES: *(Drops fruit)*.
Well—I'm hungry. I got to eat something.
(Goes to frigidaire, takes out big salami, hacks it in half with a knife and puts the half of salami in between two slices of bread. As HE brings the enormous sandwich to his mouth, MRS. JONES asks:)

MRS. JONES: What? Salami before going to bed?

JONES: You know of a better way to get rid of this bicarbonate of soda? Now to enjoy my midnight snack. *(M. C. enters, shouts:)*

M. C.: HOLD IT! You shall have entertainment with your meal! The next prize is the floor show from Leon & Eddie's. *(MUSIC plays a corny chorus number. Six broken-down CHORUS GIRLS dance on, do a corny dance and at finish they exit)*.

JONES: Boy, that was great entertainment. *(MAN enters)*.

MAN: You haven't seen great entertainment until you see the new super-duper television set you've just won—Boys, bring her in. *(SIX HELPERS bring in an extra large television set and exit)*. This set has the largest screen in television.

MRS. JONES: Who needs such a large screen.

MAN: Comes in handy when Jane Russell goes on television—after all she's got a pretty face. Hasn't she?

JONES: I don't know. I never got up that far.

MAN: And that's not all—this set comes with a built-in repair man. *(Turns set around. There is a mechanic sitting in it with tools in his hand)*.

MRS. JONES: Gee, it is a nice set. Look, it's got a tile cabinet.

JONES: Tile cabinet? What's the idea?

MAN: It's the only set on the market that matches your bathroom.

JONES: God, what a place to watch Milton Berle!

MAN: Happy listening. *(Exits)*.

JONES: I hope this is the last.—*(A literary-type DAME enters. Short hair, mannish suit, tortoise-shell glasses, She says:)*

WOMAN: No, it isn't! *(Holds up a book)*.
Here is the best prize of them all! That popular book: EARLY TO BED AND LIVE TO BE A HUNDRED. And we have the author right here to autograph it! *(Calls off)*.
Bring him on! *(A bed is brought on. We see the Author in the bed fast asleep. WOMAN shakes sleeping author, saying:)*
Author! Author! Wake up! *(Author waking up)*.

AUTHOR: *(Sleepily)*. Oh you woke me up! How can I live to be 100 if people keep waking me up.

JONES: *(Angrily)* What are you complai ing, on account of you and your lousy book I didn't get any sleep either.

AUTHOR: Oh, another annoyer, I'll never get any sleep. I wish I were dead.

JONES: *(Takes out gun, shoots author)*. Now you can sleep forever.

BLACKOUT

'Dear Irving'

By LESTER GOTTLIEB

Mr. Irving Mansfield
Producer, CBS-TV Network
New York 20, N. Y.

Dear Irving:

Around this time of the year it's only natural that you start thinking about your friends in show business. VARIETY's anniversary issue always makes me slobbily sentimental and when I'm on a sentimental kick I start writing letters.

Do you remember the good old days (b.tv.) when we both toiled in radio for Hubbell Robinson? Things were sort of cozy on the 18th floor. I miss the bull sessions around 6 p.m. which usually wound up with one of us rolling on Hub's thick veepee carpeting as Cy Howard would give us a colored report on a visit he had just paid to an advertising agency. We had time in those days to relax a bit.

I remember how I used to envy your newly acclaimed success with "Talent Scouts," and how we teased you about your original intention to put Al Jolson in the m.c. role instead of that redhead from Washington. It was all radio then, professional and profitable.

Then most of us segued into TV. It would be a cinch, we said. We scoffed at the TV stuff that was then current, puppets and homemakers and "Blue Angel type" comics.

We found a whole new crazy world and we stopped laughing. For not only did we carry with us the normal burdens of radio production—script and talent—but latched on the complexities of scenery, design, makeup, lighting, cameras, cathoid tubes, stagehands, truckers, and budget complications that would stagger the R.F.C.

Well, you stayed with TV, adding to your laurels and your ulcers. I returned to the mother medium.

And you wanna know something, Irving? You can have it! Keep your choreographers, your makeup men, your back lighting, your boom shadows. In radio we lead a simpler, less complicated life. When we do a dramatic show we can go "Outdoors" without worrying about a phoney landscape or film process. When we have a comic out "in one" nobody cares what the traveler looks like. What traveler? When a singer sings, he doesn't play hookey with a boom. He belts right into an old reliable microphone. And the orchestra isn't coming up from a pit deeper than a Scranton coal mine. It's right behind him. We can do a polished, professional rehearsal under three hours, relax in civilized fashion with little or no strain on ourselves or the sponsor's wallet. All around the values are realistic.

And the creative challenge is still lusty. You heard about our documentary series, "The Nation's Nightmare." It was so good even rich people with two TV sets were tuning in.

Oh, I confess it isn't as glamorous back here in radio. But it's still big time show business. Jack Benny, Amos 'n' Andy, "Our Miss Brooks," and "My Friend Irma" and Lux are still going strong and there's lots of new stuff too, imed at the ears of America and getting them.

I kinda thought you'd be interested and if you or any of the other TV producers want to come back, the door is always open.

I guess a lot of characters will think it kind of screwy for me to be writing you this way when my office is on the same floor with yours. But as you know, CBS is separated into divisions now and getting into a TV producer's office is a prodigious, time-consuming task. And I'll be darned if I'm going to stand on line behind a dance director, production assistant, a production assistant's assistant, agent with a dog act and two skaters from the Wivel.

As for putting this into the mail, I told you before we're cutting down like mad in radio and turning these savings over to advertisers. Stamps add up.

Drop me a line, sometimes. We'll be around for a long time. As a matter of fact use the next Anniversary issue of VARIETY. That will be around for a long time, too.

Contentedly,

Lester.

Of TV, Thurston and a Horse

By BOB HAWK

Hollywood.

One of my favorite stories is about the guy who knew everything. To every bit of choice information his friend brought him, Weisenheimer invariably said, "Yes; I know, I know." If the friend picked up a bit of startling information about an impending divorce of an important couple, he would no sooner start to tell of it than he would hear, "Yes; I know, I know." In desperation and to try to be ahead just once, this friend bought a horse and put it in his bathroom; then he invited the wise guy over for cocktails. The host waited all evening for his guest to go into the little boy's room. He finally did and then came running out, exclaiming, "Say there's a horse in your bathroom." Replied the host: "Yes; I know, I know . . ."

So, with me. When the gang sits around talking Television, I just wait for somebody to ask, "When did you make your first appearance on television?" and my nonchalant, conversation-stopper reply is, "Oh, in 1930."

Back in 1930 in Chicago we did experimental television broadcasting in conjunction with the regular AM channel. Our TV call-letters—I can remember them now—were W9XAA, and our little studio in back of the radio studio really was the dark ages of TV. The studio was about 10 feet square and was as black as the inside of a coal miner's glove. On a little platform about three feet square one performer at a time stood facing a piercing light about the size of a quarter. Each act had to be one that required no accompaniment (unless the accompanist could read in the dark). Ukulele players, monologists, a cappella soloists usually were the guinea pigs. When I say that studio was black, ~~it was~~ black. So black that when the announcer stepped up to relieve the performer, he might stumble on the platform.

One day, after many months of experimenting, the engineers announced that it was time to spread out and make it look like a big act. They had worked out a system for picking up two of us at the same time. I happened to be the announcer on duty and we brought i as our guest the great magician, Thurston, who was appearing that week at the Chicago Theatre.

Thurston brought with him his favorite rabbit and hid it in the huge cape he wore. He told me that he would use me as his subject and that while being televised he would plant the rabbit in my clothing and then extract it for all to see. ("All" consisted of one receiving set the south side of the City, about 18 miles away).

We went into the studio and started into the act, but as I was giving Thurston a most flowery introduction and was about to ask him to step onto the platform Mr. Rabbit decided to take a walk. He sneaked out of the cape to scamper around on the floor in the dark. My introduction stretched and stretched as the Great Thurston in his black cape in his black studio searched on his hands and knees on a black floor, muttering in a voice off the video but still good for the audio, "Where are you, you little so-and-so?" He finally captured the little monster and planted it in my clothing while I was still talking and then he went into his act.

I wish that at that time I had known the story about the horse, so that when Thurston said, "There's a rabbit up your sleeve," I could have replied, "Yes; I know, I know."

REQUIEM FOR A WRITER

By MILT JOSEFSBERG

Hollywood.

PROLOG: To anyone in radio, the coming of summer brings several occupational hazards, including layoffs, no salary, and visiting tourists from the east. I've endured this terrible trinity for many a year now without complaint. I've dulled the monotony of the long layoffs by learning how to play golf. I've balanced the absence of salary by making my family economize and go without such luxuries as bread. And I've learned to enjoy the locust like visits of friends and relatives by turning tourist with them.

And so it came to pass, last summer, I showed our glamorous town to my nephew Stuart. Our itinerary included the La Brea Tar Pits, Brown Derby, San Fernando Valley Country Club, Hollywood Racetrack, Grauman's Chinese, Hollywood Bowl, the Legion Stadium, and finally, Forest Lawn.

If it hadn't been for that visit to Forest Lawn, the following manuscript would not be published today. For it was while strolling through that neo-classic necropolis that some guiding hand led me to the grave of Herbert Jones.

I remembered Herbert vaguely. I had occasionally seen him in the Halls of CBS and NBC, and we greeted each other with that tight grim smile that comedy writers reserve for others of their ilk. A tiny stone marked his remains, and it bore the simple tale, "Herbert Jones, Feb. 5, 1912-Oct. 9, 1949."

While looking at his epitaph, I noticed a tiny gopher hole in front of the stone. As I watched, the earth seemed to move, but no rodent showed its head. Instead, envelope slowly slid out of the hole. I picked it up—and was amazed to see, written across the face, the words, "By Herbert Jones, Oct. 20, 1949." *It was written nearly two weeks after he died! I looked back at the ground—the hole had disappeared. So now, with no changes at all, I pass on to you Herbert's final script.*

* *

I'd like to introduce myself, but I don't know whether to say my name is Herbert Jones, or my name was Herbert Jones. You see, I died two weeks ago.

They gave me a lovely funeral even though I was only a radio writer. Everyone was surprised at the tremendous turnout for the services. There were almost 10 people there. That is, including me.

I remember the services. I couldn't move; I couldn't breathe; and I couldn't speak. But somehow, I could see and hear. Like a supine Superman, I seemed temporarily endowed with X-Ray vision. I still remember the sad faces of the mourners as I gazed at them through the cover of my pickle-pine casket—a beautiful silver-handled item given to me several years ago for a plug on Utter-McKinley.

As I lay there in state, not only did I have X-Ray sight, but my hearing was more penetrating too. I could hear what everyone said, and I also heard their inner-thoughts too. It was like a scene out of "Strange Interlude."

So, for my final script, I am jotting down the various comments my supposedly unhearing ears have heard. And in parenthesis I'm also setting down the true thoughts of the speaker.

My agent, Harold McFagin, as usual, opened his mouth before anyone else got a chance to speak. "Poor Herbert!" he blubbered, "Ours was more than a business association. It's something rare in in Hollywood, but we were friends, do you understand that, *friends!* And now he's gone—and part of me has gone with him." *(Sure part of me has gone with him, 10%. You work like hell to sell a client. You get him a swell job at more than he's worth. He keeps 90% of the money. And as though that weren't enough, the ungrateful louse dies—and during the second week yet.)*

Then McFagin stopped talking. He had to; the interment started. Georgie Jessel wiped a tear from his eye and spoke softly. "We are consigning all the mortal remains of Herbert Jones to his Maker. Herbert Jones was a radio writer, unheralded and unsung. He hid his light behind the bushel baskets of radio's best comedians. The general public never heard of Herbert, so they won't miss him. But we—those of us who knew him well—we will miss Herbert Jones in a way that mere words cannot express." *(Hmmm, what a life. Every time there's death in Hollywood, somebody says, Get Jessel—he's cheaper than a minister and sometimes he gets laughs! I don't mind doing it for a friend, but I never even met this stiff, Jones.)*

While Jessel was speaking, my collaborator, Harry Creel, broke down and sobbed incoherently. "What'll I do? How I'll miss him. Come back, Herbie boy, come back." *(I wonder if I could talk the boss into using an old script from last year—then I could run over to Las Vegas for a week. I hope they get me a good collaborator to replace Herbie. No more pigeons. I'm tired of getting mental hernias from carrying no-talent partners.)*

My brother-in-law, Karl Weejum, took his great loss dry-eyed and stoically—a strange way for him to take it because I doubt if he knows what stoically means. Karl turned to Harry and said, "Usually in-laws don't get along. But me and Herbie was more than in-laws. We was pals. *(If I told Sis once, I told her a hundred times not to marry this schmo. I warned her he couldn't hold a job, and I was right. Here he's been on the job for only two weeks and he dies. I wonder if I could work it so I could collect unemployment insurance for him. Eh, better not try—I'm having enough trouble getting my own.)*

Holding Karl's hand was his son, my little 10-year-old nephew, Willie Weegum. At first glance, little Willie didn't look like much. But underneath that runny nose was a semi-intelligent face. He looked up at his father, wiped a tear from his eye and said, "Daddy, I've got to go." *(Gee, Uncle Herbie is dead and I'll never see him again. He was nice—last Christmas he gave me a bee-bee gun. I wonder if Daddy will get mad if I ask Georgie Jessel for his autograph.)*

I guess, excluding my wife, the one who showed the most grief was my boss, Rollo Glick. And Rollo had every right to be mourning. Yesterday his Nielsen dropped two points. Gee, if it gets any lower, they'll be shoving it in this hole with me. That's not much of a gag, I know, but what can you expect from a guy who's been embalmed.

Rollo cleared his throat, turned so the audience could see the profile he began to favor in television, and then said: "I didn't know Herbie long, but then it didn't take much time to learn what a swell guy Herbie was. I'm not much at making serious speeches, but then, you all know what I'm thinking." *(I hope they don't know what I'm thinking. What a break. This stiff's scripts were so bad, no wonder my Nielsen nosedived. This saves me the trouble of canning him. I hope I leave here in time to get to Santa Anita. I want to put some dough on 'Hole-in-the-Ground'—what a hunch!"*

My wife Dorothy shouldn't have carried on like that. After all, I was her fourth husband. I guess she was mad because I got away before she had a chance to divorce me. Oh, well, she's still batting .750. But honestly, the way she carried on, sobbing and screeching, you'd think the cemetery was loaded with talent scouts. "Herbert, my one and only, my darling, come back to your Soul Mate." *(There's gonna be trouble if his mother is named as beneficiary in his insurance.)*

Most of my friends couldn't attend the services because they were radio writers too—and you know, The Show Must Go On. But good old Johnny Smith was there because he happened to be out of work. Johnny choked and sputtered as he tried to smile through his tears. "Come on folks, look at the bright side of things—that's the way Herbie would have wanted it. He was like that ever since we started in this racket together 12 years ago, writing for Milton Berle." *(I'm glad I was the first one Herbie's wife called after he kicked off—but then, she's always been kind of sweet on me. If my agent doesn't get me Herbie's job with Glick, I'm gonna get me a new boy.)*

Somehow I didn't expect the Radio Writers Guild to send a representative to the funeral, but they did. Walter Quail, third assistant recording secretary. "Mrs. Jones, on behalf of Herbert's fellow Guild members, I extend our sympathy in your time of bereavement." *(I wonder if I ought to ask her about the 76 bucks in back dues Herbie owed.)*

And then, suddenly, it was all over—they all went away. I missed them terribly, and realized I was in a lonely place. And I said, "There they go. As nice a bunch of pals as anyone ever had in Hollywood. My only sorrow in dying is that I have to leave them." *(Oh, this is wonderful, laying here, resting like this. Why didn't I die 10 years ago. I never felt as good in my life—and if I'm lying, may I drop dead.)*

TV's 'Puffing Robe' Boys

New Findings in the Intime In-Between Numbers, Moods and Moves of Our Video Comics

By MANNIE MANHEIM

Hollywood.

In my previous papers on the habits and deportment of television comedians, certain startling data were revealed such as the fact that Comedian M. Berle shook hands with his guests twice as often as his nearest competitor, Ed Sullivan.

You also may recall that I was the first observer to record on VARIETY's pages that a certain CBS one-hour comic scratched himself 30% more than any given NBC comedian.

With my qualifications in order, I shall discuss the findings of another survey recently completed—this one discloses some mighty interesting figures on another phase of television—the bathrobe or dressing gown as worn by comedians.

If you have watched television as carefully as I have, you will agree with these facts: 97% of the television comedians at one time or another during their programs will appear before the traveler attired in a bathrobe or dressing gown.

This entrance generally is made (a) after said comedian has just completed a song whose lyric required more breathing power than the comic possessed; (b) after the star was involved in a time step; (c) when he has removed a female garment of some sort and is now ready to continue with his next sketch.

My associates and I have observed that 84% of the above 97% don the bathrobes when they are out of breath and for that reason we shall refer to them as "puffing robes." We were going to call them "Interlude Gowns" but someone suggested this was a bit too sexy for a research piece. Now come the figures as they pertain to the networks:

More puffing robes are worn by NBC comedians than their fellow comics over at CBS.

ABC is out of the running entirely as none of my group saw an ABC performer with a robe. Neither did we see one puff. This is something for Mr. Kintner and his staff to discuss over their paper cups of coffee. Of course we are not intimating that ABC isn't a big time operation. Our point is a simple fact: None of its comedians or even tragedians appear before the travelers in bathrobes or dressing gowns. Facts are facts.

Berle The Innovator

Milton Berle was the first to introduce the puffing robe on television. Eddie Cantor followed. And we don't mean to offend our friend Berle but with all his money and his high rating and his title of Mr. Television his puffing robe ran a bad second to Cantor's as far as quality is concerned. Besides, Cantor wore a Turkish towel around his neck to protect his throat while Berle just threw on any old thing that happened to be around.

Jack Carson, a comedian who can stand the rigors of television much better than almost anyone else because of his large frame and comparative youth, wears a daring, short robe to sing his signature and Carson doesn't even get out of breath. Our group concluded that Comedian Carson merely wore the habiliments of his calling, as a TV show isn't a TV show unless the star dons a robe.

Comedian J. Durante, on his program of Dec. 1, huffed and puffed in a robe that resembled the outer mantle of an ancient Roman citizen; only Schnoz's toga was of poor design, dragging in the rear and ultra-baggy over all. In the scene that Durante wore his robe, our observers saw no reason for the tunic—except that a directive may have been sent out by someone in the tower ordering every comic to get into a bathrobe.

Berle, Cantor, Carson and Durante certainly qualify for NBC's All Comic Bathrobe Team, but the captai of the squad should be the most habitual robe-wearer of all TV—Sid Caesar. Our charts (and they're pretty accurate) show that Caesar does not have a large collection of puffing robes—the truth is he wears the same gown on each show. Younger and probably more virile than his contemporary, Story-Line-Comic Carson, Caesar, nevertheless, appears in bedroom attire more often per program. NBC's answer to our survey could very well be that Caesar appears each week on an hour and half show while their other gasping comics turn up periodically, so to speak, and for this reason Caesar is entitled to adorn himself with the vestments of his office more frequently. That could be NBC's reaction—not ours.

To uphold the good name of CBS in our survey, Edgar Bergen showed his NBC rivals a thing or two. On one occasion last season, Bergen faced the cameras draped a brocaded affair with silk lapels and fluttering tassels. And Bergen wasn't out of breath either.

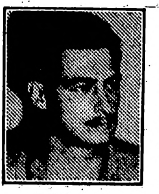
We have word from a Mr. Markson, large robe manufacturer who said in so many words, "If television continues the way it's going, I look for an increase in the robe business of over 30% and believe me I only hope these comics keep perspiring and if things go the way I think they're going to go, we're going to put out a special TV robe just for comedians. Yes, sir, you never know where your business is going to come from. Who'd ever think television would increase the robe business?"

To summarize: Our little group of intrepid researchers offers this word of hope to all young men who long for a comedy career in television—"Get yourself a bathrobe."

Voice From the Rear Of Room Re: Radio

By HAL KANTER

Hollywood.



Hal Kanter

Back in 1942, I accepted an invitation to participate in a symposium held at Denver University on the subject: "Looking Ahead in Radio." As an expert whose credentials were obviously forged, I was chosen to speak on the writing aspect of radio. At that time, I stated the only thing the radio writer had to look forward to was television.

There was one young man in the audience who later asked a number of intelligent, well-thought-out questions. Little did I realize at the time that young man would, only eight short years later, be George Kendall Marlowe—a very successful sheep farmer in Wyoming. Most of the others in attendance that evening went on to become radio writers, television writers and—in at least two cases—happy, contented housewives. (They were women.)

Today, I look back on what I said 10 years ago with a twinge of regret. Taking my own words too seriously, I eventually left radio for a season in television. Believing that radio was a dead dog being flogged with stale fish, I figured that the Winter of 1949 was a propitious moment to get into the new medium. I made the plunge on CBS via a comedy show which did 40 weeks of duty, selling watchbands the first 13 weeks and not enough cigarets the next 27.

During that 40-week period I kept up with the progress of electronic engineers and developed a life-sized 16-inch ulcer. But it was not all in vain. Looking back—an excellent way to view the TV scene—I have come to this conclusion:

The 14 years I spent writing radio scripts was excellent training for motion picture writing. Working in pictures is excellent preparation for television. And television is the best preparation I know for Forest Lawn.

(Internal Revenue Agents please note: this plug for Forest Lawn does not mean I get a free sarcophagus.)

To me—as a writer—radio shines like a torch in the smog of television and I, for one, am carrying the torch. It appears that the outlook for the writer in radio should be a brighter one than ever before. Because of slashed budgets in broadcasting, the writer is more important than he has ever been for one primary reason. Less money to be spent means that the *idea* must be of sufficient merit to attract listeners. The *idea* is the thing—and ideas come from writers.

NTG and Faye Emerson

It is inconceivable that television will shoulder radio out of the American scene. If nowhere else, it will always be in the several million automobiles of the nation—and you can bet that state laws will prohibit N.T.G. from appearing in the front seat of your Chevrolet. They'll also keep Faye Emerson out of your back seat . . . and now that I think about it, that's a pretty shoddy way to treat taxpayers.

In the coming years we should find radio growing up more than at any other period of its life. There was a time when it was a novelty—like Hadacol jokes. But the novelty, like Hadacol, wears off and today we find radio an accepted ingredient of our civilization. Now that it is so firmly entrenched, physically, it can—and must—broaden its intellectual scope.

Trouble with radio is that once it had reached the point where it was pouring into every home selling products and ideas, the people in control were content to allow the status to remain quo. They didn't want to experiment and try to improve a standard that was obviously financially successful and intellectually acceptable to the majority of listeners.

There were exceptions, of course—exceptions which showed that radio could grow up. But the need to make radio earn a living forced a behavior pattern on it and it became a series of variations on familiar themes. Now that radio will have to struggle for its listeners, writers will have to invent shows that are different enough to attract people from the one-eyed monster which has contributed the singing cigar and the square dancing pumperknickle to our native arts.

To be different now means that we must improve radio. We must improve the content of our shows. We must come up with better ideas, more searching ideas, more adult approaches to old ideas.

By "we," I mean writers, of course, because everything begins with the script. This is not a new conception. It goes back to Biblical days, when Moses walked up a mountai . There was a clap of thunder and a blast of lightning and a hand reached out of the sky with Script. Moses took that 10-line Script down the mountain and the people at last had something to go by.

And—by the way—if we'd stuck to that Script, instead of ad libbing around it so much, we'd all be in a lot better shape than we're in now.

It's Time For TV to 'Under-Produce', Give More Thought to Basic Ideas

By CARROLL CARROLL

Hollywood.

When you scan the TV prospect for 1952, you get the feeling that it's going to be a great year for the boys who think intelligently and constructively instead of those who just think big. It looks as if the scene painters and the set-builders are going to have to lose some of their budget-money to the writers. And the writers are going to have to invest most of this increased income in midnight oil.

There are certain clearly discernible signs that the big news is seeping through to the big brains that the big thing in TV—just as in radio—is not talking to the top row in the gallery but entertaining a few friendly people in a comfortable living room. And, just as they discovered it in radio, the top TV shows are finding out that you've got to get to these people fast with something good or they'll flip to something that seems planned more for them than for the late N. Y. Hippodrome.

If you analyze it carefully you'll find that the basis for the colossal impact of athletic events on TV is found in the fact that the icon tube has transformed a fairly remote and impersonal contest into an extremely intimate experience that you, your living room, share with the shortstop, the quarter-back, the pitcher, the wrestler or the boxer.

There seems to be abundant evidence now available that it's time the critics of TV stopped screaming for "more production" while ignoring the fact that the people they consistently okay for TV have captivated them with a minimum of production.

To start at the top there are the two who have unquestionably accumulated the most critical kudos since the course opened—Sid Caesar and Imogene Coca. These two top talents use very little production to put the comedy across with a crash. Sometimes they use no more than a couple of chairs and a table, maybe a minor prop. Most often all they need to make their comedy effective is each other. Frequently Caesar solos with no more production than a plain backdrop and what looks like a blue serge suit. Nor does Miss Coca go in very heavily for what could be called production effects. What both of these great performers do mostly is comedy that definitely seems to lack what the critics call "visual impact." There are no big sets, no lavish costumes, nothing but good ideas well executed.

Nod to Garroway

Even the dancing portions of "Your Show of Shows" rely solidly on intelligent, minimal production, modern in feeling and with economy of line, with frequently stunning effect. So, with a passing nod to Dave Garroway of Chicago, who also gave the big production cohorts the wink, we start off with the most lauded show of all the "big shows" of TV and go on to several more of the very top productions of 1951 that were distinctly under-produced in a year when anything less than the Rose Bowl Parade was shrugged off as "just a radio show with pictures" . "not visual."

If you were a girl-singer the critics felt you had to dance. If you were a girl-dancer you had to sing. And if the singers danced badly and the dancers sang hadly thy were severely criticized for incompetence. On the other side of the coin, there is no reason at all why any performer shouldn't broaden the scope of his appeal by adding new facets to his specialty.

But it's ridiculous for any artist to do something he or she is bad at just for the sake of "production" or "visual" value.

Dinah Shore has danced and jitterbugged and I'm sure everyone loved it. Not that she'll ever jitterbug herself into the Harvest Moon Festival at Madison Square Garden—she probably couldn't even make the waltz event—but the jitterbugging and the waltzing she did fitted in well with the mood of the show. She didn't just stand up and dance, for no apparent reason, with that "look-ma-I'm-dancing" expression that so many singers get on their faces when they move their feet above a shuffle. And when Dinah doesn't have some mood or action that calls for dancing, she just stands, or sits, or even lies down and sings. And the fact that she obviously knows what she's singing about and has a reason for singing what she's singing is sufficient production unto itself.

Moving on from Sid Caesar, Imogene Coca and Dinah Shore, we come to another outstanding entry in the intelligence rather than production department. His name is Red Skelton. Red gets more visual impact and more production value with a hat, a mobile face and a cast-iron body than anyone else in the field today. (You can throw out the "custard-pie" commercials he does on film as these are essentially film-type rather than TV-type production.) Red's first TV shows hit the entire industry with the force of a platoon of bulldozers and he did almost nothing but stand in front of a curtain and be entertaining. All he had was talent and that's something all the production in the world can't substitute for. I did not read one review or criticism of Red's first show that complained of it being "static" or "just a radio show with pictures."

The thing Eddie Cantor has been praised most for has been his character Maxie the Taxi. Maxie sit in a cab, talks to someone and pretends to steer. There's no change of scene, no great scope, nothing important except what he says. In fact, whenever Cantor's at his best on TV is when his production values are almost non-existent. Then there's the Perry Como Show with so little production that even I think it could use more and it's still a success. Jack Benny is at his best when the entire production rests on his expressions and the impact of his timing. The amount of production values and visual appeal in the much praised Groucho Marx Show could be dispensed with an eye-dropper . . . or an eyebrow dropper.

Production Only as Substitute

The fact is, production is what's needed when TV really hasn't much else to offer. It's positively amazing, the amount of production squandered on "The Hit Parade." "Squandered" because who in the name of every great talent ever to trod tin-pan alley needs 19 successive and different elaborate stagings of "Because of You." This isn't meant to be a reflection on the song. It's a nice song. But it has no production value. Yet, it is produced, over-produced, and re-over-produced ad infinitum. Someday maybe this type of show will not be done on TV. Perhaps straight pop music shows of this nature belong where they can be done best—on radio.

The point at which production and intimacy clash on TV is the point at which TV and cinema technique diverge. The TV frame becomes unbearably busy when there are too many people dancing or milling around whereas the cinema screen, as C. B. Do-You-Know-Who found out shortly after reading his Bible, handles vast crowds and distances with considerable comfort and effectiveness.

What all this is getting at is simply that once more the writer must be given his place as the most important cog in the TV machine just as the writer took his place as the most important person in the radio scene and, whether they'll admit it or not, on the cinema screen. In fact the only indispensible combination in the entertainment world is the writer and the performer. Sometimes the former makes the latter look better than he is. Sometimes a great performer can carry some mediocre writing . . . but not for long.

All the production in the world won't put inferior material across and so, as TV starts becoming more and more conscious of this, money must be channelled from the production of sets, scenes, and props into the production of better basic ideas and better words on paper. I have yet to see that one picture which is worth 10,000 words, but I can tell you one word that's worth 10,000 pictures. The word is "thought."

I Was Dropped By Jello – And I Saw Stars

By EZRA STONE

My own 13-year celestial trajectory as star of the radio "Aldrich Family" having ended where it started, in relative oblivion, I now find myself helping to guide the orbits of brighter and greater stars in the new spaceless heavens of television.

Ezra Stone

My indoctrination as a television producer was a limited hectic association with Olsen & Johnson in the early days of big, hour-long TV variety shows. In my book they had always been the masters of loud and fast nonsense. Now their stockpile of little people, skirtless ladies, swinging gorillas, spiders and growing plants was quickly expended, leaving only their arsenal of ammunition. TV never gave them time to broaden their talents, only their humor. One of their greatest arts is their ability never to be caught in the same room together lest they be forced to make a decision, whether major or minor. Our association ended amicably, though, and in true O. & J. style. At the signoff of the last show of the series, they led a finely bred Strathglass heifer calf into the control room and presented her to me for my pure bred Ayrshire herd in Bucks County, Pennsylvania. Also a shovel.

Next came Danny Thomas. Here I was faced with a performer who seemed to be undefined, even to himself. I soon found that Thomas has a strong acting talent, excellent singing style, physical grace and rhythm, an outstanding sense of comedy, warmth and sincerity, persuasiveness, eight brothers, and the inability to be awake before 1 p.m. We haven't yet fully exploited all these attributes, but it has been fun trying.

The television debut of Ezio Pinza came next. I envisioned strict, formal rehearsals. Quiet, no smoking, no laughing. From the first session Pinza was seldom quiet, seldom without a cigaret, never without a smile or a prank, a tireless worker, letter perfect by the second day of rehearsal, and a stickler for credibility. "If this whole program is supposed to take place in one evening," he once asked, "why does the girl wear a different gown at the finish than she was seen in when I called for her at her apartment? We must have returned there during the evening, and if we did . . ?" He wasn't happy until he had explored every delicious possibility of that off-screen scene.

Ed Wynn and Martha Raye

It was a pleasure getting reacquainted with Ed Wynn. I hadn't seen much of him since Keenan and I used to job-hunt together. My assignment was Ed's one show from New York this fall. In spite of its being a one-night stand I spent a great deal of time looking at all his old kines. (Wynn calls them his old kidneys.) He is a very funny man. Funnier than his material, in my opinion. Although his style seems to be out of the current "tempo" vogue, Wynn kids about this. "When I was first discovered," he recalls, "critics used to single out my unique hesitant delivery. Now I'm doing the exact same thing, and they just say I keep forgetting my lines."

Martha Raye's television debut with her own show was one of my most thrilling theatrical assignments. It felt like a good show from the first moment Leo Morgan, Nat Heiken, Billy Friedberg and myself sat own to plot it. Pinza was to be her guest. We decided to keep the story in good taste and physically exciting, but without a trampoline act. The two stars rehearsed harder than Theatre Guild apprentices. The usually frantic camera hours were a pleasure. Miss Raye and Pinza were always on their toes and clowning just enough in the breaks to maintain a spirit of easy good humor. Milton Berle dropped in with Dagmar, and, of course, the obvious

(Continued on page 184

Pioneering in TV Reception

By FRANK SCULLY

Hollywood.

Back in the tail end of the first half of the 20th Century I took a left turn (which was much less suspect then than it is now) from Sunset Strip and found myself lost in the hills which flank Laurel Canyon, a faubourg of Hollywood, Calif.

I kept running into and backing out of dead ends. Observing that I was running out of gas and had long been out of food and drink, I hailed a lineman who was tugging 900 feet of wire up a hill. He was dusty and tired and in no mood to bother with jerks who didn't know their way around the Hollywood hills.

But there must have been something in my cry that convinced him that here was a man in genuine distress. He skidded down the hill and asked me what was the trouble. I told him I seemed to have lost contact with the outside world. This didn't strike him as unique. "I can't make contact either," he said.

He looked me over and said, "You look like a VARIETY mugg I knew. I thought you guys knew your way around."

He looked familiar to me, too.

"Are you Jack Paar?" I asked.

He nodded, sort of sadly, I thought.

"America's new, bright, young humorist?"

He shrugged, adding what might have been taken for either a smile or a snarl.

"In a new racket?"

"No," he finally said, "I'm pioneering in TV reception. I bought a house here and then tried to buy a TV set. No make would sell me one, for fear of kickbacks. They told me reception was deader around here than our dead ends. They put in sets to prove it. All we got were some long distance mental telepathy, left over I suspect from 1937 when Sir Hubert Wilkins and Harold Sherman tried to talk to each other between Point Barrow and New York.

"Finally I found a dealer who would sell me a set. With no warranty, however. I worked at the thing for weeks without success. But I was not giving up that easily. I finally found that I could get some reception in an empty lot at six feet off the ground. Higher I got nothing. Lower I got ground moles. But at six feet I got two stations."

They didn't include Faye Emerson, however, and the pioneer wanted to see eye to eye with her, as the phrase goes. He knew that radio waves bend, but TV waves, he now learned, travel in a direct line.

That meant if he were to see Faye Emerson at all he would have to get in a direct line with Mt. Wilson. He trudged up a hill behind his home and tried an antenna there. He got some sound but it didn't sound much like Faye Emerson. It kept repeating its signal. He looked down and discovered it was coming from the tail of a rattlesnake.

This practically scared him back to smoke signals as a source of entertainment. He dropped his equipment and scrammed down the hill for high boots, a gun and a golf club. Then he went after the rattler. He killed the killer, only to discover it was a typical Hollywood setup. The rattler had a girl friend. He went Cagney and beat her brains out.

It took 900 feet of cable, a telegraph pole and a special antenna to get reception. After that the picture came in clearer than it left the studio. He was a happy man. Friends came from everywhere to view his reception. His liquor bill was terrific.

Real estate people told him that his reception had raised the value of his property $10,000, but the heavy traffic and cigaret burns in his rugs and overstuffed furniture practically wiped out the increase.

Then a brush fire swept over the hill and burned out his line of communication to the top of the hill. The only consolation he got out of this was that there would be no rattlesnakes around to louse up his reconstruction project. He lugged 900 feet of new wire up the hill and built a new antenna.

He was so impatient to do this that he didn't wait for the ground to cool after the brush fire. This time he wore tennis shoes and felt as if he were being handed one hot foot after another. People thought he was doing an Indian war dance.

Some snoopers, suspecting subversive activity, notified the police. The cops absolved him of disloyalty but asked him if he had a license. A union man asked him if he had a card in the lineman's union. But he stood by his rights and invited them into his house to gaze with wonder on his perfect reception. They settled for that. In fact they congratulated him, confessing that when they tried to get Faye Emerson all they got was quivering lines that looked like the homeliest girls in the Waves.

He had offers to buy and could have made $10,000 more on his house than he put in it. But he feared he could never get such good reception elsewhere. So he didn't sell.

Little by little other people got better reception and his army of fair weather friends gradually diminished in number. Then the bottom dropped out of the real estate market. It dropped out of radio, too. His own show wasn't costing enough, so the sponsors dropped it. He thought he knew enough about television by now, so he made a pitch for that. But they told him he was too tall for TV.

In the end he sold his place and moved down to the flatlands. He lost $9,000 on the place but he's quite philosophical about the matter.

"After all," he will tell you, "I remain the first guy to get good reception around Laurel Canyon. They can't take that away from me."

'ALICE IN WONDERVISION'

By AL SCHWARTZ and SHERWOOD SCHWARTZ

Hollywood.

Every night Alice sat by the television set, kitten in her lap, watching all the wonderful programs. Alice and her kitten laughed with the comedians, sobbed with dramatic shows, and even grunted with the wrestlers. One night her kitten suddenly jumped off her lap and scampered toward the television set. Alice couldn't understand why until she looked at the screen and saw a large bowl of milk. "Come back you silly kitten," Alice laughed. "That milk is on television. You can't drink it."

But the kitten paid no attention to her. He poked his head right through the picture tube and started lapping up the milk. Alice rubbed her eyes in amazement.

"Goodness, if a kitten can do that, maybe I can do it too." With that, she cautiously stepped through the picture tube, half expecting it to break at any moment. But nothing happened. Alice started to search for her kitten, and the next thing she knew she was falling down, down, down. She plunged head over heels down a long thin tunnel, not knowing where she was or where she was going. She was falling so fast, she could just barely read a sign that said "Coaxial Cable."

"Coaxial Cable?" said Alice to herself. "I wonder what that means?" But before she could figure it out, she landed with a loud thump. "Ouch" said Alice, struggling to her feet. "I wonder where I am?"

"Well, let's look around," suggested the kitten, which had landed beside her.

They seemed to be on a large stage of some sort. All about them were spotlights, cameras and scenery.

"What a strange world," said Alice in awe. "I wonder where we are?" she asked again.

"This is the Center Theatre in Radio City," answered the kitten.

"Gracious me. How did you know that?"

The kitten shrugged modestly. "Well, after all, I'm part Shubert Alley cat."

"This must be where all the television shows come from," exclaimed Alice excitedly.

Just then large white rabbit hopped by, almost knocking Alice down.

"My, what manners," gasped Alice, "can't you say pardon me?"

"Pardon me? pardon me?" repeated the white rabbit twitching nervously. "I never heard of 'pardon me'—I'm a television producer."

Alice was puzzled. "What's a television producer?"

The rabbit blinked his pink eyes, and twitched twice more. "That's a radio producer who wishes he was back in radio."

Alice was puzzled. "Mr. Producer, you just said the same thing twice."

"Of course, of course. That's how I keep my job. It always sounds like someone's backing me up."

The rabbit took out his watch, and twitched so violently he set it back eight minutes. "Oh, dear me," he exclaimed, "I'm late, I'm late. I'd better jump along, or the sponsor will be on my tail."

Alice was curious. "Sponsor? Is he a rabbit, too?"

"No, but we rabbits like to stick close to him. He's got all the lettuce."

"Oh, is that so," interrupted a gruff voice from above.

"Oh, heavens, Oh heavens, there he is now." He pointed. There perched on a boom was a large Cheshire cat grinning wickedly. The rabbit was so terrified his pink eyes turned deep yellow, and he hopped off to his control hutch.

Alice looked up at the grinning Cheshire cat, and realized with a start, that he didn't have a body. She circled round and round, and finally bursting with curiosity, she said, "I hope you don't mind my asking, but aren't you an odd looking cat, Mr. Sponsor. You don't have a body."

The Cheshire cat smiled down at her. "It's elementary, my dear young girl. If I had a body I'd have a heart, and as everyone knows, a sponsor doesn't have a heart."

"Oh, well," said Alice, trying to make light of it, "heart or no heart, Mr. Cat, you still have nine lives."

"My dear girl," commented the sponsor wrily. "In television, nine lives last about one week."

Alice was eager to continue this enlightening conversation, but suddenly a loud voice shrieked, "Quiet, Quiet."

A strangely attired creature in a high hat was dashing madly about the stage, screaming orders at everyone in sight.

"My, you're the busiest man I ever saw," said Alice.

"Naturally. I'm the television director. I stage the show, rehearse the actors, and call the camera shots."

"Oh. Judging by your outfit, I thought you were the Mad Hatter."

"That's what a Mad Hatter is," he answered. "A television director who flipped his lid."

Alice giggled, "My, that's very funny."

The Mad Hatter turned to two worried looking creatures who were busily slipping last minute jokes into the teleprompters. "You hear that, boys?"

"Who are they, Mr. Director?"

"I'd introduce you to them, but they're writers," explained the Mad Hatter. "They're Tweedledee and Tweedledum."

"So that's what television writers look like," observed Alice. "Are they any different than writers in radio?"

"Not much," commented the Mad Hatter." It's just that their ulcers are more photogenic."

"Is writing for television such hard work?"

"It's not that it's hard," explained the Mad Hatter, "it's confusing. You have to order the scenery two weeks before you get the idea for the kind of scenery you need for the idea. You see?"

Alice didn't see at all, and decided to change the subject. "With a director, a producer, a sponsor, and writers who are all so important, you must have a great star."

"Star, star," repeated the Mad Hatter, "Heavens to Mr. Paley, I knew we forgot something." Suddenly he stared at Alice. "How about you? How would you like to be our star?"

Tweedledee and Tweedledum yelled in unison, "Yeah, how about it Alice?"

The white rabbit and the Cheshire cat chanted with them. "How about it? How about it?"

"No, no," yelled Alice backing away. "I don't want to be in television. No, no."

Through the hubbub of these strange cries, Alice heard a familiar voice. "Wake up, Alice dear. Wake up."

Alice blinked her eyes, and looked around. There she was in front of the television set with the kitten on her lap. Her mother was saying, "Alice, how can you watch television so much. Those programs are simply terrible."

"Don't say that, mother," said Alice. They all work so hard to put on a good show. I know how tough it is."

"You?" laughed Alice's mother. "What do you know about television?"

"Oh, you'd never believe me, mother," said Alice. She winked at the kitten. And the kitten winked back.

HARRY SALTER
MUSICAL DIRECTOR
Stop the Music—ABC

TV Trickery

By Milbourne Christopher

(The author magician)

The vast resources of magic's visual trickery have scarcely been tapped by TV. A few technicians have used the profession's optical principles for eye-catching advertisements sudden appearances and dissolves but the most visual of the theatrical arts is still in its television swaddling clothes.

Most producers of variety programs are content to shoot the tricks as they appear to theatre and nightclub audiences without taking advantage of television's special flexibility.

Take closeup magic for example. Many of the most perplexing feats are those, which until TV, could only be shown across a table to a dozen or so people. Astonishing tricks with small objects such as matches, dice and finger rings, can be shown to great advantage with tight closeups via video.

To show TV's range, on a recent "Arthur Godfrey and His Friends" show I went from intimate conjuring (the spongeball trick) to stage illusions (the production of an attractive girl from a miniature doll house).

The camera came in close for shots of my hands during the spongeball skullduggery, then pulled away for shots that included Godfrey, me and the dollhouse for the illusion. Even in the illusion TV was used to point up the mystery. After the overall shot, its closeup eye peered inside the house just before the production—some thing the theatre spectator has always wanted to do, but never could.

At present most of the TV magic shows are designed for youngsters. "The Magic Clown," "The Magic Sultan" and the "Dell O'Dell Show" are aimed straight for the youngest viewers. Magic is far from limited to such a narrow appeal. Kiddie shows have their place, but why

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WHEN WE WERE VERY YOUNG (in AM)

By JOHN CAMERON SWAYZE

All you hear about these days is PROGRESS. I'm getting tired of it. You won't find anything smacking of progress in the next thousand words or so. Pur your feet on the desk, lean back and lax. This piece is about the radio that WAS a couple of decades ago when, as young reporter, I did a 7:15 a. m. news broadcast from one corner of the city room before buckling down to the signments the city ed threw at me. The hour was a bit early for me and to make the broadcast each morning required pretty accurate timing.

John C. Swayze

I rode the street car to work and had everything figured to a nicety as long as the street car company held to its schedules. Along the route of car to office were a number of public clocks, posted on the outside of buildings by various business establishments with accompanying advertisements. I had them all spotted and kept track of the progress of the car I was riding. By the time the motorman reached my stop I knew exactly how fast I would have to run to reach the microphone. The run was an uphill drag, ending in three flights of stairs at the office. At the head of the stairs was the United Press, where I grabbed the overnight accumulation of news stories. The broadcasting studio was then across the long city room. This route became a race course every morning, with the early shift workers in the U. P. office and the city room the cheering section.

As I raced around with coat tails flying, their whoops followed me until the radio room door slammed behind me and I hurried through the news, selecting the morning air edition. Then I went on—breathless. The word "breathless" is entirely accurate. More than once a good natured listener called to say I certainly must have had to hurry because they could hear me gasping. In fact, it became something of a feature. Regulars would listen to see how hard I was panting and by that knew if I had encountered difficulties in reaching the office.

Fun in the City Room

Pre-dating those gay days was the era of really early radio, its genuine infancy, and it was then there was staged in that same city room across which I used to quickstep as odd a program as you'll find in or out of the book. In a way, you might say it was the broadcast that never took place. Motivating force was a reporter named Jack Carberry who, when last I heard of him, was sports editor of the Denver Post. In those days he was full of shenanigans but his antics probably reached a peak on this night when he played announcer. Even in the very youthful years the paper had a station of sorts. When working properly, reception was fairly good for a radius of eight to 10 blocks. Occasionally it reached to the city limits. One summer night an all-school orchestra was scheduled to broadcast. The last edition having long since rolled, the city room was turned over to the young musicians, as it was the only place suitable for such a crowd. The paper had that day given considerable space to the concert and it was to be something of an event. It was being covered by Carberry and a photographer for a story and pictures the next day. The players started tuning up and their instructor, in shirt sleeves and perspiring, made the last minute checks. Another group of workers i another part of the building were also perspiring. These workers were the radio engineers and an embarrassing thing had occurred. The station's equipment over which the concert was about to be aired, had gone completely on the fritz. Things began to add up to a terrible frost. Finally, the chief engineer gave up.

"You might as well tell them to pack up and go home," he announced. "There'll be no broadcast tonight."

At this announcement, Carberry simply perked to the occasion.

"Just stay out of sight," he said. "We'll stage a broadcast even if it doesn't get on the air."

He rushed to the city room, at one end of which stood the early-day microphone with a megaphone attachment pointing toward the chestra. The musicians were now warming up with youthful enthusiasi Carberry waved his arms for silence.

"In exactly two minutes," he shouted, "the concert will start. Everyone get set."

From then on, it was every man for himself. Between announcements, Carberry would dash from the room to return with telegrams, supposedly received from listeners. These he would read with a flourish.

"Here's one from Hoskins Corners," he would say. "Broadcast coming in fine, thanks, folks. Let's hear from more of you."

Then as the photographer took pictures, the musicians would whirl into the next number with added zest. So the summer night wore on, split with a cacophony of noise. Youngsters were blowing their brains out under the impetus of a wild haired reporter who raced in from time to time to read messages he had written himself. But they loved it, everyone concerned. It was fun, making the broadcast that never took place. Never took place? Well, now wait a minute. It was hot that night and the many windows were wide open. The musicians' vigor caused a tremendous noise which carried on the still night air. Chances are the concert was heard over fully as great an area as if the equipment had been working perfectly. Carberry's insistence in carrying on turned out to be an idea of real merit, a fact which was purely accidental.

ARCHIE BLEYER
MUSICAL DIRECTOR
For the Arthur Godfrey Radio and Television shows

CBS-TV GETS 'BANK' TO FILL SUN. WARING SPOT

CBS-TV filled its open Sunday night half-hour, which being given up by the Fred Waring show, by raiding NBC-TV this week for "Break the Bank." Giveaway program moves over to CBS Jan. 13, taking over the 9:30 to 10 o'clock period, with Bristol-Myers continuing as sponsor.

Move gives CBS a Sunday night SRO again and, at the same time, leaves NBC with a hole to fill, Wednesday nights at 10. Waring show, bankrolled by General Electric, has been running from 9 to 10, but cuts back to the 9 to 9:30 slot only after Jan. 6.

CASE HISTORY

By PAUL GERARD SMITH

My name is Ulric. I am an ulcer. Anyhow I used to be. I went out of business automatically when Joe kicked in right after the holidays. Joe was my boss. He was the guy that brought me to life and fed me.

Paul G. Smith

I was born about five years ago, just southeast of his liver. Of what Joe had been previous to my coming, I learned by hearsay. He was a college man. He had graduated cum laude from one of our more erudite universities. He grabbed off a B.A. mainly for a document he whipped up called "Poetry, Ancient and Modern, as Applied to the Theatre." He was front man in Lit. 47, and was picked as a guy most likely to something or other. Anyhow, he was smart, and knew a lot of long words, and how to spell 'em, and was chockful of Theories and Drama and Art and Hidden Meanings, and Subtle Insinuation and all that stuff a guy learns instead of how to swing a pick and locate a bomb shelter quick.

He was a very popular guy, and in those days was eating pretty high on the hog, and spending time over it discussing Ethics and Trends, and cogitating over the State of the Theatre. This gave his grub a chance to digest, and he slept well nights, and each new day was another door to open on lovely surprises, which he took in stride. He was amazed at how beautiful Life was, and what opportunities it held for a thoughtful young man with a good education and a thorough knowledge (theoretical, not practical) of the theatre, its meaning and intent. He knew human nature. He had studied it very earnestly—from books. He didn't like people. They annoyed him, mainly because they acted like people, instead of Lesson 12, Applied Psychology. He was happy and healthy. He was so healthy he could wade knee-deep through an epidemic and come out with a good appetite and three new muscles.

Then, through the machinations of an alumnus of his college, who had heard of him and his brilliant achievements, he got a job in Television.

Ten weeks later I was born. His stomach was one of the coziest and neatest places you have ever seen. The lining was smooth and lovely, like a nylon shirt. I picked a nice section of it and moved in.

My coming wasn't an overnight job. For the first couple of weeks he cracked out ideas like corn popping on a hot plate. Each one was seized upon with a whoop and a hurrah, and put to work. Joe was a hot cracker—you find the question, Joe had the answer; not after a while but right now. By acclamation the other geniuses named him head genius—that's how smart he was. They took him to lunch—one right after the other. They bought him drinks—one right after the other. Of course the lunches were pretty short—10 minutes—because there was some other notion he was wrestling with. This TV thing ate 'em up as fast as you cooked 'em. You had to keep digging up more and more and more. Of course this was no problem to Joe. Not at first it wasn't. Then one day he reached for an idea, and came up empty. He started changing some of the old ones around and that held up for a while—but still there were more needed—and more.

Liquid Diet

He started missing lunch and eating out of a bottle. He couldn't sleep nights, so he dropped in to talk to the other boys. While they talked they had a belt or two, and spent most of the time trying to interrupt each other at the top of their voices.

Those are the circumstances that brought me about. I sneaked in one morning, just between the tomato juice and the black coffee. Just to let him know I was on the job, I gave a little twitch, and the coffee was followed by a double shot of bicarb. Nasty stuff that. It nearly got me. But after awhile I got used to it, and began to thrive on it.

Then about 2:10 would come the lunch—not chawed, it arrived in hunks. When a guy is trying to get rid of a lot of adverbs and technical suppositions, his jaws are too busy talking to chaw much. This was duck soup for me. I'd grab one of those lumps on the way by and kick it around plenty.

At 4 o'clock came the martinis. Half a dozen at least. I loved them. You know, if an ulcer is really sincere about doing a good job, he can take the alky from one of those things, hone it on the vermouth and etch the prettiest pictures on the stomach lining. That's what I did—night after night—martini after martini.

$50 Consultations

Then one day something happened. He went to see a doctor. For 50 bucks the doc gave him some good advice and one chip for the spoopgoo was the proportion.

For a week I thought I was a goner. Joe kept loading me down with sickly paste goo—mashed fruits and gluey mashes. I nearly gave up the ghost when he started on the yogurt. He quit drinking and went up to bed early—and started taking things "a bit easy." I lost weight—I was down almost to a blackhead when the network signed a big deal with Goodyear and tossed it in his lap. That night the yogurt stopped and the martinis began agai

I had a tropical field day with a hunk of underdone roast beef about the size of a golf ball. I found more corner pockets in his craw than the Brunswick people could turn out in five years. Of course around midnight the game turned into a sort of whiskey polo affair, because the account executives had called him in to a meeting, and were liquefying their problems as fast as they came up.

The first show was a big success. That meant champagne—buckets of it. Now you give me a little champagne and I can do wonders with it. A couple of shots and I can make a guy think he's swallowed a spinning mouse with spurs on and a horn like a unicorn.

Once again I got a scare. One day nothing came in at all—and I'd found out I'd overdone things. By this time I'd got lonesome down there all by myself—anyhow there was too much fun for just one guy, so I called in a couple of brother ulcers. He'd been to a Christmas party that day, and between us we put on a real peeler.

They hustled him back to the medics. They pumped him out—that wasn't any fun, believe me. Then they pushed me some stuff down his epiglottis that nearly floundered us. We were almost plastered over when New Year's came.

It looked like a bum year for us, because we heard him distinctly make a lot of promises—bed early—no booze—sane food—calm habits. And then the phone rang. A cigaret mob had seen what he had done for the tire people. They were planning a big show. Would be like to drop over to the New Year's party they were tossing. He would—he did.

Ten minutes after he got there, the embalming fluid the doc had wrapped us in was dissolved in a flood of liquid fire. With a yell of relief we went to work. We made up an amalgum of hot rum, cold gin and anchovy paste, moulded it into bullets and shot it off in all directions. Talk about your A-Bombs! This stuff went in deep and exploded—any every time it did, another hunk of his innards went out of control. We sprayed caviar around like buckshot and sandpapered the rest of his stomach lining off, then rubbed it down with gin, slightly laced with brandy. And then all of a sudden everything stopped. They took him home in a cab. When the doctor came, Joe was whipping around the last turn in the lane that leads to Life Everlasting.

That is, the spiritual side of Joe was. The rest of him, including us, they buried. Only three bartenders, a night club owner and a girl he used to know in high school but had been too busy to look up lately attended.

It was a short life but it was fun while it lasted.

Soup to Nuts

Continued from page 99

Feel that, judging by these standards, you can make soup history at Trenton.

Regards,
R. Tashman & M. Welles

WESTERN UNION
PALM SPRNGS CAL 12 NOV 10:17A NLPP

J. B. RIDDELL
RIDDELL SOUPS
TRENTON NJ

DEAR J.B.: FEEL WE ARE ENTITLED TO CALL YOU J.B. SINCE WE HAVE BOUGHT ONE CAN EACH OF THE 96 VARIETIES OF RIDDELL SOUPS. WHY ONLY 96 KINDS? WHY NOT THINK UP 4 MORE & MAKE IT AN EVEN HUNDRED? LETTER FOLLOWS. RT&MW.

Palm Springs
November 13

Dear J.B.

Have just opened your Cream of Spinach Soup. Spinach is extremely discouraged-looking. It does not meet the soup-eater half-way. It looks like grated blotting paper. It seems to be hiding in the bottom of the soup bowl.

Once this soup is placed in the mouth, it's greatest fault becomes apparent. Your Cream of Spinach Soup tastes very strongly of spinach. Any schoolboy knows that spinach is the most unpopular vegetable to come out of the truck-garden. Expecting to market a soup made of unmitigated spinach shows a die-hard disregard for human nature, let alone a lack of originality. Why not brighten the taste with mint leaves or a dab of rubber cement?

Yours in a spirit of constructive
critcism,
R.T. and M.W.

MEMORANDUM FROM THE DESK OF THE SOUP-TESTERS

To: Riddell
Date: 14 November

Who is dicing your carrots for Riddell's Vegetable Soup? We have never seen such sloppily-diced carrots. They represent a new low in carrot-dicing.

We make no pretense of being professional carrot-dicers. However, as vegetable soup consumers, we have as good a right as any to pass judgment on carrots which irresponsible soup-makers may foist upon us.

The first principle of carrot-dicing is: THE CARROT MUST BE DICED **WITH** THE GRAIN. NEVER **ACROSS** THE GRAIN.

We have before us a plateful of Riddell's vegetable soup containing 27 pieces of cross-grain diced carrots. It is a shambles. Do you think that people don't **care** how their carrots are diced? Do you think soup-eaters will swallow **anything**?

Yours with the grain,
R.T. & M.W.

TELETYPE TO JB RIDDELL PRES RIDDELL SOUPS TRENTON NJ: FEEL YOU HAVE CHOSEN A FOOLHARDY COLOR FOR YOUR TOMATO SOUP. URGE THAT YOU INTERSPERSE RIDDELL'S TOMATO BISQUE WITH HOMINY GRITS TO FORESTALL POSSIBLE CONGRESSIONAL INVESIGATION. R.T. & M.W.

---

16 November

Dear J.B.:

Your Cream of Kidney Bean Soup seems to be nothing but unadulterated mud, and not very good mud at that.

Our dog, who is quite an authority on mud, flatly refused to eat it, even when mixed with horse meat. In fact, the dog now refuses to eat anything out of the bowl in which we gave him Riddell's Cream of Kidney Bean Soup.

As for your product presumably containing whole vegetables, i.e. Mushroom Soup, Lentil Soup, Broccoli Soup, etc., we have measured them against three other leading soup brands. Here is the result—what we might call a "Souper Rating":

(Figure at right indicates number of identifiable fragments of advertised vegetable per cubic inch of soup tested:)

MUSHROOM SOUP	
CAMPBELL'S	53
HEINZ	51
VAN CAMP'S	50
RIDDELL'S	11

We have no comment. The figures speaks for themselves.

Yours for a complete housecleaning
Trenton,
R.T. & M.W.

---

17 November

Dear Mr. Riddell:

It says on the can that the Riddell Soup Company has been making Chicken Noodle Soup for 49 years. When you hit the half-century mark, we suggest that you get a new chicken.

As for the noodle, we are enclosing it with this letter in case you want to give it another whirl. The remainder of the can was filled with a cloudy water tasting faintly of leeks.

We advise that you immediately discontinue this ineffective mixture in favor of a more lusty and romanti concoction, such as:

Eggplant Bisque
Cream of Spanish Moss Soup
Mock Oyster Soup
Bat's Wing Broth
Liver Noodle Soup
Cream of Radio Script Soup

Here is the recipe for Cream of Radio Script Soup:

Take the blood of two ripe radio writers.
Add half a dozen ideas by the sponsor's wife, and an equal number of aspirin tablets.
Stir in two dozen ears of corn, picked on a Hooper night by the dark of the moon.
Fold in three interminable commercials.
Shred $20,000 in large bills, and one finely diced agency man.
Bring to a simmering boil, adding musical bridges and exclamation points to taste.
When thoroughly cooked over a national network, this recipe will make enough Cream of Radi Script Soup to turn the stomachs of 20,000,000 potential Riddell Soup customers.

We know this is surefire stuff, J.B., because we got the recipe from you. But you'll have to find some new radio writers to give you their blood. Tashman and Welles have been squeezed dry!

Yours with croutons,
R.T. and M. W.

Berle's Producer Details TV Theatre Just for TV

By ARTHUR KNORR

Television will reach its peak and the results will approach perfection when TV theatres are constructed for TV alone. The TV Theatre will be designed to overcome existing obstacles and to elaborate on the potentialities of the medium.

Arthur Knorr

The answer does not lie in converting existing theatres to the medium. This, at best, is makeshift. The ideal TV Theatre will have many features that are taken from the theatre and the motion picture studio, but added features designed for the production of a TV show will aid the actor, director, cameraman, technician, musical director and all participants concerned, as well as giving the audience a better view of the performance onstage and video screen simultaneously. Many programs require an audience, and their applause in the theatre or studio greatly affects the home viewer and is most important to the performer, inspiring him to work all the harder.

Following are some thoughts that might be incorporated in a TV Theatre. Visualize a platform, not unlike an orchestra pit lift or elevator, that is divided into sections that will raise or lower hydraulically above and below stage level and so arranged that these sections, each with a camera on it, will give a variety of shots from different levels. These platforms will also permit more than one camera to dolly in and back at the same time and provide area enough for cameras to change positions. The platform sections will be controlled in the same manner as a stage lift and, when set at stage level, will permit cameras to dolly in on stage proper if such a shot is desired.

Other Fine Points

The stage will have a turntable or revolving stage as well as stage lifts made in sections to raise and lower above and below stage level. These lifts can be devised to raise and lower at each end creating ramps at any angle desired, which will add to many visual effects and eliminate the construction and handling of elevations. Moving platforms or mobile stages can be operated by motor, bringing on present scenes of great bulk and weight. These platforms can work up and down the stage or from right to left and used singly or in groups. A treadmill or a traveling stage can be used for effect and practicability. A bridge or catwalk can be so constructed that the dolly camera can take overhead shots and travel as well. The same catwalk can carry spotlight operators to follow action on stage.

The wireless cue transmitter will be used to warn and cue the stage manager who, in turn, will give the direct cue to the stagehands for opening and closing curtains, setting and striking scenes, flip cards, effects, etc. It will expedite all phases of the program to have as many operators, as possible from the control room, where the producers, director, technical director, electrician, video and audio engineers are located during a performance.

The auditorium will be built so that the first row of seats for the audience is well above stage level. This will improve sightlines and give the spectators a better view of the stage. The control room will be placed under the audience, and the monitors will be so arranged that the directors can without effort see the entire stage action and call his shots, and the performer will be able to see the director during a performance.

The wireless cue transmitter be used to great advantage. The stage manager can carry the wireless cue receiver on stage with him as a member of the cast and cut actions or cover emergencies that might arise without the knowledge of the audience or viewer.

Process screens for rear projection, a large screen (like that in the Center Theatre) to enable the theatre audience to see the show as aired, spotlights mounted on dollies on platforms, special sound and rigging equipment—all this, and more, will be part of the TV Theatre for TV alone.

Humorist's Warm Slant On That New Robot--TV

By HARRY HERSHFIELD

Let us exhibit the metamorphosis, the now robust and all encompassing indoor man. One who lives and breathes in the small, closed spaces. But first, prefaced by the yarn of the husband who never came home earlier than 3 a. m. To the surprise of his family, he arrived home one evening at midnight— and explained: "This is the only place that's still open." Who can deny that his domicile, these days, isn't the clearing house of cabaret, vaudeville, drama and forum. Television has corralled mankind's moans and groans and parked them in your parlor. And when video has really taken his stranglehold, the only movement on the streets will be actors, musicians and Milton Berle on the way to studios.

arry Hershfield

Yet, no matter whose program is on, there are millions of distracted souls still treking our boulevards. Not that they haven't television sets—they're the one with sets that don't get *all* the stations. Home Squeak Home. They're the ones who don't watch the commercials, thereby having time to go out and purchase what is being advertised.

The change in man's entertainment came too suddenly. Overnight our homes have taken over the burdens carried by outdoor strolling minstrels, park gatherings and stadiums. Previously, every man's home was supposedly his castle. The lord of the manor decided what and who should enter its sacred precincts. Certainly no salesman could jump the moat and present his wares right in the middle of your drawing room. No wonder one performer boasted: "By being on television I'm able to get into some of the finest homes." Forgetting that he is probably the guy they were referring to, when it was said: "Television has proven one thing—that those, before, who shouldn't have been heard, now shouldn't be seen."

However the die is cast. Video has more than "squatters' rights" in your living room. You may get up and leave, if it pleases you—*but science stays.*

For a long spell there was a period of compromise between the outdoor entertainer and your inviolate sanctum. That's when we looked out of the window and bridged the protocols of living. Rarely has a street singer or "oompah band" been invited in, for their small change—out of the window went the pennies.

Or, trying to get a coherent meaning to the newsboy's raucous "wuxtra paper—read all about the blah, blah, blah!" It was an annoying age, but at least there was line of demarcation in privacies and social standings. It has now been battered beyond recognition. Home life may not be destroyed, but it will certainly not have any second-hand value. Not that the average home life was so precious a thing. What has come into it in the main, via television, is progressively superior to that which stewed in its own fat, in the average intelligence within the four walls. In many instances, it was a case of; "We have absolutely no purpose in life and whatever happens to us, is velvet."

Critics All

Television has been a windfall to the average life. Very few thought they'd have the privilege of walking out on an opera singer, at the Met—no less being able to switch a dial and presto, out of your life and home goes basso ournoted.

Our complaint only is that the transition came too fast. In one swoop of science our small but homey quarters has become the headquarters of police lineups, armories of sports, world events, stages of every conceivable movement known to the exhibitionist. Closeups of growing animals are amplified to make your domestic pets scurry for safety. No wonder Konrad Bercovici is such a television addict: "It fascinates me, these little people on the screen with such giant voices."

It is written: "The meek shall inherit the earth"—but it wasn't meant to come to him all at once, concentrated in a 16-inch screen.

Posters flash: "Join the Navy and see the world." The owner of video set can now make a sucker out of Monte Cristo, when he bellowed, "The world is mine!"

There are rebels, of course, to this newly harnessed homelife. Illustrated by George Shelton, when he moaned: "I slept all night in a saloon." Couldn't you get a room?" "Yes, but not with a bar in it."

This higher, less expensive medium of personal entertainment, television, has now brought the bar into the home—only for friends and neighbors, of course. Video first broke up homes, via the tavern. Now it's back again

More and more one sense the impact of this modern, animated magic lantern on our lives. It gives you everything and you, poor soul, must decide what is good, bad and indifferent. A montage of all going on at one time would be more in keeping with our whirling brains and twisting dials, than concentrating on some quiz program that makes *you* ask the question: "Why was it produced?" But no matter, you have a set and room to keep it in, and a bed handy when on the verge of collapse. No wonder the woman asked the doctor if he could give her something to make her eyes look red and weary—"Why should people think I *haven't* got a television?"

Tie That Binds

Call it forced home life, if you will, but keeping families together, no matter how, is for better things to come. Anyway, a television group has learned to obey one order—the dictum of silence. Something that all the signs in a picture theatre hasn't been able to enforce.

So important is silence in the home, when a video drama , that it is recorded here for the first time, this unknown fact: An irate wife, bent on murdering her husband, sitting in front of the television, killed him with a bow and arrow, so as not to make too much noise while Helen Hayes was speaking on the screen.

Though the members have all evening to watch the video performance, they can hardly wait till they are over. Not so they can go to bed. No. From that second on you have the normal abnormalities of filial coherence. Blood is thicker than water and families are always punching each other on the nose to prove it. The program's over and the group goes into action. The mechanical genius called television has performed a purpose never attained by any previous robot. It stirs life and argument and ambition into every homebody who has a "talented niece, funny uncle and acrobatic brother superior to Dinah Shore, Ed Wynn and Dagmar."

Home is what you make it—and television can make or break it. That clever little gadget is a mechanism new in only one way. Television is only sound and sight combined, exhibited for years by talking pictures. Invention has simply brought it into your home.

Now that we have paid just cheers to this great transfer, let us weigh it for its worth, as of now. True that many superlative programs have been siphoned into your parlor. The forms and productions are improving by leaps and bounds. But the real test—the genuine millennium of entertainment for television will come when this question can be answered in the affirmative: "Would you leave a comfortable room, dress up and go out and pay for the show you've just seen in your home?" Personally I believe video will attain that standard, not only with certain programs, but in the general offerings.

As in the original movies and talkies, anything that moved or barked held you spellbound. Television has the chance to pick the best of past lessons and I'm sure it is grabbing it faster than any other medium. Television is the most democratic firm of entertainment so far devised by man. There are no privileged classes, no matter how high the rent of your home or the size of your drawing room. For in television there is no such thing as balcony and orchestra seats.

No doubt there will always be reactionaries regarding the value of this modern invention. As in the case of the salesman trying to sell a store owner a certain machine: "With this machine goes a certain powder. When you see an insect in your place you put the powder in this box, turn a knob, then squirt the powder on the insect and it'll kill it." "Listen," came the answer, "If I see an insect I'll step on it and kill it." "That's also a good idea, my friend."

Reactionaries or no, television is here to stay, as do the neighbors in your house, to get in on the snack and coffee, after the programs. And when they, in turn, leave to go to their homes, it isn't the television shows they are discussing—it's your only serving a snack and coffee that's the topic. Human nature came before the other inventions.

Benny's TV Ratings

By JACK BENNY

Hollywood.

Some of my friends just can't understand how I can spend so much of my time sitting home glued to my television screen. But in this day and age I see no reason why a person needs to go out and spend 15 or 20 dollars for a night's entertainment. I didn't do it before television, so why should I do it now?

Of course, when you're in the business, you naturally look at television with a more critical eye than the casual spectator. You try to analyze each program, and ask yourself why they did what they did, and what, if anything, could have been done to improve it. In fact, last year when I first realized that I would soon be performing in the medium myself, I began to make notes, putting down my reactions as I watched the various shows. During the year I accumulated quite a collection of these notes, and it might be of interest if I passed on these observations for what they're worth. Some of the reactions I had while watching TV last year:

"YOUR SHOW OF SHOWS" . . . Jan. 6: The sets alone must cost a fortune. Imogene Coca so talented—and that Sid Caesar makes you laugh every minute he's on. And he does it for an hour and a half every week. But who cares—he's bound to wear himself out.

MILTON BERLE SHOW . . . Feb. 13: Tuned in five minutes late and missed the first three costumes. High-class humor throughout. One first rate bit where Berle says "makeup" and a stooge runs out and hits him in face with a sack of flour. This is very funny for people in the trade, but may be too subtle for general public.

BURNS & ALLEN SHOW . . . March 1: Very relaxed and enjoyable show. Jokes are funny and situation cleverly worked out. Gracie's stage presence, timing, delivery and sense of comedy are exceptional, and George Burns blows the finest smoke rings I've ever seen. Since then I heard that Burns & Allen originally started out to do an hour show, but George's lungs couldn't take it.)

YOU BET YOUR LIFE . . . April 19: Very entertaining audience participation show. Everyone seems to be having good time and Groucho is terrific. (How anyone can give away money and tell jokes at the same time, I'll never know.)

SPACE PATROL . . . April 24: Cute show for the kids. Situations imaginative but juvenile and not sufficient to hold interest of adults. Can't get too excited about it, but may like it better when they send me my Disintegrator gun. Also, because of the early hour it's on, I've had to miss three of the last 50 shows.

JIMMY DURANTE SHOW . . . May 30: Durante can't do a bad show as far as I'm concerned. What a personality! (I guess I'll have to hate him, too.)

BOSTON POPS SYMPHONY . . . June 11 . . (Guest soloist, Jascha Heifetz.) Here is television at its best. Such beautiful music. Orchestral numbers magnificent, but am a little disappointed in Heifetz. He still has to fake the hard notes. And he definitely isn't resined up enough. It's a shame—there's talent there, if it could only be developed. Even so, it'll be years before he's ready to play at weddings. The audience apparently agrees with my criticism. He's just finishing his number, and they're all standing up and applauding, but not one of them is throwing money on the stage.

RED SKELTON SHOW . . . Oct. 11: Red's opening show, and he comes over very good on TV. Sets are very simple and give him a chance to be his funny self. Enjoying show very much—but who dreams up those soap commercials? They put a half a box of soap in a washing machine full of sheets. Anyone knows when you're doing sheets you have to put blueing in, too. Red Skelton's show is an example of the recent trend for major programs to originate from Hollywood. The list now includes Groucho Marx, Burns & Allen, Danny Thomas, Eddie Cantor and Jimmy Durante, to name a few. And I myself am happy at the prospect of being able to do the rest of my TV shows from Hollywood.

ALAN YOUNG SHOW . . Nov. 22: These sketches are very well planned and executed. They start easy and keep building to finish. This is strictly visual, and might become monotonous, if not for Alan's physical expressive- and great talent for pantomime. A lot of older comedians are jealous when a young kid like Alan becomes a success. Personally, I can't see it that way. What do I care if Alan is younger than I am; I know that few years he'll be older than I am. They've got to pass me *sometime.*

WOMEN WRESTLERS . . Dec. 18: They really put on a show. Love the way they pull hair and throw each other around. First two falls very exciting and—oh, for heavens sake, this isn't Women Wrestlers—it's the Milton Berle show.

This takes us up to the present time, and as you can see during the past 12 months television came into its Naturally, in a field as young as this there is still room for improvement, but the foundation is solid and the possibilities seem unlimited. I'd like to make some predictions for the year ahead, but I'm not getting paid for this article, so I'll close with two words, *Bendix Automatic.*

CBS' Teacher-Turned-Comic On TV and the Kids

By SAM LEVENSON

My schoolteacher friends have taken me to task. They tell me that TV has had a decidedly detrimental effect upon the study habits of children; that homework is done shabbily, that youngsters do not read books; that they do not take music lessons seriously. For all this I am being held personally responsible since I am a former schoolteacher myself now working on TV.

Sam Levenson

They tell me further that we are developing a generation of passive recipients of network-tailored entertainment which is best appreciated in the dark. The TV tube has replaced the sun and the armchair has placed the scholar's bench.

The great disaster didn't begin with TV. It goes way back to the phonograph. Just as man had to sew his own clothes before the machine age, so man had to make his own music before the Devil and Thomas Edison got together. And the kids are not the sole victims. The adults also went from playing and singing to listening, and now to watching. We get annoyed with our children mostly because they won't move over and let us watch the screen.

I honestly do not blame the kids for enjoying TV. It is the most colorful and exciting medium of entertainment that the world has produced. And what is most important it is the most accessible. Let's face it. How many ballet companies did I see when I was a kid? How many good dramatic performances? How many good acrobats, singers, magicians?

Television's offering is rich, stimulating. Its weakness is its mixture of high and low standards, of high art and foul cheapness, its cultural irresponsibility. But that's the way the world is mixed up. It is the duty of the parent and the school to help the child to select. We have picked the books we want our children to read, the clothes we want them to wear, the movies we want them to see, the museum we want them to visit, the friends we like them to have, the hours we want them to keep. Now the entire world is on the screen in our home. We can exclude the mediocre by flipping the dial—if the kid doesn't let out a yell.

Hop Aboard 'Hopalong'

The kid won't let out a yell if the teacher assigns a particular show for a book report. I wonder how many schools capitalized on the series recently shown on "Swiss Family Robinson" or "Monte Cristo" or "Robinson Crusoe" or "Huckleberry Finn." How many schools have worked out activity programs related to the cowboy's role in the conquest of the west, to Indian culture, to the building of the railroads, to the covered wagon, to life on the great prairie? "Space Cadet" or "Captain Video" can be the springboard for a lesson on astronomy. "Stop the Music" can be played in the classroom.

In order to convert the passive, entertain-me-attitude in the kids, the school assembly programs should imitate the better TV shows. There is a natural desire in the kids to imitate "Mr. I. Magination," to make puppets, to put on an "All Star Revue." My kid does it at home—why not in school?

The commercial sponsor is interested in the good will of the public. He will respond to mass pressure. If you stop buying his toothpaste and let him know why he will listen to reason.

As a former schoolteacher I happen to know that there is an abundance of educational material on film either owned by the Board of Education or easily rentable. The Board of Education should be able to spare a few teachers to educate the networks, to bring them the films, to send them lists of suggested material. The same people could send the newspapers a listing of "Preferred Televiewing for Your Child."

I have little hope that the municipalities will come up with the money necessary for maintaining education channels. It would be cheaper for educational institutions to sponsor shows commercially, to buy spot announcements directed at the kids and their parents, to feed special shows onto a giant screen into the assembly hall.

Each Parent-Teachers Assn. should have a TV committee to barrage the networks with resolutions, threats, and advice. Every classroom should have a TV bulletin board with suggestions for seeing the better shows.

It is entirely possible to educate TV. The FCC is on our side.

'Amateur Hour' Sets New Show Biz Pattern With '100% Charity' Junkets

By TED MACK

Thanks to the new application of a Biblical truth, that old bugaboo the charity benefit show has come forth in all its glory. It has indeed become a thing of beauty and a joy forever.

The Biblical truth is, "cast thy bread upon the waters . . ." etc., meaning literally that generosity in good faith pays multiple compound dividends.

What happens is that we of the "Original Amateur Hour" have a sponsor who usually pays all our expenses so that some local charity can take 100% of the boxoffice.

Following the Biblical admonition we and our sponsor, Old Gold, have been "casting our bread upon the waters" all over the U. S. A. We have delivered our "real" 100% charity shows gratis to help worthy causes from coast to coast, and the "bread" has multiplied and returned beyond measure.

As far as I know, this is something unique in our business. It is, I believe, something healthy for any business. Certainly it has been a Godsend for all the hospitals, welfare groups, medical research funds, etc. etc. gaining financial support through our "real" charity benefit performances.

The "Original Amateur Hour" benefits, of course, are our out-of-town radio originations presented publicly with an additional two-hour stage program.

Among other things that multiply and return to us two-fold are lasting gratitude and an entirely new regard for our sponsor and his product. There is no disguising the truth that we "cast our bread upon the waters" to popularize Old Golds and the more it multiplies, the happier we are to multiply our donations to charity.

My purpose in elaborating like this is that I think the plan reflects a new credit on show business and the people who combine goodwill with advertising. Certainly it offers us a new slant on relationship potentials between show business, charity establishments and the manufacturer who seeks lasting public respect for his product.

The new slant, I think, ought to be welcomed alike by advertisers and by all the show business folks who assume the burden of soliciting money for worthy causes, from promoting War Bond sales to staging shows to raise funds for orphan asylums.

There always will be pleas for aid from the needy, sick and helpless. Medical research always will require private support and it will always hold true that when a local or national charity needs money, the dramatic way to get it quickly is to bring in Eddie Cantor, or Bob Hope or Jack Benny or any of the numerous other stars who attract crowds.

You will never have a substitute for show business glamor in any charity drive, but what has been accomplished in the past almost seems incredible when you consider the limitations. It is interesting to speculate on what the compensation to everyone might have been if all such effort had the backing of a public-spirited sponsor and the all-out enthusiasm of a beneficiary who received the show for free.

By way of report we, and I mean the "Original Amateur Hour" and our sponsor, the P. Lorillard Co., have been "casting our (100%) bread upon the waters" now for nearly four years.

With pleasure we remember our benefit sellouts from San Francisco's Cow Palace to Madison Square Garden in New York, and we don't forget Cincinnati, Memphis, Columbus, Ohio, Chicago, Houston, Minneapolis, New Orleans or any of the other 100% benefit cities in between. That they all remember us is something sure. They all asked us to come back again.

What we have learned about "real" charity shows is something to ponder. The Biblical truth in our case has paid off in more ways than anyone could predict.

One rather remarkable thing is that we have made close friends of organizations that previously shunned show business.

In Boston, for example, a leading New England clergyman stood with me at the microphone and told our audience, "I don't advise the use of this product, but for those of you who smoke, I ask you to consider the advantages of Old Golds."

In Milwaukee something new was added to lighten and brighten the burden of exploiting our charity benefit for the City of Hope Hospital. It was the unsolicited support of welfare workers from Milwaukee's Methodist Youth Fellowship of Epworth Church.

By "casting our bread upon the waters" in Washington, D. C., last January to help reactivate the USO-Camp Shows, our charity performance at Constitution Hall included "amateur" appearances of Senators, Congressmen, military notables and foreign ambassadors. President and Mrs. Truman, together with Cabinet members and Supreme Court Judges, were in the audience.

It might be noted for the record that nothing comparable to our Annual V.I.P. 100% charity shows has been staged in Washington.

Credit for the success, we know, goes to our belief in the truth that generosity brings its reward. We have good reason to feel that official Washington has far more than a passing admiration for the "Original Amateur Hour" and the people who make Old Golds.

Here and there across the United States we have found that the 100% charity show idea sells tickets where ordinarily no tickets could be sold. For instance, we played Detroit last April during the transportation strike.

Previous benefits, they told us, hadn't been too successful in Detroit. Everyone except the ticket-selling committees predicted a failure. The show's beneficiary was Boysville, juvenile rehabilitation settlement.

Our show, nevertheless, was a capacity sellout. It happened to be the season's only charity show sellout in Detroit, and remember the Olympia Stadium where we played has 16,000 seats.

And I think we have learned something new about local cooperation.

The full 100% humanitarian policy behind our benefit shows seems to have kindled cooperation where little or no cooperation existed.

In Los Angeles, where every benefit boasts a dozen movie stars in person, the feeling was that no one would patronize an amateur show like ours. But the Variety Boys Club co-op committees got behind our show and packed the Shrine Auditorium.

Newspaper publishers usually wary of benefits have championed our "real" charity deal to the extent that our show frequently has been advertised by rival radio and TV networks.

Welfare, social and religious groups, we have discovered, campaign more intensively for our show because of the full measure of boxoffice profit we turn over to charity. There is no mistaking this. In city after city our performance has given advertising and other concessions hitherto deemed impossible.

Speaking of "firsts" we were invited to stage a benefit in Kansas City to help raise money for the Baptist Memorial Hospital Building Fund.

The invitation itself was extraordinary. After all, you don't have to be too old to remember when the suggestion of a tie-up like this might have been called preposterous.

It must be something of a commentary on Amateur Hour-Old Gold sincerity of purpose that our Kansas City friends erased all remnants of prejudice and asked for our show.

What happened after that in Kansas City was a typical example of "casting bread upon the waters" and reaping the harvest. Everyone concerned, of course, participated in the harvest.

Ticket-buyers seemed thrilled with everything in the show.

The Hospital Fund received every cent of boxoffice revenue.

Two block-ticket sales alone amounted to $6,000.

The Hospital project likewise received nationwide recognition via our TV and radio network announcements.

Scores of committee workers and salesmen made new contacts during the advance campaign.

And for us, we were given the opportunity to advise Kansas City about the difference between a treat and a treatment.

Certainly our way of "casting bread upon the waters" will be remembered favorably in Kansas City for some time to come, thanks again to the "real" charity idea behind our 100% benefit shows.

It's a wonderful way to practice the Biblical truth, believe me.

TV's Headache—Censorship

By HARRY BANNISTER

(Gen. Mgr., WWJ, Detroit)

Detroit.

1951 for TV brought halcyon days. For AM they were not so healthy. Television firmed up at levels high enough to induce a lot of chop licking, but in radio there was wailing and gnashing of molars.

There are no sales problems in TV. Orders cascade over the transom, and trying to stop them is like trying to dam a flood. There is a problem in pyramiding costs which might make trouble one of these days—not soon.

The big aspirin consumer in TV is the danger of official censorship. If it ever comes it will be due to the persistence of those who ignore and flout the mounting resentment directed at offensive and blue material.

Talent which is more than good enough to be entertaining, even when scrubbed clean, resorts only too frequently to routines better suited for niteries and smokers than for TV. Too many booful babes are personally conducting tours of viewers' eyes far above the mammary foothills, up to heights where no St. Bernard should lug his keg.

It may sound bromidic but unless the industry cleans up its own house, but quick, the job will be done by outsiders who are itching and burning to tackle and shackle television. Yet, a lot of amateur "experts" yell bloody murder every time a televisor inches towards decency. That is TV's No. 1 problem, and it is very real and imminent. Radio has shown an amazing determination to survive the holocaust of TV competition, but many reappraisals of values, costs and methods are in order. Those who bravely stick their heads in the sands are kidding only themselves. The lads hold meetings in expensive hotels, slap each other on the back between drinks, lie about their billings, then go back home and fire 10 more guys. You can look for more of the same in 1952.

Tele's 'Home B. O.' Held Inevitable

By E. C. MILLS

Hollywood.

In and around show biz for nearly 50 years, I was just as excited as the rest when moompitchas came along, to finally replace, to our astonishment, living flesh upon most of the stages of the country. I was around when radio burst on the scene and grew like a beanstalk, then the talkers, and now television.

Sound came to the "movies" and saved them, sight comes to radio and promises to save it.

Many will, with me, remember when a primary concern of the film producers was the rate at which stories and literature were being consumed—in the day of the "daily change" at theatres. They will remember how difficult it was to teach exhibitors to play pictures for a "run."

Of necessity, production was slowed to the point that writers could keep up with it in their writing of original (sic) material, adopting the available literature.

Now the creative writing talent of the world is confronted by the newest and most gluttonous monster ever imagined, to consume their material, after it has again and again, with monotonous repetition digested and spewed out upon the public all the ancient gags, stage procedures, hokum, corn, and timeworn movies to which it has been able to gain access. The monster's name is "television."

In the city in which this is written there are seven television stations. They are on an average showing schedule of nine hours per day. Most of the shows are quarter-hour efforts. At one of the stations a single act is on four-five hours, but except for this, the cooking programs, and the ancient movies (interspersed now and then with a "newie" from England) the shows run 15-minute or less periods.

Devours Ideas

It takes no Einstein to calculate that these stations, between them, need material (written) for about 30 shows a day. Seven days a week, this means about 210 15-minute scripts. Suppose there were no TV stations anywhere but in the town where I'm writing this—there aren't enough writers living to create 210 fresh or nearly original 15-minute scripts per week.

We all remember the time:

(1) When it was enough that the "movies" just moved—that was enough to entertain us.

(2) When it was enough that the earphones attached to a crystal radio brought us distinguishable and identifiable sound.

(3) And now, that it is enough (or nearly so) that we have the movies (free) in our living room through a process called "television."

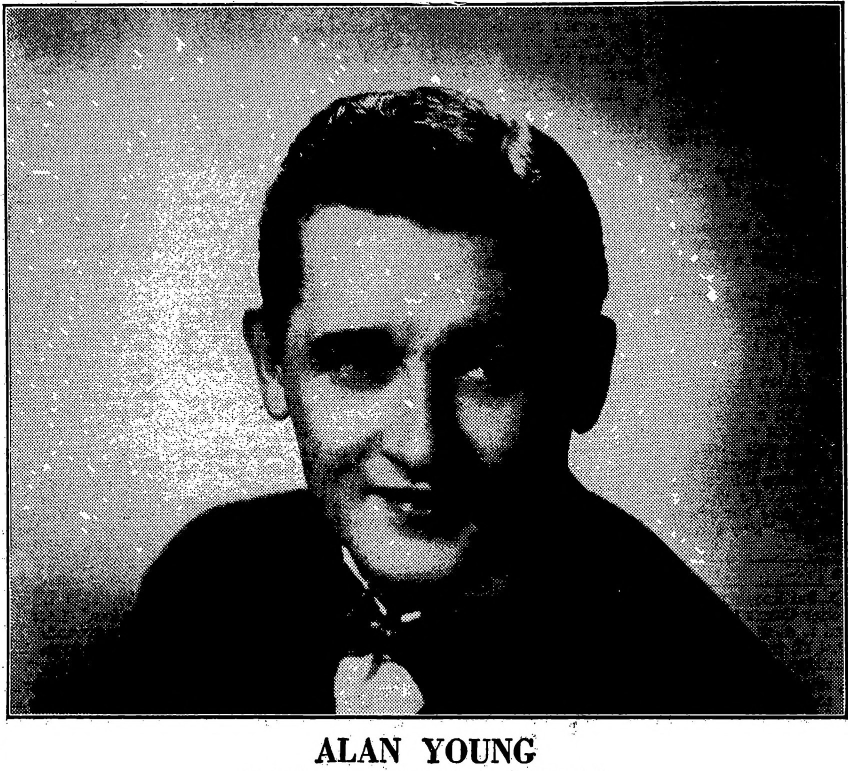
The time must come—and let us pray that it will not be long delayed—when, for the high spot in the afternoon (the matinee) and the primary show in the evening—there will be available for television audiences the finest show that the best talent in America can produce.

Such entertainment *must* be in the form of a motion-picture—no other form is practicable. It *must* be paid for by the audience which receives it—free of advertising any form of commercial pitch.

For these two principal shows of the day television can be made richly and profitable self-supporting not only to its own operation, but to the writers, actors, producers and distributors of the pictures played.

For the rest of the scheduled day in the TV station, let there be the cooking program, the news, the "interviews," the "public service" items, etc., etc., ad nauseum.

Like it or not—it will come to that. Whether it proves ruinous opposition to films, or not, it will come to that. Just as the talkers displaced vaudeville, so, inevitably, will television become natural opposition to movies. There will never be 100% saturation and there will always be the yen to go out. So there is room for both. But a variation on the "home boxoffice" is inevitable.



ALAN YOUNG
Under Contract to CBS—PARAMOUNT—RKO
Current assignment: Reading "Show Bi"

Everybody's in the Act

By HARRY ACKERMAN

(CBS-TV V.P., in charge of Network Programs, Hollywood)

Hollywood.

That's a fact, you know. Television is surely the entertainment medium of Mr. Everyman. The butcher, the baker, the candlestick-maker—all are street-corner experts, would-be panelists, or have their own local 15-minute programs of household hints. This is a powerful force that has invaded your home and mine—and likely for keeps—because this is the new Show Business. This is a kind of theatre in which we can all participate to a degree that was unknown when prestidigitators performed their feats at the Palace or when the silver screen thrilled us once a week (Gallup's family average) at the local Loew's.

But if we are all potential participants in this exciting new entertainment force, certainly it must be admitted that the biggest hams of all are the business executives who combine to form the somewhat-convoluted backbone of the new Industry. These might be classed into three major categories: Prophets, Performers (non-professional), and Paying Participants.

The Prophet classification comprises a number of different types, but all easily identifiable. For example, there's the fellow in the picture business who still and steadfastly refuses to recognize that there is such a thing as Television, and doggedly predicts that next year motion pictures will be your Most Collossaly-Best Entertainment. At almost any hour of the day (between nine and five) you can run into a Brooks Bros. suit and a pork pie hat on Madison Avenue, and you will learn that without question Hollywood can never be as important a television center as New York, that "live" is the only thing. And of course you have met the character who, having been in and out of a dozen get-rich-quick schemes involving the sale or development of motion picture film for television, dubs as idiots all those who don't write off the network concept as passe and go all out for syndication. Trouble is, as I see it, that a good prophet can lead the people—but most of these chaps merely have latched on to a shred of the larger truth, and will lead only themselves into forests of confusion because of their emotional unwillingness to recognize that this medium is all other media, and something more.

As to Performers (non-professional), the medium seems to hold a peculiar kind of magic for businessmen and television executives. You scarcely can tune in a local station these days without having old Clint Cronkwell, one of the Big Happy 12 Used Car Dealers in your area, sell you his mechanical tatterdemalions in person—or watching kindly Doctor Schmobein perspiringly force his new dog food product on sundry sullen and unwilling beasts. One the network side, we unexpectedly developing some most unlikely performers.

One expects a certain amount of this sort of thing from the Paleys and Stantons and McConnells, but the pull of the medium makes itself felt deeper than that echelon. There's a fellow I know named Weaver, who occasionally plays in featured roles on "Your Show of Shows," and right in my own organization there's a fellow named Robinson who's been known to step confidently before the cameras. Unfortunately, he found out that he looks best in color, and he goes into a very pet if you so much as mention the word "copper" in his presence.

But where the prophets and the non-professional performers contribute something to the excitement and vitality of the industry, the same cannot blanketly be said of the Paying Participants. For there is a segment of this classification that can cause some real harm to the creative development of television. A typical representative of this group is either an advertiser or an agency man: although he had two years at the Tuck School of Business Administration, his wife once acted in a little theatre group in Milwaukee, and this qualifies him to make like a producer in this magical new kind of show business. If he thought for a minute that he could possibly master the intricacies of staging and camera manipulation, he would try to direct his program, but usually he is forced to settle for "producing" the script. This consists initially of reading the script aloud in the board room, with the advertising manager reading the part of the Hero and the agency man reading the role of the Villian. (On rare occasions the President of the Company will deign to read a small part that inevitably turns out to be the key motivation of the plot). Seems a harmless enough procedure, you say? Sure, if it stops there. But too often the client script-reading session results in our self-styled producer administering rewrites that make of a potentially-good show a pallid one.

Yes, everybody's in the act. And it is resulting in a new kind of theatre, in which Mr. Everyman helps set the tone—a kind of theatre featuring as a sock opening, Hal ("Dimples") Block grimacing across a table at Dorothy Kilgallen, and where a big finish is Arthur Godfrey demonstrating how to carve a turkey.

By the way, did you happen to see that fellow playing the part of a network executive in a recent Lucille Ball-Desi Arnaz show? Sure. Who else? . . . And, why not? This is Show Business, Boy!

NOTES OF A CLICHE HUNTER

By SIDNEY REZNICK

I am a young man and I have been to many places and I have heard many things, and of the things I have heard these are my oldest friends and I shall never tire of them.

"I know the money is short but we have to keep our operation flexible."

"Let's be clever, fellas. Let's get those big laughs without using jokes."

"Frankly, I see this show taking place in an all-night cafeteria where anything can happen and usually does."

"My idea is to build up a family of characters the audience will grow to know and love."

"I know the money is short but I'm a growing comic and you're gonna grow with me."

"Sweetheart, I like the way you think. We'll get along fine. Our chemicals mix."

"Fellas, you've got great jokes in the script but they're not me."

"I know the money is short but you can knock this thing off in two days and be free for another show."

"Let's make this a great program, fellas. The sponsor's listening tonight and I understand he's high on renewal."

"Certainly I'm aware you've written for Hope, Benny, Allen, Bergen, Fibber & Molly, Durante and Burns & Allen, but without a sample how do I know you can write for Buddy Floogelman?"

"I know the money is short but there's no tension on the show."

"We've worked out a great character for the comic—he's a well-meaning shmo who louses everything up, but it all comes out right in the end."

"Fellas, you've got there a script, now let's switch the hotel clerk's gag so that I get it. Remember, the people expect me to be funny."

"I know the money is short but we have a new headwriter and his agent is crowding us on the budget."

"I'm thinking out loud, gentlemen, I'm just throwing this up for grabs, but as I see the problem in the round, I'm convinced we ought to mother-hen the production premise of increased integration and we'll be 90% home on the overall picture."

"We've got a healthy budget for the writers and———"

OOPS! WRONG ARTICLE!

'It Doesn't Come From Knowing Somebody Big at City Hall'

By MAX LIEBMAN

Some people lead untroubled lives, and others get mixed up with cultists. I belong to that second unhappy group. The cult that swept me into its fevers was devoted to the worship and vocal exaltation of the word "format," a word to look out for. It bites in the clinches.

Max Liebman

The word came into my life some hundreds of TV hours ago, right after "Your Show of Shows" made its first appearance on the orthiconic tube. "Format" laced the words of people who spoke well of the show, and when you're listening to praise you don't object to the needless phrases that tag along after it.

Friends and relatives threw the word into their rhapsodies. I think it showed up in a glowing newspaper notice. It was recurrent in exchanges with people met in cafes and theatres. But their encouragement and well-wishes were so beguiling that I didn't listen for the throb of the "buts" and "howevers" implied in the very use of the word "format."

The gist of all the nice talk was: "You've got something there. All you need is a format."

Like the Oxford English Dictionary, I'd gone slogging along in the belief that format was a word that described the size and shape of a book. But I like change, and if the word had become ambitious to marry into the world of entertainment, I'd play along. I'd accept it as synonym for "structure."

Taking their word "format" for what I suspected they meant by it, I agreed heartily with these advisers that revue required clever routining. Routining is the art of shaping the show to the best possible presentation of its top value, also it must achieve this emphasis without harm to the rest of the show. The perfect routining of a revue makes every number seem exactly right.

Trial and Error

Years of struggle had taught me that the revue form format cannot be had by executive fiat, bribery or knowing somebody big at City Hall. It comes by sweating experimentation, trial and error, and when you've found it you know you've been in a fight. Its design is governed by so many conflicting factors that it can never become a formula, operated by fixed rules.

You can call the result a format, but you still have to do the work all over again for next week's show.

Starting with such considerable values as Sid Caesar and Imogene Coca, as stars, and a staff of dependable writers, I was on fairly solid ground for the planning of each week's show. But each one had to be shaped to changing influences. Caesar and Miss Coca kept expanding their range, and the old forms had to be discarded. Guest stars brought varying talents to the show, and created new problems of emphasis.

Though holding to the conventional revue outline, "Your Show of Shows" underwent constant shift and change. But the well-wishers came back, after a few weeks, with congratulations:

"Now you've got your format. You're all set."

They were talking sweet talk, so who wants to argue?

The show enjoyed a successful season. Another, then another. Most of the players continued in support of the stars, the creative staff remained constant, but the show itself followed a graph of change as jagged in outline as the Appalachians. The variety of guests alone brought a weekly element of surprise into each revue.

Then, not long ago, the ~~cultists~~ came back and said, "Why don't you forget the format? Every week it's the same."

For the first time I stopped to wonder just what they mean by format. Well, they mean anything and everything. The word is a new coin in the currency of contrived speech, and can be changed into smaller coins to buy any little penny's worth of convenient service.

To some it is no more than a symbol of identification, like the dog in the phonograph advertisements. It is used to categorize the work of a painter, applicable either to the genre or the composition of his work. I once heard it used in reference to a candy wrapper to include the design of the type that expressed the candy's fidelity to the requirements of the Pure Food and Drug Act.

And so I exorcise it from my vocabulary, and take myself back to fundamentals. I shall call a revue by its right name, which is a workmanlike blend of song, dance music and related lively arts. If anything like a format inserts itself into the proceedings, it will be there as one of the help, never again as a boss.

WALKING ON WATER

By KEN MURRAY

Long ago, a wise man said that "familiarity breeds contempt" and it was accepted as an axiom. Of course, the sage reached this conclusion back in the medieval days when man, seeking to find the mystic facts of life, gazed into a clear crystal ball, instead of using the more modern methods of straining his optic nerves by looking into a kinescope.

Ken Murray

True, we all know that, in some cases, familiarity does breed contempt, especially when you're married to it. But with home television audiences, the reverse seems to be true. Any enchanted evening when they see a stranger across a crowded room, they're apt to turn to another channel.

Yes, TV audiences like to play favorites, and favorites are made by being on the networks at regular intervals once a day, or week, instead of occasionally like once a month or six times a year. What I'm trying to bring out is that television entertainment, like radio, is no longer a diversion, but a habit. And habits are formed by constant repetition.

To bear out the truth of this observation just look at the ratings of such top shows as Arthur Godfrey...Uncle Milty .Ed Sullivan. .or the latest sensation, Red Skelton.

So many of the top radio and motion picture stars seem reluctant to go all out for TV.. Their usual expression is that they'll try it once in a while, "just to get their feet wet." Well, just getting your feet wet is no way to learn to handle yourself in a tricky channel unless, of course, you feel that you can walk on water.

When I first talked to friends in show business about going into TV, they advised me to lay off as they said that putting on a show every week was murder. They had me so convinced that, when Budweiser signed me two years ago for a show every other week, I thought it was a swell break. Now there would be two full weeks to line up things for the next show. It would be easy. Well, anyway, that's what I thought.

Head First, Brother!

However, I soon found out that this was not quite the cinch that it promised to be. Of course, there was a longer time between shows, but that just meant a longer time to build up a severe case of pernicious video ulcers. There was plenty of time to write a script, rewrite it, then throw it out and start all over again. Yes, my script boys took this right in stride, except that I got a little tired of holding writing sessions with them in Bellevue Hospital.

And, with the stage, orchestra and camera crews, the same sort of genteel pandemonium prevailed. They had plenty of time to work on other shows, so that each time we came into the studio, we were greeted with the same indifferent enthusiasm as if we were a roadshow playing one-nighters. We had to get acquainted all over again.

Familiarity plays such an important part in a smooth show. The team that works with you has to get familiar with your methods, timing, and learn the tricks and signals of cutting and adding when necessary. If you have to teach them over again at each show, it really runs into money, because no matter whether you go on once a week, or once a month, you're still only allowed about the same time in front of the cameras and orchestra.

So remember: If you're going into television don't just get your feet wet, but dive in head first, because this is one business where familiarity breeds success.

Learning the Tricks Of Telecasting

By JIMMY POWERS

Q. What's the trick of successful sports telecasting?

A. Use short words at long intervals.

Too many years ago I started work on the Muskogee (Okla.) Phoenix. The job was small and the pay was smaller. I shot th works in a barrage of manuscripts, all aimed at the big slick magazines. I used words I read in the literary publications, not sparing the French idiom and the classical reference. My thesaurus was well-worn—and I didn't sell a word.

Around that time I got into an argument with one of my fellow workers. We began to throw fists. He planted a fairly good one on my eye. Next day a relative observed: "You were talking when you should have been listening."

Those lessons, learned the hard way, had great influence on my thinking. Talk is essential on occasion, but talk is mostly cheap. In television you must beware of talk for it's not as essential as it is on radio.

For years radio sports broadcasters used the machine gun technique in describing sports events. A guy could get away with anything as long as he kept the stay-at-home excited between commercials. I was amazed on more than one occasion, when sitting next to a radio spieler, to hear him give it the "color" treatment.

Television is actually than radio on the sports commentator. It's easier on his throat and i some sports, such as football where the zoomar lens gets into the backfield, it's an aid to accuracy in describing debatable decisions by the referee or other officials.

Having a monitor in front of you in the press box gives you two sets of eyes, your own and the scientific eyes of the camera. All a TV reporter has to do is tell the truth. Anything else is superfluous, and resented. The fight fan at home is a bit of an expert. He knows a right cross from a left hook and he wants to be left alone. Adjectives are no good in the middle of an exciting round.

In my book, a TV sports commentator is only at the microphone to aid the viewer. Heck, your eyes are as good as mine.

(The author is sports editor of the N. Y. Daily News in addition to being a sports, radio and TV broadcaster).

TV's Recurring Controversy: Live vs Filmed Programming

By ADRIAN SAMISH

Let me make my position clear at the outset. I do not believe that all television programs will be produced on film any more than I believe that all television programs will eventually emanate from the east coast, or the west coast. I believe certain shows are done better "live" while other shows are better when filmed. I believe that it is the dramatic show which lends itself most advantageously to filming and I believe that dramatic shows can be produced better on film than they can be done live. By dramatic shows, I mean situation comedies, mysteries, and the theatre type presentation such as condensations of plays, dramatizations of short stories and so forth.

In my own shop (Dancer, Fitzgerald, Sample), four of our television programs are presently being produced on film. They are "The Lone Ranger," western; "Beulah," situation comedy; "The Stu Erwin Show," another situation comedy, and "Mystery Theatre," a detective story. We have found that, by filming these four programs, we have been able to produce them better at a most reasonable cost and we have been able to furnish those stations not connected by any network with a print which by far exceeds the quality of any kinescope. In addition, we have in each show a series which be repeated at any time and which can be used for theatrical showings in motion picture houses, both here and in foreign countries.

Let me develop some of these advantages, as we see them, in film a dramatic show.

Let's take scripts first—every show starts there. Budget filming calls for at least six to eight scripts prepared in advance of shooting. You work ahead and, because of this, your agency producer, or supervisor, has time to make sure his scripts are as good as he can make them before they go before the camera. In the case of a series revolving around central characters, he can make certain that his constant characters, once defined, stay in character over the series instead of varying from week to week as happens in many live shows which usually wind up being written on a week to week basis.

Still on the subject of scripts, the writers, themselves, can use their fullest imagination in developing their stories, knowing they are not confined within the four walls of a small studio. The budget need be the only limitation and not the limitations of his live studio. We prefer to put the entire show on film and take our story anywhere.

Then There's the Retake

What about the playing of the script? Using film, the producer need have no worries about "fluffs", the misreading of lines, or the mishandling of a piece of business. A retake, or two, and the scene is perfect, or, if your budget limits the amount of retakes you can shoot, when it gets to the cutting room, the scene can be cut and matched with preceding action so as to be right.

What about cost? The average, well produced half-hour "live" television show today is costing in the neighborhood of $13,000 per copy net. We feel better quality of over-all entertainment can be had on film for the same money. And, if you are as convinced as we are that these shows will bear second playing at a later date without appreciable loss of rating, you cut those costs right in half. If your film is coming in at $13,000 net per half-hour and your second playing isn't costing you anything, you have cut your cost exactly in half, or $6,500 per telecast and I don't know how you can do a half-hour production more economically than that. And any repeat fees which film unions may legislate down the road can't amount to much more than a small percentage of your original cost of production so you will still be ahead on second showings.

One more point regarding cost advantages. When an advertiser puts a program series on film, he is creating for himself a tangible product he is making a capital investment. It is conceivable that, when he is completely done with running the series on a network basis, he can sell this product outright for syndication and get himself a good portion of his original investment right back again.

Other Plus Advantage

Another plus for film is its advantages in creating your own station lineup. If a network can't clear the stations for you, you have the opportunity of going out and buying your own time on the stations and spotting your show independently of the networks. When new stations in new markets open up, as they eventually will, you have a program already paid for in a handy-size container to ship and run at the time you wish. Once you put a program on film, it becomes a permanent possession to go to work for the client as he sees fit and when he sees fit. It doesn't evaporate into thin air as does a "live" show. It can be used in new markets almost indefinitely. In every instance the film print will look one hundred times better than a kinescope and the local audiences will respond accordingly and, incidentally, a 16m film print is less expensive than a kinescope.

Can a film print ever give you the clarity and "reality" that live television gives you? Indeed it can. A show especially shot and printed for television today can give you the same quality as a "live" show. The old films now being run on television certainly don't—they weren't shot for television in the first place and the prints, themselves, are either old and worn out or are prints made from a negative which was made from an existing print not the original negative, or fine grain.

There are two good reasons for getting less than perfect reproduction from a print from a negative especially shot for TV. In the case of a 35m print run over the network from New York, or Los Angeles, where there is 35m projection equipment, make sure the film is rehearsed before it is shown. If the network engineer knows the program before he rides gain the night of the performance, he'll know where to shade and where to leave it alone. If he doesn't rehearse the film beforehand and doesn't know the show, itself, he'll try to shade it as it goes by him and your low key scenes, or night scenes, will be given too much light and vice versa.

The other problem is the 16m projection equipment in most of the stations outside of New York, Chicago and Los Angeles. Most of the stations have the cheapest projection equipment they can get away with and until they get some up-to-date professional machines, 16m prints aren't going to give the quality showing that's been printed in them. However, even under their worst circumstances, they are ~~many~~ times better than kinescopes, in my opinion.

There is no question in my mind of the value of film for television usage . . . more and more you will see film come into its own on television. It's one more technique the agency producer, or executive, must learn if he is to give his client the fullest measure of service.

TV Per Thousand Cost Down 27%

Despite steady hikes in television network time rates and persistent squawks from sponsors about sky-rocketing production costs, a new survey being conducted by the CBS-TV research department reveals that the average gross cost-per-thousand homes for cream evening time periods is actually down 27% in 1951 over the corresponding period in 1950.

Reason, according to the web, is the boost in number of homes reached by the average program, which is up almost 90% during the last year. In addition to an expansion of over 4,000,000 sets in the circulation figures, the opening of new networking facilities during the last year has also brought the average CBS nighttime show within the reach of many more markets and thus many more homes. Two factors combined have permitted CBS to offer a much lower cost-per-thousand—and this despite the fact that only one new station has been added to the total national lineup this year.

Web bases its study on American Research Bureau figures for November, Publishers Information Bureau statistics for October and VARIETY's yearly roundup of talent and production costs for video programs. Comparing all evening shows on the air of either half-hour or hour duration in November, 1950, against 1951, the web found the 34 shows last year had a gross cost-per-thousand homes of $18.33. This year, the web has 41 shows in that category, for a cost-per-thousand of $13.30. Cost is now lower, consequently, by 27%.

The Pen In The Other Hand

By WORTHINGTON MINER

(Producer of CBS-TV 'Studio One')

Any good script for television is written with two pens; the one in the other hand is a camera. Good camera work is an art of storytelling; it is not a sequence of attractive, or startling shots. A director who starts admiring his own shots is like an actor listening to his own voice. Both are in danger of losing their jobs. Good camera work is more honest and more subtle than that. Writer, director, and camera man in television must work with a single mind toward a single goal, or the result will be faltering, confused, or, at best, mediocre. In spite of the fact that television has introduced the only important innovations in camera usage since D. W. Griffith, a very high percentage of its camerawork is hit-or-miss, or meretricious, or both.

There are, I believe, three basic reasons for this. First, the industry has grown too fast. Many active directors have never had an opportunity to learn the fundamentals of their craft. Second, television has been the victim of many false shibboleths that have grievously retarded its natural growth. Third, an important segment of the industry is controlled by a standard of technical adequacy, rather than by a standard of creative imagination.

In the early days of experimental television—the years from 1939 to 1947—all persons working in the medium had time to analyze, to discuss, and to experiment with the use of cameras. In my own case, I handled a camera for months before I began to train the first cameraman in the studio. I knew what it could do and what it could not do. For almost a year I directed an average of 10 hours of television programs per week—a total of approximately 17 individual shows in five days. Everything from news to variety! Each director who came in in those early days was given a comparable novitiate. All basic principles of accepted camera usage in pictures were explored. We found out which principles coincided; and also found out which did not. We learned what could be done with a television camera that could not be done with a film camera. We experimented with moving cameras and fixed cameras, with scenes played out without a cut, and with others where a cut was made every few seconds. By the time we were through, we knew at least the capacities of the equipment with which we were working. We also knew that every move we made was collaborative. There was no one big enough to put on a good television show alone. That could only be done by a good crew.

How many directors today have ever handled a camera, or a mike boom, or a dolly? How many know what the problem is of maintaining focus with a 135m lens, when the actor or the camera is asked to move? How many have tried it? How many know the right lens to use for an extreme closeup? How many know the psychological reason for insisting on the use of a 50m for a two-shot, rather than a 90m lens—or vice versa? How many know the fundamental concept of the base shot, the orientation shot, the balanced reverse? The industry is full of people with fine instincts and fine imagination; very few have ever been given a chance to learn the basic principles of their trade. This must be done before television truly comes of age, before it releases the full creative ability of its best talent.

The illogical fact is that, in the face of all these handicaps, television has already achieved a camera standard that seriously threatens Hollywood's primacy. In certain areas it is leading the field; Hollywood is already lagging. Again and again in the last year, I have talked with television directors who have recently seen a feature picture in which the camera work by television standards was deplorable. More and more often sturdy advocates of Hollywood tradition come to New York and secretly voice amazement at the ruthless, but none the less effective, way in which television camera work is outdistancing the West Coast in flexibility, finer rhythms, and the greater release of spontaneous acting talent. Television has no reason to apologize to Hollywood. But is it doing as well as it can?

For over 10 years television has suffered from a number of glib catch-words and phrases that, in the absence of thought or knowledge, achieved wide acceptance. "Television is merely radio with sight added." — "Television is a closeup medium." — "Television is a motion picture theatre in the home." The trouble with all these cliches is that none is completely false. Television reporting a football game is very close to radio with sight added. But an effective dramatic script for television has little, if any, generic resemblance to an effective dramatic script for radio or pictures. This does not, except in a most remote fashion, affect the use of cameras. The statement that television is a closeup medium has critically affected camera work. Where it has been accepted, it has resulted in dullness and monotony; where it has been ignored, it has resulted in confusion. The fact is that good camera work demands, for full identification, being closer to an object, or person, than would be necessary on a projection screen in the Music Hall. On the other hand, this is only a matter of degree, not of quantity. A series of closeups on television is as monotonous visually, as a persistently fast pace is monotonous vocally.

How Wrong Can You Be?

Most harmful of all to good use of value of itself alone; only in television is only "a little motion picture theatre in the home." This has led to the unhappy conclusion that television cameras should be used like motion picture cameras. Nothing could be more limiting and more wrong. A television camera operates at 30 frames per second; a motion picture camera at 24. A television camera, by virtue of its being instantaneous, has no reason to be concerned with matching shots. It can, therefore, cut during a pan, and increase pace; it can catch action on the run—not riveted to an artificial pause in a li; it can alter cutting schemes on the air to take advantage of the unusual performance, or to exclude the weak performance. But most important of all, every television camera is mobile. It permits an actor a flexibility in emotional scenes impossible in the composition of shot from a fixed perspective.

I have said before that television was collaborative. Only a crew working together can achieve the finest results. But someone must be the final authority. For anything better than mediocre competence—

(Continued on page 118)

OZZIE - HARRIET DAVID and RICKY
Heard Every Friday Evening—on ABC—for H. J. HEINZ COMPANY
Special Thanks to Our Writers
BEN GERSHMAN — BILL DAVENPORT — DON NELSON
Picture Soon to Be Released "HERE COME THE NELSONS"
Starring the Entire Nelson Family

TV'S NEW CLARION CALL: GO WEST, YOUNG MEDIUM

By J. L. VAN VOLKENBURG

(President, CBS Television)

Anybody who was watching his television set on the afternoon of Sunday, Nov. 18, saw just about the most dramatic demonstration yet that television is truly transcontinental, and for keeps. During the premiere performance of the new CBS-TV show, "See It Now," cameras were stationed on New York's Governor's Island and San Francisco's Telegraph Hill. At word from Edward R. Murrow, narrator for the program, first one and then the other camera was brought into play, and viewers found themselves moving coast-to-costs literally with the speed of light first down New York harbor, past the Statue of Liberty to the Narrows, then swooping across San Francisco Bay to Alcatraz Island; now a glimpse of Manhattan's craggy skyline, and then a panorama of San Francisco's imposing hills. It brought home to this viewer, at least, more graphically than ever before, that the eye of the television camera is now ready to look upon the whole span of the continent, and that broadcasters must now assume the obligation of providing programming that takes into account this transcontinental sweep.

For a long time now, CBS Television has been looking forward to assuming just such an obligation. From the very beginning it's been clear that to provide top programming, both coasts must be taken into consideration as production centres. Until this year, the geographical span of television was so limited as to make New York the inevitable source of almost all network television programming. The majority of television set owners could be found within reach, such cable facilities as existed were linked together with New York as the fulcrum; and besides, of course, theatre, nightclub and variety talent as well as government officials, literary personalities, educational facilities and so on, providing the major grist for television's mill, are more thickly clustered around the Big Town than anywhere in the country.

Now all that is changed—all but New York's position as a major source of talent, that is. With the opening of transcontinental facilities, and the promise of their considerable expansion before the end of next year, television need no longer limit itself to looking to New York as the sole production centre—indeed, has the clear obligation to see that cable facilities are used as a two-way street.

And that instantly, of course, means Hollywood. It means that Hollywood can now become for television, as it has long been for motion pictures and radio, a rich and vital source of fine programming; that its enormous wealth of talent, its matchless production knowledge, can be fully used.

CBS' West Coast TV City

As I mentioned before, CBS Television has long been looking forward to the day, as have all broadcasters. CBS Television has already taken substantial steps toward providing the framework within which west-to-east network broadcasting can best function. This progress can be charted by a look at CBS Television City, now rising on Gilmore "Island," in Los Angeles. When Television City opens next fall, you can write the date on your calendar as the point in time when television first received production facilities precisely geared to its immense demands.

This will be the first complete television production unit ever designed exclusively for the purpose. Every stick and stone and pane of glass that goes into Television City's building has been planned with one purpose alone: to provide the best and most efficient staging of live television to be found anywhere in the world. The actual layout of the unit, of which you'll be hearing more and more as time goes on, provides a marvelously fluid and flexible floor-plan, able almost instantly to adapt itself to large or small productions; facilities for both audience and non-audience shows are being taken into consideration; and the whole complex of production—scenery construction, painting and storage, prop and wardrobe handling, rehearsal halls and offices for production and administrative personnel—all are housed comfortably and efficiently within the unit.

Moreover, the horizontal building plan, which has become almost a trademark of California industrial architecture, is especially well suited to the assembly-line techniques that make for the most efficient television production, and which assure an even flow of materials to the point where they are needed, with a minimum of cumbersome, costly transportation. One of the very substantial gain we look forward to will be a slicing of production costs, simply through this rise in efficiency of production flow.

Film Studios Not Answer

But by far the most important gain, of course, will be in the wealth and variety of network live programming from the Coast made possible by Television City. One of the popular misconceptions about television production so far has been that Hollywood, with its vast acreage of motion-picture studio space, could automatically start churning out live television from some of those same sound stages. This unfortunately is not true. Hollywood's magnificent facilities were designed for film production, and as such will probably never be surpassed. And where television uses film, it's inevitable that Hollywood will be the first place producers will look, both for the facilities and the skills that film production calls for. But at the moment, the supreme need in Hollywood (as just about everywhere!) is for adequate live production facilities, and these are what Television City was designed to provide. At the moment of writing, there are roughly five to seven hours a week of live network programming—on all the networks—originating from the Coast. By the end of 1952, CBS Television alone expects to be broadcasting 17 to 18 hours weekly from Television City, which will give you some idea of how greatly production-tensions can be eased by this one forward step.

Our appetite has already been whetted by the Hollywood-originated live shows we're seeing now: Jack Benny, Burns & Allen, Alan Young, Frank Sinatra. The thought that we'll be seeing more and more through the next year is something to look forward to. And it's not just the quality of talent alone; the mere geographic dispersal of production is a healthy thing, since it allows each great production-centre to develop and exploit the things it can do best, and stimulates a greater and more colorful diversity of programming.

So we look forward to seeing Hollywood given its full opportunity as a creator and originator of live network programming, just as it now is the source of the most creative and successful film television, with such triumphs to its credit as "Amos 'n' Andy," "I Love Lucy" and Gene Autry.

As to the eventual division of labor between live and film television from Hollywood, it's still anybody's guess. We've seen some wonderfully successful experiments in both, and you'll find just as many advocates for the one as the other. Admittedly, live television brings you an immediacy that film can't provide. Admittedly, film permits a scope and range that live can't handle. What's wrong with either, if you like a balanced diet? Ultimately, the decision rests not with the broadcasters, not with the producers, but with the same old jury that always makes the final decisions in the show business—the jury that nobody argues with—the audience.

Will Radio-TV Regulate Itself, Or Will Gov't Take Over Job?

By SEN. EDWIN C. JOHNSON

(Chairman, Senate Committee on Interstate and Foreign Commerce)

Washington.

The capacity of television as a new and immeasurable form of conveying thought has unleashed a whirlwind of impatient proposals which may keep Washington spinning until Government interference in television and radio "reluctantly" is deemed to be the only way out.

The crux of this dizzy spinning is best epitomized in the bill sponsored by Sen. Benton, which creates a National Citizens Advisory Board to ride herd on radio and television programs.

In spite of the fact that this country is generally devoted to the enduring principles of free enterprise, we have witnessed in the past decade or more the constant encroaching of Government into activities which might better be left to private initiative. I don't like it. Free enterprise and private initiative have contributed directly to the spectacular expansion and healthy prosperity of every phase of life in this country and should be vigorously supported and defended by thoughtful Americans rather than abandoned.

At the time Congress adopted the Communications Act of 1934, wisely and cautiously it limited the authority delegated to the FCC to protect the public interest and assure the greatest benefit to society of this new art in its entirety without in any degree permitting federal interference in the operation of stations.

There are those who suggest that television operators are ignoramuses and that producers are insensitive to the impact of their shows upon the people. Such attitudes are not realistic. The television operator must have as much common sense and be as alert and competent as any well qualified educator or newspaper editor. We must not forget that radio and television are among the most competitive of all industries in America. It is the good clean program, free from gutter-talk, which enjoys a wide audience and it is the good program with excellent audience response which attracts the business. The sponsor and the broadcaster know this. They realize they must give the listener and the viewer what is fit to be seen and heard in his home. It is that simple.

Radio and television are plagued by the identical problems which haunt most human endeavors—the widely varying tastes and habits of the American people. We are a fussy and demanding lot; extravagant in our expectations and exacting in our appraisals; quick to reject and very hard to please. It doesn't take us long to get fed up and when we are through we are through.

One day a comedian's slapstick is acclaimed as outstanding; the following week, the same comedian's characterizations are unacceptable. What causes this violent swing of the pendulum from the one side to the other? It is as difficult to explain as the ever changing styles in milady's favorite outfit.

Everyone in and out of government familiar with the widespread and universal acceptance of TV, has had a sympathetic regard for the numerous vexatious problems that confronted stations in preparing programs, particularly in the early days. TV was, and still is a comparatively new industry requiring new techniques. Its operations were and are costly, its productions necessarily limited. The industry was and still is growing by leaps and bounds. In such a dynamic device mistakes are bound to happen and they continue to happen. But, is that reason for Government interference?

During this period of growing pains, rumblings are heard from many quarters—Parent Teacher Associations, discriminating parents, men of the cloth, and law enforcement officers in righteous indignation complaining about horror stories, off-color jokes, low necklines and barroom scenes.

Such criticisms are those necessary ingredients which add maturity and stability to an industry whose good will and success necessarily depend upon an effective relationship with the general public. Indifference towards well considered protests and failure to remedy the evils mentioned, inevitably lead to the downfall of those who remain obstinate.

There may be a sprinkling of licensees with a "get-rich-quick" complex who are on the make and thereby give a black eye to all radio and television. Fortunately this type do not last long. They pass with the first stiff breeze. No industry, regardless of how popular, is ever so secure that it can trifle with good will or do a poor job. It has been my observation that the radio and television operators on the whole endeavor to keep their programs purposeful and free from taints of things which should not be seen or heard.

To conform to the standards of good manners, good taste, and good programming, it is not necessary to destroy the sparkle in exciting real-life drama and spirit of melodrama. It does not require necklines to be raised until the poor damsel is choked; it does not demand that all humor should be attired in Sunday clothes before it is televised. These things require an application of common sense and straight thinking. Nor will any Government edict remedy any deficiency in program quality. Yet, there are those who think so.

Without questioning the effectiveness or objectiveness of Advisory Boards which function in various fields under various types of sponsorship, we should not confuse them with one given official sanction through Federal legislation in such an unique field as radio and television. No matter how glowing or appealing it may appear at first flush, the Board suggested for the radio and television field, stripped of its glitter becomes a sort of snooperduper Monday-morning-quarterback society to be superimposed upon the FCC and the radio and television industry.

In spite of the assurances that the Board would be purely advisory, how would the Commission dare to ignore its recommendations? How long would such a Board be satisfied to remain merely advisory? Would it not be natural for it to want to throw its weight around once it thought it had its bearings? To whom is the broadcaster to listen when the suggestions of the FCC and the Board are in conflict? Would a licensee, in order to "play it safe" feel compelled to submit his program in advance to the Board? And why not? This I submit is gross Government interference! This I submit is federal censorship! The FCC is able, and has sufficient authority, to clear up what gross deficiencies currently prevail. The Commission has broad direction in reviewing the general overall program structure of licensees in order to determine whether a rounded service in the public interest has been rendered.

In the final analysis all the Government crackdowns, or restrictive laws or regulations that can be concocted or contrived by the FCC, or Congress, will not be sufficient to assure the type of programming that will satisfy all groups, and at the same time provide the incentive for the development of this art to the unlimited horizons which exist.

Hails New TV Code

I firmly believe that the proposed Television Code being considered by the telecasters offers a realistic and workable medium for adjusting whatever deficiencies may develop. Personally, I like it the way it is even if the industries lawyers are throwing rocks at it. However, it may require some modification, some give and take before it is wholly acceptable, but it deserves every opportunity to be tried out as is on the basis of trial and error. This is the American way. When all is said and done, isn't it the composite character, integrity and sincerity of the broadcasters and telecasters who have been imbued with the basic fundamentals of propriety and decency to whom we must look for whatever restraints are necessary to be invoked? I have the utmost faith that the majority of broadcasters are built of solid stuff, and I know they will either correct bad programs through a code or make way for wiser and more prudent men. One cannot legislate honesty. One cannot legislate character or quality. Television deserves the opportunity of expanding without Governmental interference. The American people are entitled to enjoy freedom of expression at its best and the freedom of expression is at its best in radio and television.

Radio's Happiest Veep

By CHARLES C. BARRY

(V.P., Radio Network Programs, NBC)

An ad in VARIETY last September, relative to the 25th anniversary of NBC, listed me as "still radio's happiest veep." I still subscribe to both —VARIETY and the appellation.

The only thing that would make me happier would be to have been its happiest veep 25 years ago also, and not just another kid in the neighborhood with a crystal set. If this 25th year at NBC is the Silver Age of radio, 25 years ago was a Golden Age. That first network broadcast from the Waldorf-Astoria on Nov. 15, 1926! Dr. Walter Damrosch, Will Rogers, Weber and Fields, and so many others.

Radio called to its mikes the best that were to be had: Jessica Dragonette, Harry Reser's Cliquot Club Eskimos, B. A. Rolfe and his Lucky Strike Orchestra. Soon the greats of vaudeville and the stage were coming in—Eddie Cantor, Ed Wynn, Fred Allen, Al Jolson, Jimmy Durante, Jack Pearl, Joe Penner, etc. They brought with them the rich American humor that had been born in the early 20th century; here with radio, which had an initial hookup of 25 stations in NBC's first broadcast, they could take it to all the people and make it truly national in character.

It is interesting to me that the 25th year of network radio was the year the Radio branch of the industry decided that the ghost wouldn't have to be given up after all. A year or so ago the prophets of doom were saying that exciting, powerful and glamorous television would crush unexciting, weak and dull old-fashioned radio. Little thought seemed to be given by some of these sidelines quarterbacks to the possibility that radio—ever a versatile and flexible medium—could adjust to the situation, realistically realign itself to face today's situation, and emerge bigger and better for it.

The change came with the realization that the public hungered for such entertainment as "The Halls of Ivy," "The Big Show," "Bob and Ray," the return of Martin and Lewis and Eddie Cantor to radio, and so on. All these programs, and many more, were put on the air and the fearmongers were put to rout.

All radio had to do was (1) continue to give the public something worth listening to and (2) face up to the adjustments made necessary by television.

In 1952 NBC Radio expects to supplement its star roster with such names as Katharine Cornell, Helen Hayes, Shirley Booth, Dinah Shore, George Montgomery, Roland Young, Errol Flynn, Doris Day, the First Drama Quartet, George Sanders, Rosalind Russell and Robert Montgomery.

This adds up to some healthy years ahead for radio. Anyway, I would like to have another look at the record 25 years from now, and reminisce about the Golden Days of radio back in the Silver Anniversary days of NBC.

Vigor Mortis

Only Hysteria and Panic Threatening State of Radio Today, Clouding Facts of AM's Strength

By **FRANK WHITE**
(*President, Mutual Broadcasting System*)

By common consent of a great many alleged experts in and out of this field, a dreary epitaph was chipped out of cold granite some three years ago. The inscription ran like this: "Here lies the mortal coil of network radio . . . once the greatest medium of communication known to man . . . smashed to pieces by a comet."

White

The boys with the mallets and chisels were working under the light of that comet, and it may have been the blinding glare in their eyes that explains why their lettering didn't hold up very well. The fact is, radio seems to have pushed over its own tombstone—and about all that's left of that premature epitaph today is the middle section: ". . . the greatest medium of communication known to man . "

What's more, I suspect those words are going to keep right on applying to network broadcasting for years to come. Why? Because what radio is doing these days is quite the opposite of rigor mortis, as diagnosed by the experts a while back. Today it is

It doesn't take a long trip into anybody's memory to recall the early days of radio, when radio itself was the brightest star in the sky. Most of us first got acquainted with radio when it was a squeaky contraption of crystals and headphones called wireless. We saw it catch fire and sweep the nation and the rest of the world. And we saw it soar through space as the glamorous plaything of industry. Sure, it sold goods for industry—sold them as goods have never been sold before. But let's not forget that, for years, otherwise hardheaded businessmen often lost sight of the profit-and-loss columns in the stardust and tinsel of "Showmanship On the Air!" There was dazzle in radio in those days which has a clear counterpart in the stuff that TV comes wrapped in today—and it's the mature emergence of radio, from those razzle-dazzle days, that explains its real vitality in the current scene.

Dishpan Hands Vs. Channel 5

In one very clear sense, the arrival of television means the end of a honeymoon for radio. A flashy new blonde has moved into the master bedroom and radio has changed from blushing bride to a different kind of status around the house. If that sounds like bigamy or worse, I'm sorry, but actually radio now has to earn her marital rights to bed and board.

I am utterly convinced that one, simple truth applies to almost every phase of radio today: There is nothing wrong with radio's present—or its future—that honest, intelligent work can't cure. And I'm also convinced that the converse of that truth applies with equal force: There's nothing wrong with radio—today or tomorrow—that jittery panic can't make worse.

If I were to recite all the practical steps we have taken at Mutual to instill "Vigor Mortis" into radio today, I would repeat a lot of what has been duly reported in VARIETY. But I do want to stress the " -ventory" part of our operations over the past two and a half years.

Like a crossroads general store, we itemized our entire stock in hand . . on counters, shelves, and in the back room . and we subjected every single item to the cold eye of impartial, impersonal appraisal. This meant rating everything we had and did—facilities, policies, programs, sales strategies, everything—in terms of assets and liabilities. And it took special concentrated effort to determine, for sure, which were assets and which were liabilities.

For one example, consider our station line-up. For the youngest of all networks to become the largest of all networks, we obviously had to affiliate a larger proportion of low-power stations, in smaller markets—as well as the high-power outlets in big cities. Now, "coffeepot" used to be the kindest word anybody applied to a great many Mutual stations—but before we were finished with the work begun in '49, the practical, collective power and impact of all our smaller stations was thoroughly researched and established as one of our greatest strengths . . out beyond reach of TV, you know. So much so that other networks are now wooing exactly the same sort of stations themselves, in job lots.

But liability-conversion is only part of the story. We also had to improve our assets . . . clarify them . . . and sell them to our customers—keeping an eye on advertising conditions and advertisers' needs in all three operations.

Now the real point of all this stock-taking at Mutual is, I believe, the point of the whole story of radio today. We have geared this network, as efficiently as we know how, to the needs of American business and the listening public, 1951. And the other three major networks are more and more closely in step with the ideas I have touched on here. All of us are dedicated, as never before, to the practical concept of winning and holding the largest audiences on earth—through still better listener service—and improving industry's contact with these masses—through still better service to advertisers.

DURWARD KIRBY

JOEY BISHOP
Season's Best to All!

Cinderella Was a Stepchild

By **SEYMOUR N. SIEGEL**
(*President, National Assn. of Educ'l Broadcasters*)

A favorite sport in the first two dozen years of radio broadcasting was tossing of barbs between educators and commercial broadcasters. The success of radio conferences was often judged by the amount of heat generated between educators and the representatives of commercial broadcasting.

Radio, like the movies, had sufficient glamor to provide a perfect whipping boy for some educators, and the arguments were constantly reiterated, i.e.—the best hours on U. S. radio were given to advertising programs (as if this were a great sin); hours assigned to education were shifted around like freight cars, without notice; experimentation was virtually non-existent; and the claims of minorities were flagrantly disregarded.

On the reverse side of the coin, some commercial operators and especially some sections of the trade press, consigned educational broadcasting to the role of stepchild . . . alternating between contempt for education's admittedly small audiences, and even suggesting that non-commercial broadcasting was not part of "The American System of Broadcasting."

In the past year of TV hearings before the FCC, some components of commercial broadcasting have even suggested that educators didn't enjoy the legitimacy of being a stepchild. Another relationship . . . perhaps a more brittle term . . . was employed.

In the past two years, there has become discernible a melding of viewpoints, which has tended to smooth down the rough edges of extreme differences.

On the part of educational broadcasters, they have discovered that they are not faint, isolated whispers in the communications world. They have come to realize, for the first time, that they are a part of something of great significance in America. Not only has there been the recognition that their role is important, but for the first time there is now some prospect of their controlling their own destiny.

Two years ago, a group of educational broadcasters restated the nature and goals of educational broadcasting, and set up a practical, forward-looking operational pattern for action.

For years gone by, educators on the air tried only to serve the needs of limited groups, especially those that had already been exposed to the benefits of considerable formal education. It was at Allterton House, on the campus of the University of Illinois, in 1949, that educational broadcasters determined to make direct and frequent efforts to reach and serve the greatest number of people. "Audience promotion" and "audience research" became words in the educational broadcasters' syllabus.

Our society requires different services from two kinds of institutions. The educational institution and its broadcasting arm have the

(Continued on page 116)

'OPERATION FRONTAL LOBES'

By **DAVIDSON TAYLOR**
(*General Production Executive, NBC-TV*)

Did you hear of Operation Frontal Lobes when "Pat" Weaver proposed it? It was and is a big part of a big plan for television to enlighten the people of our country, including those who are working i TV.

Operation Frontal Lobes is a tactic in a strategic plan at NBC-TV. The plan is no secret. It was declassified from the word go.

Situation: The American people deserve the best that can be offered them, and need to be prepared for their role of world leadership.

Material: Television has a greater power to communicate fact, information, cultural and educational content than any other mass medium so far devised. Television is a medium of reality; reality is inexhaustible and fascinating.

Problem: How to use television for the enlargement of the horizons of the American people.

Definitions: Entertainment and education are not mutually exclusive. No true education fails to entertain. People never embrace boredom. Education, a bad word to a few people in the industry, is the right word for describing what television should do to enlighten (BBC's word). Television must inform, instruct, stimulate the curiosity and move the heart. The NARTB TV Code has a definition of education which I wrote and quote: education with television may be taken to mean that process by which the individual is brought toward informed adjustment to his society.

Exclusions: Television is not to be expected to supplant the school, the home, the church, books, newspapers, or magazines. Television has its own job. This job is not persuading Americans that the real world is absorbing. Americans are already persuaded.

Personnel advertisement: The people who have the ability to convey reality via television i showmanlike manner are going to be in demand.

How To

VARIETY likes to build 'em up and tear 'em down, but VARIETY always is warm-hearted toward what's professional, what's new, what's better, what's different. So, here goes my long neck out again. This implies no bravery. Nearly everybody's neck i television is stretched up, craning at the horizon.

There are three ways that we are going at our job of serving the American public with the materials of fact on NBC-TV:

1. The conventional public service program, which is better on TV than it ever was on radio: news (Camel), discussion (Meet the Press), education (Mr. Wizard, 47 stations), sports (Westinghouse football), special events (the signing of the Japanese Peace Treaty), talks (Mr. Wilson's reports on production), controversy (The American Forum), religion (Frontiers of Faith), experiment (American Inventory), and above all, Today, which is unconventional.

But this kind of program, may it increase, is not enough in television.

2. The conscious introduction into the stream of entertainment programs of educational and cultural elements. There's opera on Your Show of Shows. There's ballet, and the best, on Kate Smith's Evening Hour. Berle has the Vice President talk about Lincoln. Howdy Doody plans a children's newsreel.

Fred Coe does semi-documentaries because they're good showmanship. Henry Aldrich conveys the types of English sentence. We the People fights narcotics. I haven't the space. You have the idea. So do the NBC-TV producers.

3. This is what was first called Operation Frontal Lobes: A plan whereby each period in Class A time will carry at least once a season a show designed to entertain, yes; to reach the maximum possible audience, yes; but designed also to enlighten, that is, to inform or to enlarge. Educational or cultural.

Whatever happened to Operation Frontal Lobes? First, we have so far had not a single advertiser who turned his back on the idea. For you see, advertisers, agencies, talent, agents must help. This is no job for a longhaired shop which has to do everything against the tide. The salesman has to be in on this. It is to the self interest of American advertisers to be a part of Operation Frontal Lobes. To this moment we have only one major Lobe sustaining, but we have had seven sponsored. Sell them all. The shows then get more attention, reach more people, are better produced, and make money.

By the end of 1951, NBC-TV will have done 13 Frontal Lobes in the format of commercial American television.

We're working on shows about What Is Man, The Birth and Death of the World, Communications, The Face of the Earth, Westward Ho, and The Life of Lorenzo de'Medici.

You won't become educated by just seeing all this; you will be educated some, and with pleasure, but education after all is in part the enlargement of the horizon of ignorance. Television can not only teach us something; it can help us realize what wo do not know and need to learn. A good thing.

SPADE COOLEY
Every Saturday Night 8:30 to 9:30 P.M. KTLA-Channel 5, Los Angeles
Sponsored by
AMERICAN HOME PRODUCTS—CHESTERFIELD'S-MINUTE MAID

Are Clients Human?

By WILLIAM F. CRAIG
(Associate Director of Television, Procter & Gamble Productions, Inc.)

The general impression that clients always prefer to give rather than receives pats on the back or kicks somewhere else is, like most general impressions, false. Clients are what might be described as corporatively human. And being human, they enjoy a little adulation as well as the next guy. That's why the verdict of the Sylvania Television Awards Committee in granting Procter & Gamble an award for "Fireside Theatre" was so gratifying to all of us in any way involved with the show. The award singled out "Fireside Theatre" for high praise not only in the overall category of the use of creative television technique, but specifically for the best film made for television.

Inevitably, the success of a television show or any other program of entertainment must be its success in entertaining. Since both radio and television are mass media, reaching millions of listeners, a successful show must entertain large numbers of people—the mass audience.

It goes without saying that good taste, decency and social responsibility are necessary for any successful program. No sponsor who expects to remain in business very long will knowingly offend large segments of the population. But neither will he bore vast numbers of people by failing to entertain.

No single program will appeal to everyone. We realize that the American public is made up of a great many small publics. These range from the esoteric few who read Homer in the original Greek as a relaxation to those who had the misfortune never to learn to read at all. Between these extremes are millions and millions of people with interests as varied as the houses they live in or the food they eat for lunch. No one has ever made a successful attempt to tell these people what they should like and how they should obtain relaxation and recreation. Few attempts have been made to limit their pursuit of happiness within the bounds of propriety. We question whether anyone can or should do so.

Social Message Important

One script was singled out for specific attention by the 17 eminent judges selecting the Sylvania Award—"International Incident," by Arnold Belgard, who has written a number of fine "Fireside Theatre" stories. The script dealt with a peculiarly horrifying aspect of Communist terror in Europe, Communist methods of operation, and specifically with the reaction of a group of American soldiers to their brutality. Thus, "International Incident" was a story with a social message.

We suspect this was part of its strength. We do not plan that our show should be made a vehicle for social messages, but when a script comes along which, in addition to doing a fine job of entertaining, also contributes sound thinking on an important problem, we welcome it most avidly.

We look for many things when we get to work on a "Fireside Theatre" production, but not a single one of the requirements is particularly different from those of any other good dramatic show. We try for good stories, first of all, and then we try as hard as we can to see to it that they're expertly written, dialoged, cast, directed and produced. There are many other shows which do the same thing; if there's any particular secret to the greater success of some, it must be that we try harder than most.

Three years ago when we first began "Fireside," our format consisted of two 15-minute shows comprising a half-hour program. The story problem that exists here becomes immediately apparent. There's little or no time to develop character or incident and you often wind up with a surprise or trick ending that is far from satisfactory. After 26 weeks of this, we changed to the single half-hour drama that we use today.

We've found acting talent of a high order in the most unexpected places. For example, one of the most talented actresses we've used in a long time—and a girl who will, without a doubt, be "going places"—is a young waitress in a Los Angeles department store tea room. Her name: Maura Murphy. You may have seen her in a starring role in "A Question of Wills" a few weeks ago and you'll be seeing her again in 1952. While it is true that Miss Murphy had a certain amount of experience in local, semi-professional groups, she was earning her living as a waitress when we found her.

We're proud of "Fireside Theater" but not smug. While we believe that we have improved the quality of the shows both technically and creatively in each succeeding "Fireside" series, we also sincerely believe that we can and will improve further. At least we hope so. After all, we want to keep winning awards. Clients are human, too!

B'casting Business Has Gone Local

By C. E. HOOPER

The title of this piece should not be confused with how broadcasting's time or programs are bought and sold.

Rather reference is to how, when and where that broadcast advertisement **itself** does business for the sponsor. How, when and where it earns its keep. It is the advertisement's performance as a moulder of public opinion, as a messenger of good-will, as a conditioner of the consumer's mind, as a direct salesman of the product which has gone local. In terms not of its origin but of its ultimate end the broadcast advertisement (which is the business end of broadcasting) is performing in a highly individualistic fashion where what happens in one market bears no resemblance to the next.

A group of advertisers and agencies, fast diminishing in size, is still hoping for a return of the "good old days" (of about three years ago) when they bought (1) a program with a good past rating record; (2) an open time spot on a leading network and sat back to watch radio create both new distribution and new sales in every state in the union.

One year's ratings pattern resembled the last. The advertiser had been sold a blanket of national coverage. Actually the blanket was pretty lumpy, thick in some spots, not so in others, but he never found it out. He never got so much in results from an advertising investment.

When television networks were announced it looked like an even larger animated version of the same thing.

Both radio and TV now need both measurement and management at the local level. It may be distasteful to have to deal with so much detail, but, in each field of competitive activity, there is one contender making the effort. In every city there are already one or two agencies which recognize that they must know conditions in local radio and TV in order properly to evaluate what they have in the way of local coverage, to appraise the opportunity for improvement through negotiation with networks and stations, to spot the weakness in competitive agency account management at the local level—on both radio and TV.

In current "TV-Home Hooperatings" it is not "low interest" in crime that gives "Crime Syndicated" a 1.7 in Los Angeles or "high interest" that gives it a 17.9 in Chicago. Rather it is all tied up in the technique of TV broadcasting. But the end product is 10 times as many homes being advertised to in Chicago as in Los Angeles.

Other top shows, currently cleared live, are not without wide swings ranging in excess of 2 to 1.

MUTUAL WRAPS UP 4 NEW SALES IN WEEK

Mutual last week wrapped up sales to Kraft Foods, Kellogg cereal, State Farm Insurance and Muri

Kellogg bought a five minute strip starring Carl Smith, hillbilly vocalist, cross-the-board at 12:25 p. m., via Leo Burnett, to start Jan. 14. Murine is taking over the Friday night segment of Gabriel Heatter, effective Feb. 29, via BBD&O.

Kraft is dropping the Tuesday and Thursday quarter-hour segments of "Queen for a Day" and picking up the Monday, Wednesday and Friday segments. Additionally, cheese outfit is taking the 5:15-5:30 period of "Bobby Benson" on Mondays. Agency is J. Walter Thompson.

State Farm, which now has Cecil Brown in the 7:50-8 p. m. slot on Saturdays, will add a Sunday newscast with Brown at 6:55-7 p. m. via Needham, Louis & Brorby agency.

WOR-TV Moves Jan. 10

WOR-TV, N. Y., will formally open its new Television Square building, on West 67th Street, Jan. 10.

Station prexy Ted Streibert has temporarily moved his office to the new building to supervise the installation. Opening will be marked with a special half-hour show at 7 p. m., featuring the outlet's stars, civic dignitaries, etc.

Making Radio More Servicable to Sponsor

By JOSEPH H. McCONNELL
(President, NBC)

The coming year of 1952 will be a great one for the broadcasters. It will witness the re-shaping of network radio to bring it abreast of the times and keep it strong for the future. It will see television delivering still greater values with ever greater impact.

It is at best rash to make sweeping predictions on any subject. I am making mine on the basis of our own plans at NBC. Our blueprints for the future have been drawn after months of study and deliberation. We have every belief in their success.

Speaking for NBC, I have more confidence and optimism in the future of radio than I have ever had before. I think we are finally coming to grips with our main problems and that we are developing patterns that will expand the future of radio.

In my own company we are now selling radio on its solid advertising values as a merchandise mover instead of on the basis of its glamor as part of show-business. In our tandem plans, the new market basket plan, the guaranteed attention plan and the merchandising plan we are developing new ways to make radio more serviceable to the advertiser.

Our new programming makes it possible for us to sell radio as an economical, efficient mass medium. We are bringing back into the network roster an array of talent that would have made radio proud in its greatest days. It is a pleasure to report that these great names can be offered to advertisers at reasonable, down to earth prices.

We are backing our plans with more than words. We are backing them with hard cash. It is by now no secret that we are prepared to take a substantial loss if necessary to put network radio and our radio network in particular firm basis for the future.

Too Much Taken for Granted

Putting a solid financial foundation under network radio will enable it to expand its many services to the public. As I said recently to the Radio Executives Club, I am fearful that the broadcasters have not done a good job in informing the public of the fine service which we render from day to day. Much of our programming is still taken for granted by the audience. But the American people are beginning to understand that it is the advertising support of our free system of American radio which really makes possible the fine musical, news, information and education programs.

We at NBC have taken a business man's approach to the problem. The good business man is not fooled by magical formulas. He knows he's got to produce an outstanding product at a price that makes it a good buy. When he does that and promotes his product properly he can achieve flourishing business.

The money which NBC will expend in 1952 in re-shaping our radio network and increasing its value for the advertiser and the public is tangible evidence of our confidence in the future of radio. It is an investment in the future and one that we are confident will pay off for all concerned.

Our policy for television at NBC has succeeded far beyond our greatest hopes. We decided some two years ago to build our television network as fast as we could. Our decision was based on the belief that it was best for all to gai quick financial support for television broadcasting and to make it profitable as rapidly as we could. Progress will not be stopped and the prudent business man moves along with it and promotes it.

Such rapid growth naturally produces growing pains and we, in common with the rest of the industry, have had our share of them. But with resourcefulness we expect to pass through this period and relieve ourselves of temporary distresses.

Much is being said and written today about the so-called high cost of television programs. Every once in a while some one assures us that the limit has been reached and warns us that television is about to price itself out of the advertiser's reach. Despite such long-faced talk more and more advertisers continue to use television with favorable results. Let me point out that since January, 1950, while television rates were advanced to reflect growing circulation our commercial volume has also grown. We have gone from 105 sponsored hours a month two years ago to about 230 hours now.

We were able to maintain this pace because we were giving television advertisers greater and greater values. If we continue to deliver value for what the advertiser pays, I am confident we will be able to sell our facilities. Similarly, if we don't deliver this value we will not be able to sell our time and talent no matter how cheap our prices are.

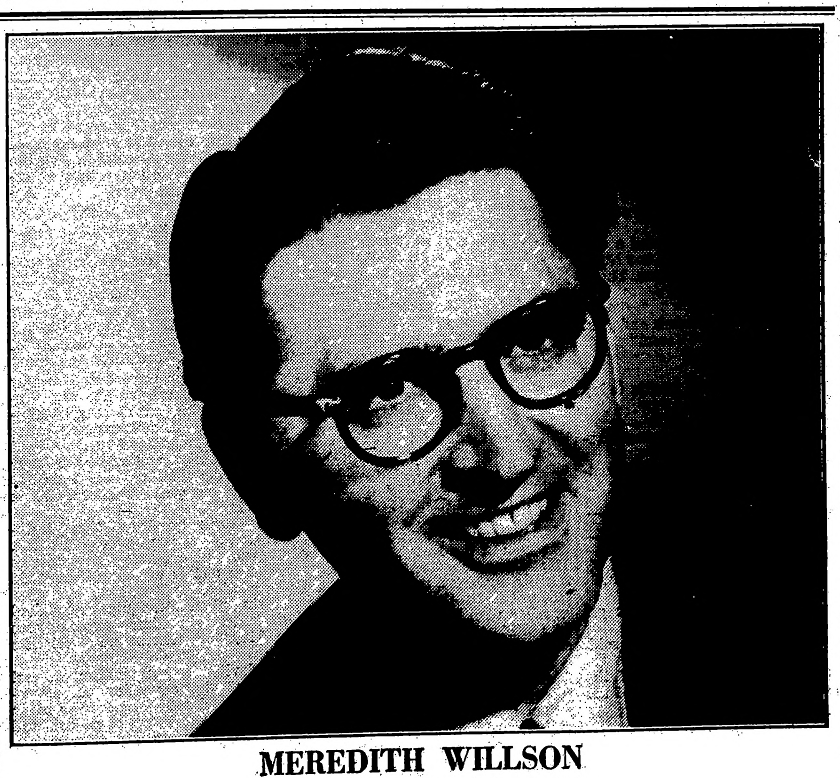
Recognize the Right Level

Ultimately competition—as it always does—will bring about a fair level of prices for television shows. We must be wise enough to recognize the right level and to anticipate it if necessary.

All of our collective skill, ingenuity and wisdom will be required to continue and even enlarge television's value to the advertiser. Competition will force a more efficient use of our creative talent, our great staging and production facilities and our technical and operating plants. Television is too dynamic as a medium and as an art to be hindered by short-sightedness or selfishness. There is more to progress than mere expansion. We cannot have progress with out the efficient utilization of our material, creative and spiritual strengths. I am confident we will meet the tests of the future.

All broadcasters can share a feeling of pride in the great advance which we and our stations have made the past year in both radio and television. These advances were made possible by hard work and tenacity and by the confidence and faith shared alike by networks, stations, artists, technicians and our operating and business staffs. By working together we have served the public well and have given the country a great communications system with which to meet the future in an unsettled world.

Of all the groups which make up a community, the broadcasters have the greatest opportunity for service to the people. Theirs alone is the power to enlighten, entertain, inform and educate the people while at the same time contributing to the growth of business and industry. It will be up to us to use our powers in the uncertain year which faces us for the greatest good of all.



MEREDITH WILLSON

"May The Good Lord Bless And Keep You"

'Let's Produce A Package'

By ALAN LIPSCOTT

Hollywood.

I dropped into Noah's candy store on my way home, as I had been doing for the past five years, to get my scoop of Indian nuts. I always crack Indian nuts with my teeth, while I work, to placate an eye twitch that I picked up while writing for Pick and Pat, in the early days of radio. But there was a stranger behind the counter. The stranger told me that Noah had sold him the store about an hour ago. I wasn't surprised, because ever since I met Noah Deverish, he talked about retirement. Coming from a guy over 65 such talk made sense. Since Noah lived in a flat, which I had to pass on my way home, I thought I'd drop in and see how he was enjoying retired life.

Noah must have walked into the flat just before I did. He was still wearing his windbreaker. Della, his wife, was waiting for him with a glass of hot tea and lemon. After brief "Hellos," what followed seemed to be a daily routine. Noah sat down on the Morris chair and rested his feet on the oilcloth covered hassock. Della then handed him the tea. Noah squeezed the slice of lemon over the steaming tea and dropped the rind into the glass. He then took a loud sip, smacked his lips and then removed the spoon from the glass. He then poured back into the glass the tea that had overflowed into the saucer. He then placed the glass, saucer and spoon on top of the television set alongside of the chair.

The "tea and lemon" bit over, Noah settled back in the chair. He was now ready for conversation. Della started it.

She asked, "What happened today?"

Noah quietly replied, "I sold the store!" Although Della probably never saw Edgar Kennedy in her life, nevertheless, she did a take.

Before Della could get back to the script Noah continued. "I sold the store because, suddenly, I started to hate lollipops, licorice, gumdrops, rock candy, bubble gum and Indian nuts. I sold it to a retired jujube salesman. I got $5,000 for it." Noah then took a wad of bills out of his pants pocket and tossed it on the table.

"There it is! 'Count it!", he added, with a wave of his hand.

Della raised Noah's feet from the hassock, spread a newspaper under them and then put his feet back on the newspaper. She was neat that way.

Della, ignoring the money on the table, said, "Tomorrow you'll go to the Post Office and buy E Bonds."

"I'm not speculating."

Della pursed her lips for an insult and then changed her mind. She settled for "Humph!"

Noah hastened to explain. "With Mexico on the south, Canada on the north, Bermuda on the east and Catalina on the west, what if they should all get together? Voom! There goes your E Bonds!"

I always knew that Noah was conservative with a buck. In fact, he had already stopped buying suits with two pairs of pants on account of his age. But I never figured he was that conservative.

A $50 bill detached itself from the roll and fluttered to the floor. Della retrieved it and put it back.

She raised her voice an octave. "I'm not going to have the house cluttered up with your $5,000."

Noah pleaded. "Della, this is all the money we have in the world. Why take unnecessary risks? Let's play it safe." Then emphasizing each word, he said, "I'm putting this money into a package!"

"Now, you're talking sense," Della agreed. "Only when you put the money into a package, don't forget to take out enough to rent a safe deposit box to put the package into."

That's Different

Noah laughed tolerantly. "Ah Della darling, you're stupid. I'm not talking about a bundle package like a parcel. I'm talking about a television package." Picking up the roll of money he continued. "With this money I'll hire actors, a director and writers and Voom! I got a package. This package I film and this film I sell to a sponsor and Voom! I got a profit!"

"Voom!" Della echoed Noah. "All of a sudden, what's with this Voom?"

"That's package palaver," answered Noah, suddenly becoming western. "I learned it from Mr. Fenyock, my producer. I met him on a bus."

"You-met-him-on-a-bus." Della emphasized each word.

Noah ignored the emphasis. "Yeah. He's a big shot with the National Broadcasting Co. Hardly a day goes by that he doesn't have dealings with Mr. Sarnoff and Mr. Weaver and other big shots. That's what he told me."

Della looked strangely at Noah and murmured incredulously, "That's what he told you."

"I should drop dead if he didn't! And when I asked him point blank, 'Mr. Fenyock, are there many packages being produced today,' what do you think he said?" Pausing only long enough to take a breath, he rattled on. "He said, and I quote, 'Mr. Deverish, I can only answer you by saying that there isn't a warehouse in New York, Chicago and Los Angeles that isn't filled to the roof, with cans of television packages'."

And before Della could reply, Noah stood up and headed for the bedroom. "If you'll excuse me," he said, "I'll hit the hay. I have to get up early. I have a conference with my producer."

A week later, while I was steering a hot pastrami sandwich and a cup of coffee through the crowded Farmer's Market, I happened to see Noah Deverish, sitting at a table feasting on a plate of chili and beans. There was a vacant chair at the table so I sat down.

"Well, Noah, how goes with the package?"

Noah, his mouth full of chili, made a circle with his thumb and first finger, and thrust it aloft. This, in TV language, means "Voom!"

"Is it a mystery show?" Noah shook his head negatively.

"Crime? Science fiction?" I asked, fishing.

Noah smirked. "Such shows are for suckers!" The big profits today are in quizzes and panels. A show with a gimmick."

"And your gimmick?"

Noah winked to warn me against a sailor and his gal who were sharing our table. Then he lowered his voice.

"You've seen 'Guess My Name,' 'Guess This Song,' 'Guess My Business'?"

At each question I nodded.

A Real Novelty

"I'm producing a show called 'Guess My Ailment'."

Though I was already late for an appointment at CBS with Harry Ackerman, I walked over to a stall for a second cup of coffee. I wouldn't miss this for the world.

When I returned, Noah went into details. The sailor and his gal had left, so he raised his voice to normal.

"Only people with ailments are eligible to be contestants," he said. Lucky for Noah, I swallowed that mouthful of coffee.

Noah continued. "Each contestant stands or sits in front of the panel, depending on his or her physical condition. The members of the panel then try to arrive at the ailment of the contestant."

Suddenly I started to see poor Noah in a straitjacket.

Noah, oblivious to my thoughts, continued. "To give them clues, the members of the panel are permitted to examine tongues, fingernails, poke ribs, pinch cheeks, tap chests and pry into ears and eyeballs." And after a pause, he added, "Good possibilities for comedy there, huh?"

Now, I saw him in a padded cell.

"You see," he continued, "a yellow complexion indicates liver trouble. If a contestant winces when you poke him in the ribs, it's an even chance that he has shingles. If the tongue is shiny, it's pernicious anemia; if it's black, the contestant has just been eating licorice, or he has beri-beri. For our panel we have Lew Tendler, the former lightweight and . . ."

I stood up. My eye suddenly started to twitch. "Sorry, Noah, but I have to run along. Good luck with your package." I made a beeline for the confectionery stall for a scoop of Indian nuts.

A month later I had occasion to drop into the Bureau of Unemployment. I had a date with a jobless pigeon. As I scanned the line of unemployed waiting for their checks, once again I saw Noah Deverish. I turned my head to avoid him embarrassment, but he spotted me and called me over. With a tinge of sadness, he told me that a film was made of his package and it's now in the warehouse with thousands of other flops. One thing bothered me and I thought this was a good time to get myself straightened out.

"Tell me, Noah," I asked, "did this Fenyock charlatan really have dealings with Mr. Sarnoff and Mr. Weaver?"

"He did. He absolutely did," Noah answered naively. "I investigated him and found out that he did have such dealings. He worked on the NBC parking lot!"

And then hopefully, he inquired, "Look, why don't you take an interest in my package. Sell it and I'll cut you in for 50%!"

I promised Noah that I would give his proposition some thought, though all the time I laughed inwardly. I should take an interest in such a stupid, asini , moronic, idiotic quiz, when I'm working on a quiz show of my own, "Guess the Name of My Underwear!"

Future of Television: Show Biz Is Not Enough

By FRIEDA HENNOCK

(FCC Commissioner)

Washington.

The past year in show biz was like its immediate predecessors in its continuing preoccupation with the new (but by now unmasked) marvel of television. There were many outstanding events in TV during 1951. Perhaps the most fundamental and far-reaching change was found in the balance sheets of the 108 TV stations now on the air. Telecasting finally climbed out of the pit of unprofitable operation; black ink came widely into use and the red was happily stored away, let us hope forever, by the majority of broadcasters. Choice nighttime was already SRO, with this condition spreading to other time segments. Television had become, in VARIETY lingo, "a B. O. Blockbuster." Yes, in TV, show biz did good biz.

In contrast, however, to this cheery business outlook there were, in 1951, continued rumblings of concern about the future of television. No one could deny its great power nor ever doubt its unlimited potential. Therefore, from all sides, from parents and set owners, including members of Congress, we heard during the year of the necessity that serious responsibilities be shouldered by television as it continued its lightning growth. It was the hope of all that TV realize at least a substantial part of its potential; that it not become just another, albeit the most powerful, sales force; that it develop into the finest cultural, as well as entertainment medium in the entire world.

We all know, and have said over and over again, just what TV could do if those in the industry set their minds to it. Only a few months ago millions sat way past midnight to watch a Peace Conference in San Francisco. All of them learned something vital in those few hours; we got first-hand information on collective security in action, as treaty making was taken out of "homburg-filled" rooms and brought to the individual citizen's level. Here was entertainment at its best; public education at its finest!

This one example is only a small hint as to the future service of which TV is capable. Yet now is the time to recognize and develop this service—tomorrow, plagued by established habits, will be too late. Why not now? All television stations presently enjoy a considerable advantage derived from the scarcity of spectrum space, a physical fact which limits the number of their competitors. The tremendous commercial success of TV has, moreover, brought about a condition in which advertisers almost fight for choice time and there is a unique opportunity for telecasters to pick and choose among them and to direct them. Yet, disregarding this opportunity, too many telecasters continue to follow worn paths and patterns, to carry over programming and advertising practices that are not particularly appropriate to the new medium, and even many that had been under heavy fire in the old.

No Longer Red Ink Excuse

Nineteen hundred fifty-one's harvest of profits has taken away telecasters' former excuse that better programming and extended public service could not be forthcoming while their operations were in the red. Furthermore, 1951 should have proved to even the most skeptical that the fine public service programs were the most successful, won the greatest audiences, and sold the most sets. What other programs secured as much attention as the San Francisco Conference, or the Kefauver Committee hearings?

Furthermore, show biz may be show biz, but it's not education. Commercial licensees have learned a great deal about the new medium and they will learn a great deal more, but they are not educators. Experience with its use now supports the belief that television is a teaching tool of rare power and persuasion, and that it presents the finest opportunity for public education, both formal and informal, available in our time. Yet, in order to fully develop TV's educational capabilities, it will be necessary for educators to participate in it on a substantial scale and to operate their own full-time "Schools of the Air."

During 1951, I'm pleased to report, major steps were taken in this direction. In March, the Commission, after an extensive hearing, proposed to adopt the general principle of reserving TV channels exclusively for such non-commercial purposes. And, in consequence, great numbers of educators in the current allocations proceeding have filed voluminous and substantial proof of their intention and ability to make use of TV as soon as possible. In all, the comments of more than 500 educational institutions have supported the proposed reservations in more than 240 cities throughout the country.

Among the major comments have been the requests for three statewide educational networks in New York, New Jersey and Connecticut. The plan of the New York Board of Regents, for example, contemplates 11 stations operated under the cooperative efforts of more than 8,000 schools, libraries, museums, historical societies, gardens, zoos and other cultural institutions in the State, possessing plant and equipment valued at more than $2,300,000,000, and with annual educational expenditures of $885,000,000, including more than 110,000 teachers and specialists serving 3,400,000 students.

These hundreds of comments and affidavits—all filed within the last few months—have given conclusive proof of what education can accomplish if given a non-competitive reservation and sufficient time to make use of it. They are, I am sure, forerunners of the scores of schools and colleges which will enter television in coming years and offer a full-time educational service to all, to children as well as adults. Educational-TV remains a major horizon for television and the American people.

TV Now Doing The Impossible

By MAGGI McNELLIS

When television was removed from its swaddling clothes and Mr. and Mrs. Public got their first glimpse of the newborn babe, TV became an overnight phenomenon. Those who appeared on it were phenomenal. That is, if he had a fairly handsome head (only one), spoke English and smiled charmingly, if even occasionally, Caesar's axiom applied . . . personality appeared on TV, was seen, and he conquered. The only struggle was on the part of the viewer who worked avidly at his set to rid it of the ever-increasing "snow."

Maggi McNellis

The new medium was more video than audio. Everyone wanted to see what the local or national stars of stage, radio and public life looked like, for here they were practically "in person." Perhaps it was important to hear what they said, but what they said was unimportant. The seeing was the believing.

As the necklines plunged lower, the femmes' Hoopers plunged higher. The male comedians didn't have to be too funny—last year's night club routine was good enough. Guest stars were booked on their name value alone with the talent assets secondary.

Suddenly, the habits of a great proportion of American families changed!

The TV baby began to grow and unlike the average well-behaved child was to be heard as well as seen. Pretty soon the viewer wanted to hear something intelligent. He was no longer content with pretty head held high or a neckline dropped low. He was going so far as to ask for new jokes. Sure, he still liked the comedians, variety shows, fights and wrestling matches, but now a program of public affairs, of news, of the Government and how it's run, of international situations became worth seeing. And Mr. Public, sometimes Mrs., too, saw and listened.

Now a Family Affair

The viewer, especially with the advent of the coaxial cable, had a wide choice of shows and could change channels with a flip of the wrist. In some cases right from the control box next to his easy chair. Thus, the channel bosses knew they had to offer something worthwhile or that simple twist of the wrist would be twisting off their station.

Television is now a family affair. Performers have to please a group which can include a grandmother, a husband and wife, a couple of teenagers and even the six-year-old. This is indeed a large order. If publishers had to print only books that would appeal to every member of a family to the extent that they would keep their eyes glued to the pages hour after hour with great interest and absolutely no criticism, the publishers would soon be out of business. If golf clubs and sewing circles had to completely intrigue men, women and children equally, how many of them would be in existence? If dress designers and milliners had to create dresses and hats that would be becoming to each and every woman and meet the approval of every man, without exception, the Seventh Avenue district would be relieved of its impossible traffic problem because the street would be empty.

Yet this was the challenge with which TV was faced. Programs must hold the interest of the group no matter how diversified the ages or the tastes. Programs must not offend anyone in any way by a look, a word, an idea. If this was required of any other business the answer would be "impossible." And it would be, too. So, at least to me, it's a constant source of amazement and admiration to see how successfully TV is accomplishing the "impossible."

TV has grown up. It can discard the plunging neckline as an attention-getter, and is ready for a tailor-made suit.

Radio and Television Never Had It So Good

By EDWARD J. NOBLE
(Chairman of the Board, ABC Network)

The year just past was, to borrow a simile from the military, a literal proving ground for the two great elements of our industry—radio and television.

During 1951 radio proved that it is still a vital, potent, growing medium, firmly rooted in the lives of Americans as a source of entertainment, news, information and education and as firmly rooted in the world of American business as a matchless method for the advertiser to reach mass audiences at minimal costs. And during the same period, television proved itself to be the miracle medium we in the industry had all envisaged it—of almost incredible popular appeal, flexible, imaginative, explorative. And, on the business side, television started to attain full stature during the year and to begin paying its own way.

J. Noble

There is no question that, in the popular mind, television has been the medium which captured more attention and interest during the year.

The factors attached to any expanding industry insured this—the constantly increasing number of sets in use, the quality and variety of programs available, the attention paid to the medium by the press and, finally, the giant stride which television took to the Pacific Coast and which gained for it a truly national audience.

How many Americans a generation ago could attend the theatre weekly? Television today permits them to do it nightly. How many Americans a generation ago saw a World Series? Today millions see these contests as a matter of course. How many Americans a generation ago could feel themselves intimately a part of history-making forces? Today, through television, a nation watches its President as he opens the sessions of a peace treaty conclave bringing to a final, formal conclusion one of the most terrible wars in history.

A Proven Quantity

The potential of television as medium for education was definitely established during the year. That potential is now being vigorously explored along several avenues. On television, within the past year, it has been possible to see and hear a physician in Baltimore conversing with a patient and to see and hear specialists as far away as Chicago and New York offer their own diagnoses of the patient's ailment.

While all of us in the industry can be proud of the advances recorded by television during the year, I think it incumbent upon us to look to the future of the medium rather than to dwell fondly on accomplishments already recorded.

For, despite its achievements during the year, television in some of its aspects came in for pointed criticism in 1951 and I think it behooves all of us in the industry to anticipate areas of criticism and to take corrective steps to eliminate causes for criticism rather than be placed on the defensive.

Re-examine Your Product

To that end, I feel that programs and program content should be carefully pre-tested by the telecaster before they are put on the air; that new program sources should be sought for and uncovered; that program formats should be re-examined from time to time to avoid the trite and the obvious; that we should strive in every way to build programs that are as exciting and challenging as the very nature of the medium in which they are presented. And we should never lose sight of the fact that the ultimate aim of the medium is to appeal to the American family in the American home and that there is the final judgment seat for our efforts.

I think that 1951 was a year of which radio, too, can be proud. Its accomplishments have come in the nature of a surprise even to many in the industry itself and should certainly and finally remove any lingering doubts that radio is an obsolete and foredoomed means of communication and of advertising.

Radio broadcasters, with the experience of 1951 behind them and with a clearer and surer knowledge of the innate worth of their medium, can look forward to the future with more confidence, I believe, than was the case a year ago. They have had time to assay and analyze the medium itself and the probable effects on the undeniable inroads made upon radio by television. They have attained a realistic attitude concerning the scope and possible limitations upon their medium. I feel they are better prepared than ever before to operate on this realistic basis.

For both radio and television I look forward to 1952 as a period for further growth and development and for an opportunity to serve well, in every phase of their operations, the American people.

CY HARRICE
ANNOUNCER-NARRATOR
RADIO
THE BIG STORY
NARRATOR
THE CAVALCADE OF AMERICA
TELEVISION FOR WNBT
HOST ON
HOLLYWOOD PLAYHOUSE
SATURDAY NIGHT THEATRE
SUNDAY NIGHT THEATRE

VILMA KURER

This Is Only The Beginning

By DR. ALLEN B. DU MONT
(President, DuMont Labs.)

Television up until now has specialized entertainment chiefly because such programming offered the quickest possible transition from experimental to commercial status. The big role that television is to play in our lives is still in the making but is yet to be revealed in all of its glory. We should not make the mistake of placing television in the fixed category of entertainment, since that is but a part of its function and place in our lives. Its significance and potential in other fields are present. Full utilization and recognition of its powerful force for good is in the hands of all of us in the industry.

Television today is but a fledgling. The limitations on the medium's opportunity to grow, expand and serve the whole country and all of its people, brought about by the exigencies of the "freeze" are only too well known. There are only 108 stations in 63 cities serving less than half the area of the nation. In 40 of these cities there is only one station. These people do not have the freedom of program choice from multiple services enjoyed in such cities as New York, Chicago, Washington and Los Angeles. There are only approximately 14,000,000 receivers in considerably fewer than half the homes of our country. However, there is a ray of hope coming from recent announcements by FCC officials that the "freeze" may be lifted within a few months.

When that "thaw" comes, television will be started in earnest on its road of destiny. Within the next 20 years we will see thousands of TV stations spread all over the country with millions more receivers in a large percentage of the homes in every community, large and small.

That is the time when general public recognition will come to TV. That is the time it will take its rightful place as the greatest mass form of communications ever devised by man. That is when its potential will be realized as a great force to serve America and mankind in the causes of education, religion, culture, politics, peace and world-wide human relations. That is when the significance of television will be recognized and extended far beyond the field of entertainment.

With this recognition will come ever-increasing civic responsibility as television becomes such an integral element of community life. Potentially it is the most powerful force for good in the community, and by the same token the easiest to maltreat.

Vast Sphere of Influence

Television's audiences will have available to them more informative and cultural programming than exists in any other medium of communications. Home audiences will have an opptrounity to view more public affairs, see more important people, learn more, and be able to see at first hand more of the people who are making history than was ever possible in an

(Continued on page 118)

Changing Styles In Sports Broadcasting

By MARTY GLICKMAN

The day of the "holler" guy in sports broadcasting is ended. Once upon a time the prime requisites of a sports announcer were an animated voice, a healthy set of vocal cords and above all else, a resourceful imagination. Today, with the development of television and the consequent education of the sports fan into the category of "expert," the sports broadcaster must be at least as learned as the listener or the viewer.

Broadcasting technique has changed because the fan has changed. It is not enough today, in broadcasting football, to say that Joe Doakes has the ball, "He's down to the 40, the 30, the 20, the 10, the five, the four, the three, the two, the one, he's over." The fan today wants to know how the ball carrier got there. Did they use the "T" or the single wing? Did the ball carrier take a pitch-out, a hand-off, or direct pass; did he go round the end, off the tackle, over the guard, or up the middle; did he cut back or flare out to the sideline, did he have one, two or any key blocks; was he closely pursued did he go over all alone?

In addition, what sort of a defense was being used against him? Did the defense use a five, six or seven man line; were the backers up tight or were they playing loose; was it a 6-2-3, a 6-1-4, a 5-3-3, a seven-diamond or a 6-2-2-1 defense? If some of these details are missing, the educated fan of today doesn't get the complete picture. Where once all that was looked for, from the fan, was who's carrying the ball and how far did he get, today much more of football's complexities must be included.

Lay Off The Prose, Bub

You must remember those magnificent passages of prose which came so mellifluently from your loudspeaker which described the state of the weather at a sports event. "The sun is a burst of golden fire in a miasma of misty blue as it tips the western rim of the sun-drenched stadium," or "the gods of weather have conspired to wreak havoc on the scarred sod of the field as Jupiter Pluvius vies with Thor to harass the protagonists." Today's broadcaster refers to the weather to indicate the effect it will have on the game. "The sun is going down" or "it's raining hard," will do for the above. When Mel Allen, Russ Hodges, Red Barber or Connie Desmond tell you about the shadow on the diamond between the pitcher's mound and the batter's box, it's to point up the added difficulty the hitter has in following the ball from the sunshine of the pitcher into the shadow of the hitting zone.

Television is making honest men of sports announcers. Before TV the ringside spectator and the radio listener had two versions of a prize fight. Almost always the listener heard a thoroughly exciting show. Fights on radio were filled with "crashing rights, jarring lefts, savage barrage of blows, whaling away with both hands, bloody and battered hulks," etc. Some of those fights rated those descriptions . . but not many. I'll never forget waiting up for my Dad after listening to fights he had seen, too excited from the blow-by-blow description to sleep, to be completely disillusioned with his laconic comment, "What a dull fight. I coulda' licked either one myself." Wasn't it common practice a few years ago to tune in the television and the radio description of a fight simultaneously . . . for laughs?

A sports fan today is a far more educated sports viewer than he once was. A fan now knows not only batting averages and comparative scores, he knows techniques, strategies, tactics, rules, and the duties of the officials. As the public's knowledge has increased, the sports announcer's activities have become more specialized. A broadcaster today is known not so much for his versatility, but for the job he does in his specialty. The requirements for top sportscasting are such that a man can do only two or three sports well enough to satisfy the demands of the exacting fan. Hence, we find that each sport is identified with specific announcers, whereas it used to be that specific announcers were identified with every sport. McNamee, Husing and Stern used to cover them all. Today it's Husing, Stern and Wismer on football; Barber, Hodges, Allen and Desmond on baseball; Curt Gowdy, Bud Palmer and this writer on basketball; McCarthy and Field in racing; Dunphy, Taub, Powers and Hodges on boxing. Sure, we often do other events because there are so many to do. But the top assignments, year in and year out, go to different sports announcers. No one man can handle them all well enough today to satisfy the fan.

The trend very definitely has been away from the "holler" guy to the calculated precise reporting of the expert. Today's listener gets baseball coverage from men who are students of the game, many of whom played it professionally; football from ex-players and coaches; horse races from men who have followed the horses most of their lives; athletics from ex-atletes.

MEL BLANC
JACK BENNY RADIO TV SHOWS
JUDY CANOVA SHOW
WARNER BROS. CARTOONS
CAPITOL RECORDS

TV's 'Intimacy' Mates Odd Bedfellows On Labor Front

By BERT BRILLER

Television is proving itself the "intimate medium" in more ways than one. The phenomenal growth of video as a force with impact on all phases of show business is making all the entertainment unions more intimate, prodding them to unity.

At the moment the various guilds, suddenly thrown into greater proximity than ever before, seem to be jabbing elbows into each others' ribs, with an occasional kick in the shins. But if the crowding has thus far produced mostly jostling and bickering, it has also given rise in many quarters to a commonsensical understanding of the need for common aims. In 1952, it's considered likely, cease-fires will be inked in the several jurisdictional wars and more or less cordial ententes will be established.

There are strong indications that diplomacy, based on the recognition that inter-union strife can only weaken the guilds, will prevail. The will-to-unity is evidenced, for example, in the talent field. At membership meetings, time and again speakers have called for "one big union" among the branches of the Associated Actors & Artistes of America. Performers who pay dues to several unions—Actors Equity, American Federation of Radio Artists, Television Authority, American Guild of Variety Artists, etc.—feel that the need to hold cards in multiple crafts is a tough financial drain. They've also expressed the conviction that bargaining positions will be strengthened by joining forces.

TVA's Merger Push

Last month's TVA convention should provide a powerful shove in the direction of merger. The confab resolved that if the five eastern branches of the 4A's don't get together by July 1 (and providing AFRA isn't the only branch opposing a five-party consolidation) a TVA-AFRA wedding should be permitted.

Such a bilateral marriage is anathema to many artists. Equity and AGVA, particularly, feel the AFRA-TVA mixture will be poison, giving the combo greater weight and putting the other branches at a disadvantage. With the banns posted for July 1, if the five branches don't work out a satisfactory blueprint for blending, they'll be weeping at the AFRA-TVA nuptials.

That still leaves the explosive question of the TVA-vs-screen guilds feud. The NLRB, serving as ump in that knock-down-drag-out Donnybrook, last year made several rulings which strengthened the Screen Actors and Screen Extras Guilds. Basically, said the NLRB, conditions in the live TV and film fields are different; therefore, live actors and film actors should not be lumped together in elections for bargaining agent. Results: where TVA took on SAG-SEG, the latter won; in other polls, where victory for TVA would have meant the video union's repping pixites for theatrical product as well as telefilms, TVA withdrew.

Screenites Gain in Vidpix

These developments tend to give the screen guilds jurisdiction over most celluloid made for tele. There are, of course, several areas in which the jurisdictional issue regarding vidfilm is still unsettled. However, a basis has been laid for compromise. The conflict between the live and screen unions was bitter and vehement, but the hatchet could be buried in some lot which once made quickies and is now lensing half-hour TV features.

Among the scripters, too, the new year may bring peace. The Radio Writers Guild, in a "shock therapy" technique, last summer filed for an NLRB election among tele scribblers. The radio union assertedly moved to hurry up the Authors League into jelling the jurisdictional situation. Previously, the various guilds (dramatists, screen and radio, book-and-mag writers) had agreed to a National Television Committee on which they and the ALA's Television Writers Group were all repped.

RWG petition brought stormy protest from the other League guilds. However, the RWG subsequently withdrew its petition and, it's understood, a new formula is being evolved which will keep the League intact. Negotiations with the webs have been resumed and this year should see the scribes script a pact with the chains, bankrollers and agencies.

Among the problems of welding unions together are diverse traditions, leaders and policies. The question of "blacklisting," for example, which has been raised in all the show biz unions has been met differently from craft to craft. All have expressed distaste for political screening, but there has been little if any joint action.

Looking ahead, union toppers say that the agenda for 1952 calls for organizing tele personnel in the hinterlands. Yet, they add, radio must not be forgotten. While AM's network income may be dwindling, they aver, the chains are still in a position to grant pay hikes. Although these may not be great, the laborites believe, there should be some fair increases. Additionally, the unions will probably press for improved working conditions and terms, such as severance pay, vacations, pension funds and the like.

HAPPY ANNIVERSARY
And
SEASON'S GREETINGS
DONALD RICHARDS

TV Trickery

Continued from page 103

hocus-pocus shows with general appeal aren't being televised at the moment one of the medium's greatest mysteries.

Consider, for example, a weekly half hour of the "The Greatest Tricks." One week the feature would be the sensational bullet-catching mystery, which has cost so many performers their lives. Think of the publicity angles. Another week the feature would be "Sawing Spectator in Half" or "Houdini's Chinese Water Torture Cell" escape.

In my travels here and abroad I've seen hundreds of seldom-used spectacular illusions which are perfect for television.

Another way magic can pep up programming is in the commercial department. Ingeniously constructed shadow boxes, slates, and frames could produce the sponsor's message—by magic. Again, sleight-of-hand can change a dollar bill into a package of the advertiser's product, or infallibly choose the one right (from the advertiser's point of view) product from a field of many.

Chinese Message

In my "Magic by Christopher" shows I sometimes scrawled a message in Chinese on a slate. As the viewers watched, the Oriental symbols changed visibly into the sponsor's name. When I said you could stretch your dollar by patronizing the sponsor's store, the dollar actually stretched; when I said you could change a shopping list into a tableful of tasties, the list melted away and the promised spread was in its place.

Audience participation is always popular in magic, and especially on television. If the spectator used is a celebrity, so much the better. When there's a Garry Moore or Faye Emerson around for me to show my tricks to, their acting ability and informality always punch up the climaxes.

In TV the magician with one act, an act that may have earned him a handsome income for many years in vaudeville theatres, is good for only three or four guest appearances during the year. But if the magician is versatile and devises new routines for each show, his playing time is limited only by the demand for his appearance and the sales ability of his agents.

The first big-budgeted, lavishly produced TV magic show has yet to be produced, but when it is, it will work wonders in the video world.

Fordham's Israel 'Vistas'

WFUV-FM, Fordham U. outlet in N. Y., will beam "Vistas of Israel," transcribed series produced by the Israel Office of Information. Show will be heard Saturdays at 7:15 p. m., starting Jan. 5.

Airer will be carried on 42 U.S. stations.

Dear Mr. Sponsor

By BLANCHE MERRILL

I'm just an average housewife
And I live in the suburbs of town
My meals were on time and my house would just shine
Now everything's all upside down.
And many a woman will know what I mean
Because TV has changed my entire routine
And as for the housework—my place is a sight
Cause I sleep half the day and I'm up half the night.

I get out of bed afternoons about three
Go straight to the parlor and turn on TV.
Then on comes Kate Smith around four o'clock
So I sit in my rocker and just rock and rock
Before I know it the clock's striking five
And I say to myself, "Land sakes alive
I've got to go out and get something for dinner"
And I buy what Kate tells me cause Kate's sure getting thinner
But I do take time out to get something for Charlie
Then we eat in the parlor watching Kuk, Fran & Ollie
On comes the Stork Club and like a couple of dreamers
We sit and watch Sherman while we smoke our Fatimas.

I've bought every product those men asked me to
Why my hair has been dyed every color and hue.
I bought Pepsi-Cola and all brands of beers
And we drink all that stuff 'till it comes out of our ears
We bought a new icebox and bought a new range
Everything in the house I've had to change
Well—we bought everything within reason and rhyme
When we didn't have cash we bought them on time.

We've watched every program my husband and me
And decided last night that we have the right
To tell you what's wrong with TV:

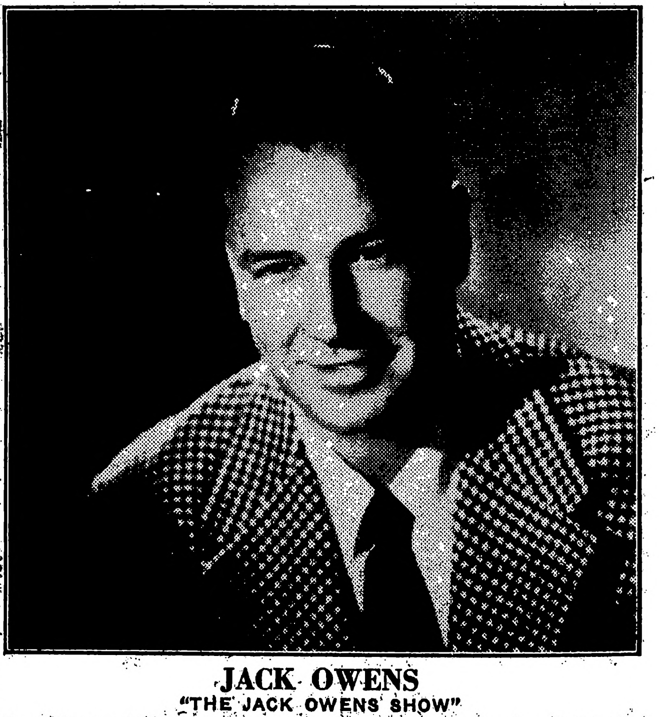
No two ways about it—we like dancing that's true
But dancing's one thing that those shows overdo
Up comes the curtain and out trip the girls
We're dizzy from watching those twists and those twirls
Turn on Channel 2 and they're prancing and dancing
Turn on Channel 9 and they're dancing and prancing
We're so sick of dancing we turn on Number 4
What happens? They're dancing and prancing some more.
Which leads us to believe the producers must say
"We've got 10 minutes to kill, let's do a ballet."

And there's another thing we think's just a crime
Every night the best shows go on the same time.
On Tuesdays my hubby turns on Uncle Milty
And I want Sinatra—then my darling feels guilty
I like Danny Thomas and that's another big worry
Cause I know he'd rather be watching Ken Murray.

And no matter what night we turn on any channel
The same girls are sitting right on the same panel.
So we'd like to mention—it's just a suggestion
There must be more than 10 girls that can answer a question.
'Cause turn one of those shows on—and
"Shoh as you're bohn"
There sits Maggi McNellis, Kilgallen and McElhone
So we switch to a drama—a real killer-diller,
And just as the villain is ready to kill her,
We're both so excited we start in to yell
When on comes a man with a mouthwash to sell.
He gargles and gurgles and ruins the whole plot
After that we don't care if he kills her or not.

I'll finish this letter tomorrow—you'll just have to pardon me
'Cause I don't want to miss one program tonight on TV.

KENNETH ROBERTS
Radio and TV for Phillip Morris.
Rocky King for Clorets.
Radio and TV for Procter and Gamble.
Bulova.
"Tops in Pops"—WMGM
Phone SU 7-5400



JACK OWENS
"THE JACK OWENS SHOW"
The Newest and Brightest Show in the West. Produced and Directed by ROBERT HAFTER
CBS-Radio Western Regional Network
Monday through Friday 4:15-4:45 P.M.—P.S.T.
Exclusive Management M.C.A.

1951'S $60,000,000 TV PIX TAB

'I Was Taught to Shut Up'

By BILL STERN

It's hard to practice the golden rule with a silver tongue. "Silence is golden," they say; but try to tell this to a fellow who has been chewing the fat on radio year after year with scarcely time to draw a breath. Take any radio spieler, switch him to a TV chore and see what happens.

He talks too much.

That's what people told me, "Bill, you talk too much." And believe me the accusation came as a shock. In radio I developed a rapid-fire style of sports audio reporting which, I thought, would keep my mouth chockful of bread and butter for life. Then along came television and, alas, I discovered my radio approach didn't fit at all in the newer medium.

They say you can't teach an old dog new tricks. Yet, here's one old dog who was forced to master a few new wrinkles—or else stop wagging his tail forever. In other words, the old dog radio announcer must learn that on video he wags his tail, not his tongue.

Between halves of one of my earlier football telecasts, I was paged to the phone booth to take an urgent call from stranger. It developed this guy was a longtime football fan who was exasperated at my constant chatter. "Hey Stern," the heckler shouted over the wire. "The football teams take time out. Why don't you?"

The words of the fellow stung. Believe me, during the second half of this football game I was so quiet you could hear a halfback get dropped.

Keeping quiet, of course, has its virtues. Two-platoon football, as you are probably aware, presents substitutions in such great quantities even the coaches have a tough time keeping tabs on all their players. Therefore, when you are stumped by a rash of newcomers on the field, you don't name names. You just pick up the backfield at your leisure and let it go at that. Dandy, isn't it?

Most of us have discovered the fewer times you open your mouth, the less you put your foot in it. On one early job I took great pains to identify every player who made or assisted in making a tackle during the course of a football contest. Naturally, this involved considerable chatter on my part and I fear I spent most of my time talking about tackling.

A couple of nights later I was emcee for a variety program when one of the guest stars—a honey-haired singer—tripped and almost sprawled on the stage.

From the audience came a booming voice which I'm sure reached every other home in America. It shouted, "Hey Bill, who made the tackle?"

More recently, I've learned that alternating between radio and television can be confusing and not amusing. Mastering the manly art of silence for video has its difficult moments but so does switching back to lovely, loquacious radio where dead air is suicide. Following a TV breather, a radio commentary is hard work.

After knocking out a number of silent spells for television, I went back to radio determined to give my voice a good workout again—which I did. However, I found myself with a decidedly irksome fault. I kept saying: "That fellow you just saw grab that long pass was John Doakes; or, "For real, rough-tough line play keep an eye on that guard."

If some listener thought I was daffy for telling him to look at his radio set and watch long pass a neat tackle, I couldn't blame him. It's pretty difficult to see anything on your radio set, even if you spin it around and study the tubes.

Well, it's taken a number of years but now I think I've mastered—to a small degree—this radio-television thing. In a way it reminds me of a husband trying to please both his wife and his mother-in-law. Only, it's tougher.

Who knows, though, perhaps after we've become expert beyond improvement at both jobs, some other medium of transmission will arrive. But that's getting ahead of the story, isn't it?

Vincent Evans as WLW London Correspondent

Cincinnati.

Vincent Evans, former chief of the Washington bureau of the London Daily Express, has been named London correspondent for WLW by James D. Shouse, chairman of the Crosley Broadcasting Corp. board.

Hubert Holloway, former Washington and New York journalist, a newcomer to the Crosley news staff here, is doing humorus slant stints on both WLW and WLW-TV.

In addition, Charles K. Parker, former resident of China and Japan, has joined the WLW newsroom as Far Eastern observer, and Robert Schakne has been named the station's Korean war correspondent.

3,000 HOURS OF SHOWS FILMED

By JOHN L. SINN
(President, Ziv TV Programs)

The making of filmed programs and features for television is big business. More than $60,000,000 were spent on such productions during 1951 according to the best estimates. About 3,000 hours of programming for television were filmed. What was an infant industry three years ago has grown into a giant and is growing even more colossal.

Although not all types of TV programming lend themselves to filming, most of them do. Eventually, we the industry believe, between 80-90% of all television programming will be on film.

From a technical point of view, film offers many advantages over "live." For example, the cutting room floor becomes the final resting place of fluffs and flaws.

From the network advertiser's point of view, a filmed show can permit him to overcome such problems as the time difference between the east and west coast. From the "spot" advertiser, regional and local advertiser's point of view, the filmed-syndicated shows offer additional advantages by permitting maximum flexibility programming and the opportunity to benefit from the hard-hitting local sales message. To the TV station owner, such a program offers the opportunity to snare a local sponsor with a show featuring top stars and top stories.

Because of the increased demands for filmed television shows, the busy producers in the industry have set themselves up on a mass production basis. Ziv has done so, meanwhile taking steps to insure that no corners are cut in the process. Briefly, in setting themselves 25G vs. 250G, filmed television producers have gone far in long range planning to a greater extent than the motion picture industry has. Ziv produces films for about $25,000 which would require the motion picture industry at the present time to spend $250,000 to produce. It sounds fantastic, but here necessity was the mother of invention. To survive, we had to be ingenious and set ourselves up in such a manner that we could produce films inexpensively, yet out of the top drawer.

Ziv produces, at the present moment, 104 half-hour films each year. This is comparable to about 40 full length motion pictures. Obviously, to produce such an enormous quantity of shows, we have had to plan at long-range and wisely.

Among our methods have been the setting up of flexible sets and revolving stages which, with a minimum of effort, can be completely changed over within 10 minutes. This we accomplish by having our own lumber yard and carpenter shop as well as numerous sound stages under one roof, and three highly trained work crews which, at a moment's notice, can swing into action and start remodelling a set the minute the action shifts to another stage. Our sets have, moreover, been designed for easy conversion into new settings. We had top designers and decorators working with us for months to help us solve this problem, which has since enabled us to save thousands and thousands of dollars in man-hours.

Trying To "Unlearn"

Frankly, the first thing we did in order to put our plans into effect, was to instruct our personnel with motion picture experience to unlearn many of their previous methods of operation and orient themselves into doing things a brand new way—a way which would enable them to turn out in three or four days what would previously have required them six to eight weeks to accomplish.

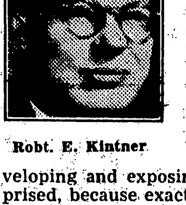
The problem facing producers of filmed television shows today is that of demand and distribution. As the television industry grows, so does the demand for top filmed shows.

AM-TV: A Plaque For Both Your Houses

By ROBERT E. KINTNER
(President, ABC Network)

Television was the tonic radio needed! It caused an advertising drama to be repeated.

Before discussing 1952, let me tell you what I mean by those first two sentences.



Robt. E. Kintner

After the initial shock of the spectacular success of television, the advertising world and radio in particular began a searching re-examination of both television and radio. This has been great benefit to all concerned.

Advertisers tried television alone and found that radio is needed for complete exposure of their client's messages and products. Broadcasters and advertisers looked at the statistics and yardsticks of radio and found radio was not being fully measured. Portable radios and multiple-set homes took on new importance. Radio was and is giving far greater coverage than measuring systems had been able to report.

In short, television has been a great help in developing and exposing radio's full use. We should not have been surprised, because exactly the same pattern was followed in the newspaper and magazine industries with the advent of radio. After a period of intense re-examination it was found that each did a particular job best. Today all continue to play vital roles in the United States' economy as movers of goods, as well as in the entertainment and cultural life of the nation. Television caused this little advertising drama to be repeated.

—And Plenty of Profits

Radio and television will rise to the occasion in 1952 with the result that the year will see new high points in public inerest and educational broadcasting. In my opinion, 1952 also will bring another reward to the broadcasters: it will be a most profitable year.

It has been said many times over that television will be a vital factor in electing candidates to political office in the future. This does not mean that the most telegenic candidates will be those elected. It does mean that those who are able to put forth their platforms and reply most convincingly on television to the issues of the day may be expected to carry the vote.

But—and here is where the advertising and broadcasting fraternity will be awaiting results with great interest—despite its impact television in the coming political season will not be sounding the death knell of radio.

Radio's mass coverage of our country has been demonstrated many times. The convenience of radio listening gives it many advantages over television. It has always been a potent force during an election year and I am certain this will not change in 1952, which finds 96 out of every 100 homes covered by radio.

Just as 1951 saw ABC demonstrate the advantages of morning radio to leading national advertisers, 1952 will show this network concentrating on the afternoon audience with special block programming. Flexibility and mass circulation at the lowest possible cost per thousand listeners are distinct advantages on the side of radio. There is no other advertising medium that begins to challenge radio on these counts. From this commanding position radio can look forward to a long and useful life in America's economy and culture.

There are two areas where the presence of television has barely been felt. These are education and news. In both of these quarters ABC Television has some interesting plans for the year ahead, and already has moved prominently into these fields.

ABC's Public Affairs Department last month launched "Horizons," a new television program in the education field in cooperation with Columbia University. "Horizons," which brings the informal give-and-take between Columbia faculty members and students before the television cameras, has been lauded by critics and educators alike as a new advance in the field of video education. This, naturally, is greatly encouraging to ABC and we are planning additional programs of this nature for 1952.

I know that radio and television are fully aware of these responsibilities and will tackle the problems with all the ingenuity and resourcefulness at their command.

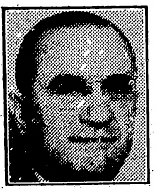
JACKSON BECK
Actor-Announcer-Narrator
MUrray Hill 8-6600
Radio—TV—Films

LAURENCE SCHWAB, JR.
Director NBC-TV

Films Vs. TV--'New Deal' Needed to Cement Ties

By DR. ALFRED N. GOLDSMITH

There's no quarrel like a family quarrel. (Two sisters may think the world of each other, but if they differ, the sparks fly!) And there's no business like show business. These are two reasons why a family argument in show business is one for the books. But after the fireworks, it usually ends in a friendly understanding. Frankly, I'm on the subject on films versus television. Just now these sister arts occasionally screech at each other. Sometimes they approach the hair-pulling stage. And all to no purpose. Sooner or later they will have to kiss and make up. Each needs the other. Each can benefit from the other. So, while a scrap is sometimes good fun while it lasts, it's got to end some day. Eventually—why not now? The present is no time for lost motion and waste effort in the U. S. A.



Dr. A. Goldsmith

Having watched the growth of both arts in closeup, I can find many elements of similarity and areas of agreement — as well as some differences. Each art appeals to the eye and ear. Each tells its story on the screen and through the loudspeaker. Television pick-ups can be used to make films (so-called kinescope recordings), Film cameras can make film for television. The studios, their lighting, sets and operation have close resemblances for each of these arts. Good film actors do well on television in most cases, and vice versa. Competent directors have some difficulty transferring from one field to the other — but not too much. The story material suitable for the motion picture can be adapted to successful television use in many instances. And of course such articles as lenses, lights, microphones and controls serve almost interchangeably.

Parallel Lines

All this is natural enough. For both arts developed along parallel lines. Originally films appealed only to sight. They played, in effect, to a deaf audience. Radio, on the other hand, played only to the ear and left the audience blind, so to speak. Then each art decided to supply the missing sense. Sound was added to the silent pictures. Sight was added to radio—and television arrived. During the last 15 years they may almost be said to have developed together—little as some will like this statement. Equally natural is the fact that their problems are similar. Each must provide a sharp, bright picture. Each must deliver clear and natural sound. Each needs good color reproduction. Each must supply attention-holding stories, capably acted. Each has continually to find new forms, stories, and methods to avoid losing its audience. And each has serious economic problems partly arising from ever-increasing production costs. (Scratch a film mogul and you find a TV magnate.)

So both ended up as visual-plus-aural program media. As a matter of fact, when each is handled properly, it is not too easy to tell them apart.

Still more important is what each art can offer to help the other. Films can offer television excellent short subjects, dramas, comedies, documentaries, sports event records and cartoons. Pictures can supply outstanding film commercials for television. Much of the equipment and know-how of the films can be partly transplanted to television, and film clips fit beautifully even into some television live productions. This list could be continued much further—but the point is already obvious.

On the other side, television has much to offer pictures. Compact television cameras can be used to supervise and control economical filming. Television editing techniques, properly adapted, can reduce film production costs without significant loss of quality. Through their high sales impact, television broadcasts of film trailers can promote theatre attendance. Television can create or publicize stars for the films. Television offers an enormous potential market for the film producer in the future—and will perhaps be his greatest outlet. Theatre television can further stimulate theatre attendance. And so on.

Each field has made its mistakes in its own development and in dealing with the other field. Why not let this be water over the dam—and start fresh on a rational and businesslike basis? Cherished misunderstandings will lead only to an entertainment "Heartbreak Ridge." But sensible cooperation will put lots of black ink in the right place on the balance sheets of films and television alike. I am sure there is no bankruptcy of ideas, ingenuity, and ultimately of good will and common sense on either side of the fence. This being so, constructive statesmanship and a real "new deal" are in order.

Cinderella

Continued from page 110

prime responsibility of rendering public service and making education widely available.

Even though success is judged not by economic results, the non-commercial broadcaster, no less than the commercial, is dependent upon proper financing, skills, techniques and information, and limitations of the medium.

The educational broadcaster can provide the continuity of programming which is so essential to the educational process, on a longtime, regular basis. Commercial broadcasters, on the other hand, are compelled, by reason of having to meet a weekly payroll, to confine their public service programming to limited and sporadic efforts.

That educational broadcasting is on the move, and appears to be gaining momentum month by month, is evidenced by the developments within National Association of Educational Broadcasters.

As of October, a year ago, educational broadcasting in the United States was on a springboard. Under the administration of President Richard Hull, NAEB had established the beginnings of a tape network, for the exchange of program resources.

Bid for TV Channels

Last year there was called into being an Ad Hoc Joint Cimmittee on Educational Television, which called together the educational groups of the United States to present education's case for the reservation of television channels.

Proposals had been made to various foundations with specific suggestions of how the educational broadcasting establishment could utilize financial assistance in the public interest.

Last year was one of preparation. It was the administration of the great ploughing. That that administration rendered great service to NAEB, and did its job well, is attested to by the fact that this year might well be characterized as the first year of the harvest.

More concretely, in 1951, NAEB became an incorporated association, under the laws of the state of Illinois. It became a constituent member of the American Council on Education. It united with other adult education groups to form the Adult Education Association of the United States.

It joined with the American Council, the Association for Education by Radio and Television, the Association of Land-Grant Colleges and Universities, the National Association of State Universities, the National Council of Chief State School Officers and the National Education Association of the United States to form the permanent Joint Committee on Educational Television, and to provide one of the members of its Board of Directors to act as the Executive Director of the Joint Committee.

It established permanent headquarters at the University of Illinois, and, for the first time in its existence, was able to enjoy the services of a full-time Executive Director. It expanded its tape network operations to service some 75 stations, and it received grants in aid from the Fund for Adult Education of the Ford Foundation, the Kellogg Foundation, the Old Dominion Fund, the Whitney Foundation, the Cooper Union, the New York Herald Tribune, and the Edward L. Bernays Foundation, and from other individuals and groups, which neared the $1,000,000 mark.

The Association has established close liaison with the departments of federal Government, and has had representation on the Broadcast Advisory Committee to the President of the United States. It has established a Public Interest Committee, composed of outstanding citizens of the nation.

With some 250 educational institutions already evidencing an active interest in television station operation . . . with almost two dozen already having money on the barrelhead, ready to go at the lifting of the freeze, it is fair to conclude that the momentum of growth and development of education on the air has not begun to reach its full acceleration.

If educational broadcasting is a stepchild . . . its name is Cinderella.

'Dragnet' Dedicated To Actor Who Died

"Dragnet," NBC meller, dedicated its program last week to Barton Yarborough, one of the airer's stars, who died in Hollywood Dec. 19. After the opening dedication, scripter James Moser touched reality in his yarn by having Sgt. Ben Romero, character played by Yarborough, die of a heart attack.

Yarborough will appear tomorrow (Thurs.) on NBC-TV's version of "Dragnet," since it was filmed before his death. A permanent sub has not yet been set, although Barney Phillips was on last week's show as Jack Webb's (Sgt. Joe Friday) aide.

Wanna Build a Fortune? Get Yourself a Format!

By FORTUNE POPE
(President, WHOM, N. Y.)

If all the opinions expressed during the past five years regarding the status of radio vs. television could be compiled, they would probably fill a good sized library. Hardly a day goes by that some publication, editorially or otherwise, doesn't give the subject a thorough going over. The proponents of each of the two media are consistently sounding off on the relative merits of their respective forms of broadcasting.

From all this debate and the reams of copy that have been written about it, one fact has clearly been indicated. Whether you're trying to reach your market by radio or by television, it's the program that counts. Program impact is still the answer to tune-in.

This has been particularly true with reference to foreign langauge broadcasting the New York market, which is probably as well saturated with television sets as any place the country. The specialized programming format of the foreign language broadcasters in this area has continued its hold on listeners to a greater extent than ever before in radio's history.

At this moment, there is more foreign language and specialized market programming in New York than at any period during the past 30 years. The demand for time continues to be brisk and program popularity is being maintained.

During the past year, we invested a considerable sum in the study of the six principal specialized areas we serve. We asked Advertest Research to make a thorough study of listening habits in these segments, which happen also to be the dominant lingual groups in this area—Italian, Jewish, Polish, Spanish, German, as well as the Negro market. The results are not only highly illuminating but offer conclusive proof that the intensity of listening among specialized radio audiences is far greater than that of the non-language radio audience.

Nationality Characteristics

There are more than twice as many sets-in-use in Italian and Polish homes, three times as many as German, twice as many in Spanish, three times as many in Jewish and three times as many in Negro homes than the average non-specialized sets-in-use for comparable time periods. Even during the key television hours from 7 p.m. to 11 p.m., the percentage of radio tune-in in Italian and Spanish markets exceeds 55%.

In trying to get a scientific picture of the foreign language market, we were just as interested in the nationality characteristics and socio-economic status of these groups as we were in their listening habits. Here are some of the interesting things we discovered:

Family size is larger in nationality homes than the New York City average. The percentage of family members who speak the language ranges from 68% to 93%. The overwhelming majority of family members listen to and enjoy foreign language programs.

Their favorite type of music ranges all the way from characteristic folk melodies to American jazz and bop. Popular Italian and operatic favorites appeal to the Italo-American audience. The Poles are just as fond as ever of their polkas. The German audience shows a preference for classical and light classical music. Jewish tastes lean to folk, religious and Israeli music, while Negro tastes lean heavily toward blues, spirituals and race music.

Italians, Jews Lead

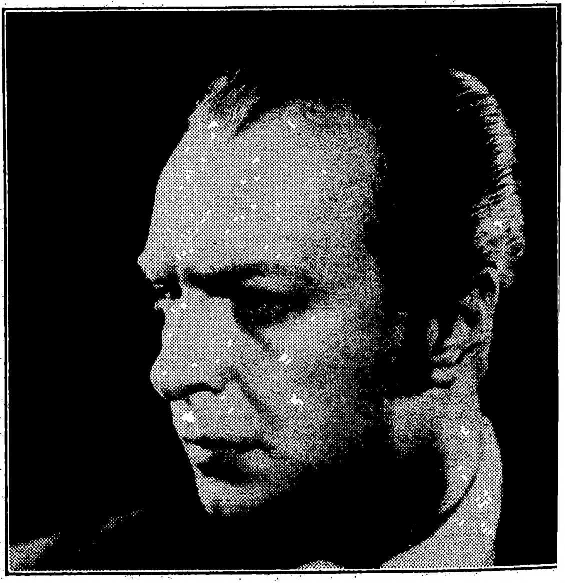
The economic status of these language groups judged in terms of television, auto and telephone ownership puts the Italian and Jewish audiences at the top of the list. It is interesting to note that FM set ownership is high among Italians, Germans and Jews and practically insignificant in Spanish and Polish homes.

The past year has witnessed a definite increase in the demand for time on New York foreign language stations. The reason for this undoubtedly is the fact that scientific proof is available that the foreign language audience can be reached at a cost of pennies per thousand.

Agencies and advertisers are asking more questions about the foreign language market than ever before. They are eager to receive as much scientific information as stations can supply. Time buyers are planning their radio buys much more carefully and pinpointing their radio budgets where they will do the most good. When a foreign language station can offer a time buyer an audience for as little as 9c. a thousand, the offer naturally looks very attractive when compared with costs running into several dollars per thousand.

After analyzing the surveys, we came to the conclusion that the foreign language market is very real in this area; that it commands a huge amount of listening in nationality homes; that it represents a terrifically economical buy for the average advertiser; and that it proves once again that if you have a format and the programs to go with it—there's plenty of life left in radio yet.

NELSON CASE



STAATS COTSWORTH
"Radio's Top Dramatic Actor"
FRONT PAGE FARRELL, NBC—MARK TRAIL, ABC
LONE JOURNEY, ABC
SPECIAL EVENTS NARRATOR FOR NEWS WEEK
DUMONT AND CBS TV—STUDIO ONE, CBS-TV

Ratings: Only The First Step

By A. C. NIELSEN

"Benny is through."

"Winchell's losing his audience."

"Lever is cancelling the Lux Theatre."

That was the kind of talk you could have heard in trade circles not too long ago. The speakers were people who used to take the Top 10 program ratings a bit too seriously. With very little knowledge of what was really going on at the three agencies involved, the experts had based their choice pieces of inside dope on the latest Top 10 radio shows. They had learned that (1) Jack Benny had dropped from first to second place; (2) Walter Winchell's rating had gone down two-tenths of a point; and (3) the Lux Theatre had "slid" from third to fourth place.

In reality, all three shows were cruising along, month after month, with ratings in the 30's. They were reaching more than 12,000,000 homes apiece. The fact that Edgar Bergen may have edged Benny by a point or two, putting him at the top of the list, meant little to Benny, or to his sponsor. But the dire conclusions drawn from this change of position were symptomatic of that era in radio, with its obsession that program ratings were the *sine qua non* of every show, every artist. That obsession got started with Crossley, persisted through Hooperatings, then Nielsen; even today, a few of its diehards give it lip service.

I say "even today" because a slow revolution has taken place in radio and television audience measurement. Advertisers, agencies and broadcasters have come to realize that despite the fundamental importance of accurate ratings, the concept of ratings as the be-all and the end-all, in evaluating a show, is on the way out. And equally, the *ranking* of a show in the Top 10 list may have very little to do with its intrinsic strength, or coverage, or penetration of the audience.

Other Dimensions

So, instead of looking only at ratings or rankings, the user of radio or TV time now examines a dozen other dimensions of his program's audience. Research, 1952-style, gives him the answer to these down-to-earth questions: What's my cost-per-thousands? How many homes do I reach in a week, a month? How often does the average home listen in a week, or a month? How long do they stay tuned to each show? How many of them hear my commercials? What's the audience among upper income homes? In the northeast? In the southwest? Among small families? In TV homes? In radio-only homes? In small-town and rural areas? Where do I stand during the 3rd minute of the show? The 16th minute? The 28th? How many homes that tune to my daytime radio strip also get my message during my evening TV show? And furthermore, how's my competition doing on all these points?

This who-what-when-where-how concept in radio and TV research has finally moved into the very fabric of time-buying and program selection and promotion and the allocation of the advertising dollar. Along Rockefeller Plaza and Madison Avenue, and in the home offices of the country's biggest advertisers, the answers to that great variety of questions are being skilfully utilized to solve marketing problems.

The producer and the writer, too, have much to learn from some aspects of analytical data. One of the newest trends in quantitative measurement is that it may be used qualitatively. The minute-by-minute profile, the ratio between audience at the start and audience at the close of the show, the progressive flow of listeners or viewers in and out of the program—all these have been used by our own clients for guidance in the selection of talent, scripts, subject matter and timing.

Every now and then, in the pages of VARIETY, you'll read of a TV program, with a 21 rating, that was dropped (it failed to hold its audience throughout each show); you'll hear of a radio series, in the Top 10, that was shifted to another time period (to give the sponsor a lower cost-per-thousand homes); you'll discover that a big advertiser was juggling his entire schedule of shows (they weren't paralleling his marketing pattern). Those are some of the overt signs of the quiet revolution in audience research that has taken place in the industry.

Well, you ask, why does Nielsen continue to release the Top 10 lists? Because, experience has shown, everyone in the trade, including our non-subscribers, seems to be anxious to learn who's on top, who made the high marks, who are the select 10 out of 200.

Today's Greater Responsibility For the Radio Writer

By IRA MARION

(*Eastern Region V. P., Radio Writers Guild*)

Despite the "obituaries" printed for radio, the hardy rascal refuses to stay buried. This has been reflected in many ways, not the least of which has been the increase in Radio Writers' Guild membership and the recent rise in the collection of dues. Certainly we at the Guild have no illusions about the effect that TV has on AM. We meet it every day. A large majority of our members are working TV writers. But we cannot agree that AM's condition is "mortal."

It is becoming more and more clear, from where we sit, that the true effect of TV on AM is to raise the standards of radio well above what they have been in the recent past. Competition has forced broadcasters and advertisers to produce programs which will attract listeners and hold ratings even at hours when TV is strongest. Certainly we can cite the quality of shows like "Halls of Ivy," "Theatre Guild of the Air," "The Big Show," "Dragnet," "Mr. President," "Ozzie and Harriet," "Stage 52"—the list is growing constantly. Obviously, "anything goes" is no longer a truism. Acting, production, writing on a level hitherto heard only on the socalled "arty sustainers": "Studio One" (in AM), "Columbia Workshop" (of blessed memory), "World Security Workshop," and "New World A-Coming," are becoming standard in commercial radio. The effect of this trend on the loudspeaker-output in the nation's living rooms needs no comment. What this will do to the quality of television programs is a question which the future, and the listening public, will determine.

In the midst of it all, of course, is the "originating authority": the radio writer. For years, writers have beefed, wailed and cried out generally against the watered-down hack type of writing which passed for entertainment in AM. Now, the opportunity seems to be here. Words-without-pictures must be truly image-forming, if they are to offer keen competition to pictures-with-words-attached. Style, clarity, intelligence, wit are becoming necessities in radio. It follows, then, that the writer has his work cut out for him, not only to achieve the new standards, but to slough off the habits of years engendered by the market in which he has worked. The present high quality of so many shows is a definite indication that the writers are responding (and well) to the new demands.

A paragraph in the Minimum Basic Agreement between the Guild and the four networks states in part: "It is mutually recognized that a writer is a creative professional employee and as such shall use his best efforts to maintain and improve the professional quality of his work and of radio writing in general . . . " It states, in unequivocal terms, the responsibility of both writer and employer. This paragraph was one of the bases for the recent arbitration award to the Radio Writers Guild, which removed the so-called "morals clause" from writers' contracts. In living up to this MBA clause, writers in radio accept their responsibility in the period of change which TV has brought about. Only by continuing to improve the quality of radio in general and of radio writing in particular will the broadcasters and the writers both provide the quality of program which will maintain radio as the tremendous force for the continued growth of our free American culture which it can and will be.

In the swiftly changing world of which we are a part, all writers have a grave responsibility. Radio writers have accepted responsibilities in great crises in the past. They will continue to do so today and in the future.

Al Jarvis Moves to ABC Radio-TV on 7-Yr. Deal; Guaranteed $2,000 Wkly.

Hollywood.

Al Jarvis, who had a year to go on his seven-year deal as mainstay of the KLAC radio-video programming. Moves Jan. 28 to KECA on an exclusive radio-video deal with ABC, which guarantees him $2,000 weekly. First three years are firm, with cancellation privileges belonging to the net thereafter.

Jarvis was given a release to negotiate with the network execs and pacts are being inked after three weeks. Understood Jarvis nixed NBC and other indie stations because of the possibility of having his daily programs relayed cross-country. Acting for ABC were Don Tatum, western division tele director; Phil Hoffman, manager of KECA-TV, and Amos Barn, manager of KECA.

Under his agreement with KLAC, the members of his organization who've worked with him for years on both tele and radio remain with KLAC as the framework for Jarvis' replacement. ABC deal calls for two hours of radio and two hours of video five days weekly.

On KLAC and KLAC-TV, Jarvis reportedly received around $1,750 weekly for 50 hours. He can better a $2,000 guarantee at ABC on a percentage payoff of sponsored time and complete network spread. Getting paid either a guarantee or percentage, whichever is greater. He'll do the same type show which has won consistently high ratings.

Less In Common Than You Think

By NEAL ARDEN

I recently got in from England, a little island where television happened around 1936, and where at the end of December, 1951, it is still struggling along. No giant networks there—no powerful sponsors to maintain giant networks there—you might say not much there—except, perhaps, one important thing—a thorough grasp of what television is and, also important, what it is not.

We know that television is not cinema, not legitimate theatre, not vaudeville, not radio. Radio, specifically, it is not. That is why I stand amazed at the number of people who, admitting this, still treat TV as if it were radio. So far as I can see, there is no reason why anyone should ever have thought that television was radio with pictures, except for the fact that both are transmitted over the air.

Only this week a man we will call Sam, and for whose integrity and brain I have the highest regard, said to me. "That talk about television and radio being so very different . . that's for the birds. Television and radio," he continued, "have many meeting grounds; for instance, both require a story line; both require actors and actresses; the actors both need dialog; a director is a necessary evil to both mediums, and that's enough similarities for anyone."

Taking his first point, "TV and radio both require a story line." Of course—and so do movies, theatre, novels and Fuller brush salesmen. But each adapts the story to its own needs. "TV and radio," said Sam, "both require performers." But a fat old actor with youth in his voice can play in radio the part of a young hero. What happens when you see him? Further, the dialog you give an actor in radio is very different from the dialog you give him in the same situation on TV. In radio, on confronting his rival in love, the actor says . . . "In my hand I'm holding a six-gun—when I count 10 I'm going to shoot you." In television you *see* that he's holding a six-gun.

As to Sam's fourth point that both mediums require directors, this can be countered by the statement that, given the essential attributes of directors, namely showmanship, experience in the medium, perception and sensitivity, the radio director's main need, to be completely equipped, is a sensitive pair of ears. In addition to all of these, however, the TV director needs eyes in the back of his head, nimble feet, a strong voice, and a commanding aspect. He has to understand camera angles—where to aim the darn things, sight and sound perspective, pictorial composition, matching of sight and sound so that if a character is far away his voice will be soft, and if near loud; he must be a master of focus and the use of the four different lenses with which most cameras are now fitted; of film editing, which he has to do in TV as he goes along, and the use of the Zoomar lens.

However, in the realm of sound, which of course is part of television, the radio man excels. When I first got to this country I spent many enjoyable days and nights monitoring all the TV I could set my eyes on. One thing stood out—TV shows having a production team with a *radio* background seemed to have really fine sound quality, better than those teams coming mainly from theatre, even movies

Therefore I would say that the ideal TV producer or director has a background of radio which will give him command over his use of sound—background of the legitimate theatre which will give him a complete sense of the effectiveness of his scenes in continuity. Continuity, that's the word, because exactly as in the theatre, television show having begun cannot, as in a movie studio, be stopped and a scene re-shot, but must inexorably continue to its end regardless of breakdowns, actors fluffing their lines, or mistakes on the part of any one of the people making up the TV team. To this extent, therefore, TV is part of theatrical technique. But because it is seen on a screen and because the performers in television must use much the same technique as in movies, as must its writers, and because TV is a matter less of words than of movement, it is to this extent a part of *film* technique.

Amazing Progress in 2 Years

When I visited New York two years ago, I freely admit it did seem to me at the time that the BBC-TV in London were slightly ahead of New York in production technique.

I wrote, for instance, for the London Star about a famous American show . . . "for all the difference in angles they might as well only have used one camera in place of three. Long shots, medium shots and close shots were shown us—but these in themselves are useless to vary the picture unless the producer can provide some lateral variation as well . . ." Now in 1951 I would go all the way with Leonard Moseley of the London Daily Express, who recently wrote in the highest praise of *American* TV. At the same time, I believe he is wrong in his estimation of the *BBC-TV*, which he dismissed with the words: "programs look as if they were produced by blind men stumbling around on their knees . ." What does he mean . . stumbling on their knees? The clothing situation in Britain is still far too bad to allow of any such eccentricity. No, as Sam would say, "That's for the birds."

Radio is not television. I've observed glaring examples of this fact in two assignments with which I've been honored since coming here. It certainly is an honor for a stranger to be called in by one of the biggest advertising agencies in New York and asked to re-create one of its ideas. It makes me very glad that what I was able to do not only completely satisfied them as well as their client, but also because it will, I hope, strengthen in some small measure cooperation between our two countries. There was nothing wrong with their original show except that it had been conceived in terms of radio and not in terms of television. Having put this matter straight, it was very simple to turn out a show on their original idea, which was in any case "wizard."

At about the same time another agency came to me with a script based on another excellent television idea. They asked why they were unable to sell it for television. The answer was again of the simplest, but somehow they hadn't seen it in that light previously—it was a radio script they were trying to photograph, with the consequence the idea was "dead" from the start.

BEN GRAUER
RADIO NBC TV

Looking Back

By ERIC FAWCETT
(Producer, BBC Television)

London.

The phone rang yesterday. Somebody in Film Section wanted to know what shots I anticipated using for "still and moving back-projection" during the next 12 months. It's the kind of question that only a TV producer would be expected to answer. If I'd turned round and asked in which parts of the world our cameramen will be next year I'd have got the "How do I know?", but that's service departments—*you* work for them!

But it set me thinking—thinking back over 22 years of TV.

In these days of back-projection and "electronic inlay and overlay" it seems but yesterday that I was a song-and-dance man in James Logie Baird's little studio in Long Acre. That 1929 studio putting out its little shows of singers, conjurers and comics—all single acts until somebody discovered that duets were possible if the artists lay on the floor—was little larger than my present office. At one end was a little stage some two feet high upon which we performed, while, through stygian gloom, a ray of light—the scanning beam—flickered on and around us. The studio was so small that the scanned area was only about five feet high and three feet broad. I'm sure of this because being six feet tall, I sang my songs sans feet and did my dance sans head. Which only proves that even in those days, as a performer, I was too big for the medium—they only needed small fry!

Land-To-Ocean Transmission

With those early 30-line transmissions Baird had already spanned the Atlantic and transmitted a program to the Berengaria in mid-ocean, but it was not until he televised the Derby in 1931 that the BBC started its regular halfhour programs from Broadcasting House. These were transmitted on the broadcast band after the evening radio programs had finished.

The new studio was larger—at least 10 feet longer—and so we went to town! Double acts became quite commonplace and thanks to the mirror-drum scanner being able to pan, dancers were able to move around the floor. This was a pleasant change after the eternal "time step" and "cramp roll" routine—"over the tops" and "trenches" had always been too wide for the picture. And we used scenery. It's true that it was nothing more ambitious than black designs on a white cloth, but then, everything was black or white. We hadn't got round to greys. We whitened our faces and blackened our eyes, lips and even the sides of our noses. In fact the only features the camera noticed were the ones we painted on. At one time I grew a moustache—it helped the viewers find my mouth. They, God bless them, with their scanning disk receivers were very loyal, and gave us great encouragement.

Television got a raise. It moved from the basement to the top floor where the studio was so immense that we had room for a four-piece orchestra—any augmentations sat on the piano!—and, if I remember rightly, here we did our first play. This was produced by some of our radio drama boys. Some even acted i it. It's probably because of this that they have since become high powered executives—even the BBC has to avoid repetitions of that sort of thing—but let it be noted that do a play we did.

Two-a-Day TV In 1936

From there, in 1936, we moved to the old studios at Alexandra Palace and here we started the world's first regular twice daily high definition telecasts. We not only had two big studios, we had two systems. The Baird system, with its intermediate film and 30-second lag, was in one studio, whilst the E.M.I. system was in the other with Iconoscope cameras. They were both on trial and in the end E.M.I. won. Artists preferred the Baird gear because they could dash off the set, see the end of their act and applaud their own curtain calls, but the engineers hated it and program staff found it unwieldy. Everyone regretted that the pioneer who had proved the whole thing possible should lose out in the end, but Baird was already experimenting with color and probably didn't worry about it as much as we did. He left us to our troubles with scenery, properties, lighting and copyrights and went back to his laboratory, from which he emerged in 1941 with the best stereoscopic color we've yet seen. In fact, it's the same color principle that we are now using for training medical students in our hospitals.

But that's jumping way ahead and missing all the excitement of the 1936-39 years when we built up the Television Service as it is today with its plays, films, talks, quizzes and variety shows. Even Danny Kaye played for us then—though he wasn't Danny Kaye in those days. It was during this time that "Picture Page" started. It's still going strong—viewers won't let it die, so its claim to be the world's oldest regular TV program looks like going on forever. Theatre managers weren't scared of us then and Wardour Street rented us films so we did lots of remotes from theatres and revelled in Walt Disney shorts.

We learned about superimpositions and did the famous "Fugue for Four Cameras" in which a ballet dancer does a pas de quatre with herself. Very exciting, then!

Much more exciting then than our modern productions can ever be in spite of multi-studios, floor tanks, turret lenses and back projection (I must remember to ring that fellow up!) But the trickiest thing to produce was, and still is, true television variety. I mean the intimate kind played solely for, and to, the home viewer. Even after all these years, we have only two or three comedians capable of this kind of work. So, willy-nilly, we are adopting the old get-out of using an audience in the studio. We know it's not true television, because the home viewer is merely eavesdropping on an audience enjoying themselves in some other place, but, as in radio, it makes the acts sound better than they are and it's the easiest way out of the problem. The way we're going we shall soon be building 3,000-seater studios to accommodate the viewers who are no longer content to stay at home and watch—and then, look out TV!! Because one day some clever guy is going to take away the cameras—and we'll all find ourselves back in the theatre.

Only the Beginning

Continued from page 113

ordinary lifetime before television's advent.

The ever-increasing role that television is playing in our national defense effort is but one facet of its diversity. As an industrial tool, it has already proved itself effective. In medicine its results have been spectacular.

In any and all fields it has an inherent quality of honesty. As a matter of fact, it emphasizes honesty and shows up any deviation therefrom in bold relief. It separates the wheat from the chaff. It picks out the sheep from the goats. It differentiates the phoney from the genuine.

There have been no better illustrations of that quality than during the past year, and as recently as November. In crime hearings and political campaigns, television displayed an unerring ability to sift insincerity and demagoguery.

The results of some of the recent political campaigns already have been attributed to this quality of television. Already, politicians, high and low, at local and national levels, are wondering and planning. They are wondering what television is going to do for them in 1952. They are planning to avoid or make use of its unerring ability to distinguish the demagog from the statesman.

I cannot help but look ahead to 1952 and succeeding years when the honesty of television is put to work in earnest in the cause of good, clean, honest government and a return to the fundamentals of the American enterprise system.

It is conceivable, too, that in the working of that accomplishment, television at its efficient best will fill our halls of Congress with statesmen, and our state and local offices with men whose greatest desire is to serve the public interest and welfare by means of the application of honesty and sincerity.

With that a reality, television could move forward, unhampered, for fulfillment of its destiny in the full and complete service of mankind, and mean a reestablishment of all those principles held in esteem by honest people.

Pen in Other Hand

Continued from page 108

certainly in dramatic programming—this must be the director. It is my firm belief that a consistent bettering of creative imagination can occur in no other way.

I can give an example only at a personal level. I believe that the technical crew which produces 'Studio One' is the best I have seen in the industry, and best for one very important reason. From top to bottom, it is working for one end only—to give the director what he wants. Frequently, as a result, it puts out a picture which may be, by engineering standards, less than perfect. It is representative, however, of the mood that the director has conceived. Again and again cameras on the floor perform moves that look at first to be impossible, only because the standard is that no one ever says "no."

Such morale and such collaboration is impossible except where the director is in direct and intimate and mutually respectful communication with every member of his crew. It the result be bad, the director is the one to be fired, not the crew. No effort should ever be made to cover a bad director. He should be exposed ruthlessly and deliberately. It is only in this way that the best creative talent can ever reach the top. Wherever a mathematical electronic standard is given authority over creative imagination, the result can only be competent and secure mediocrity. It will do for fixed, or semi-mobile cameras on variety shows in a theatre, for boxing, and such. It is a leaden weight around the neck of anyone trying to produce first rate dramatic television. I believe firmly, after 12 years i the medium, that it is impossible for a director to do any truly great creative work without direct and constant contact with his cameras.

They are, after all, the pen in the other hand.

'Wrong Way Ferrin'

By FRANK FERRIN

Hollywood.

A lot of the boys around the Brown Derby, and even my old playmates around Chicago's Pump Room and Manhattan's "21" who still remember "Wrong Way Corrigan," have dubbed me "Wrong Way Ferrin."

Why, they keep asking, does a guy who has been doing all right as a television film producer, suddenly reverse the field and run against the herd to become a producer of films for the motion picture theatre? (I should slip the commercial in here and state that I have just returned from South India where I produced "Gunga Ram" as a feature for theatres.)

But it's good question, as Archie says, and one which I shall answer in due time—and my own time, I might add.

Everybody in films is trying to get into TV, they point out solicitously, as if questioning my reasoning.

Well, I've got theory. Of course, everybody in this cockeyed show business has a theory. Name me one guy who hasn't got a theory, and I'll venture a guess that his agent already has him signed up for a long run, non-cancellable, at Forest Lawn.

But my theory is that television or anything else that comes down the pike is not going to doom the American film-house. Certainly, adjustments will have to be made, but the public will continue to insist on going to theatres to see good films. When radio came along it didn't knock out films, as everyone predicted—nor did it kill newspapers, magazines, recordings or bridge. A lot of the weeping Willies sold their theatres for a song, then, and have often wished since that they had waited for one more chorus before selling out so cheap.

I've been reading VARIETY as something more than a casual bystander for much of my adult life. I've been around show biz and in the advertising field where I have sold the public everything from breakfast cereal to shoes—still am selling 'em, as a matter of fact. Add to that the fact that I have produced and directed over 25 TV films these past two years—the Smilin' Ed McConnell shows which racked up a neat 24.6 rating—and maybe I haven't learned everything there is to know, but I have learned one thing: that the public wants good films and will pay to see them in the local theatres.

So Where's The Trend?

I think more new theatres will be built despite TV just as theatres were built when radio came along, and new daily papers started out, and some fairly important magazines like Life and Look started doing pretty well.

This interest in films doesn't apply to America only, I might add. In India I found people travelling a full day by bullock cart to see a movie in a village tent theatre. They'd spend the night there, and another day returning to their homes. But no matter how tough it was they'd travel to see such entertainment.

Speaking of India, you know that country is the greatest producer of motion picture film in the world next only to the United States? It's difficult for Americans or any foreign-speaking natives to make a film there because of language differences, foreign customs, money exchange problems, transportation and other headaches. But once our group was there, and the government officials saw that we knew what we were doing, that we were honest and would pay our bills, they gave us 100% cooperation, and we found India to be a film maker's paradise. Every place we turned we found color, atmosphere, spectacle and action such as Hollywood could never duplicate, no matter what the budget. For instance, we landed in Mysore just before the Dasara Festival, which is the most vivid spectacle I have ever witnessed. Painted elephants dressed in gold brocade and studded with jewels paraded among thousands of uniformed Indians i the courtyard of the Maharajah's fairy-tale palace. We photographed this event in color—a lucky break if ever there was one, just as were the stampede of hundreds of wild elephants, the jungle fire and other great moments that were never in our original script.

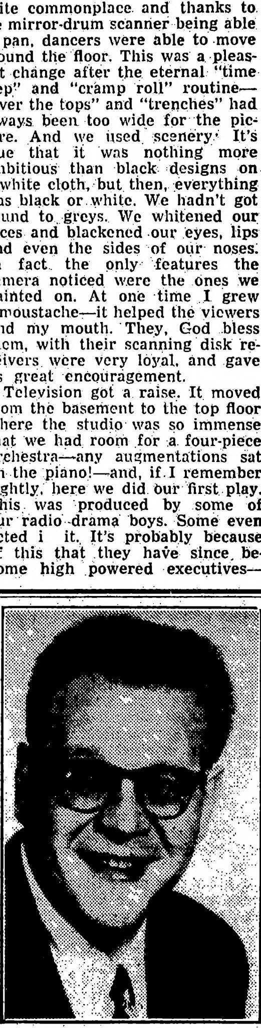
All of this is compounded by the fact that if it hadn't been for my television experience, for the knowledge gained through years of advertising American products at American people, plus know-how Hollywood cameramen, and cooperative Indian help, we would never have been able to lens 20,000 feet of color film in 28 shooting days.

So we're back with the footage for "Gunga Ram." They may call me "Wrong Way Ferrin," these guys who think TV is the only medium and movies are through, but my dough and my time are riding on the bet that the motion picture theatre is here to stay. Maybe one of these days I'll make the wise guys change it to "Fearless Frank Ferrin."

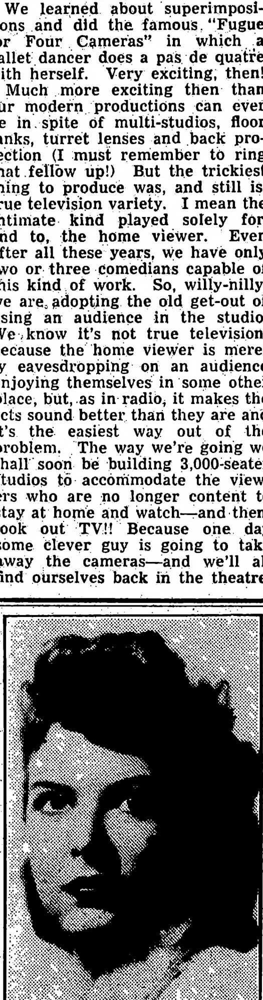
WEVD Freedom House Series Start Jan. 11

Series of discussion programs from Freedom House, N. Y., will be beamed over WEVD on Fridays at 9 p. m., starting Jan. 11.

Each week one guest will be interviewed by a panel consisting of Prof. Robert J. O'Donnell of National Conference of Christians and Jews; Dr. Leon M. Birkhead, director of Friends of Democracy, and Victor Riesel, labor columnist of the N. Y. Daily Mirror. Moderator will be George Field.



CHARLES IRVING
LE-2-1100



HOLLIS IRVING
LE 2-1100

ART LINKLETTER
PEOPLE ARE FUNNY, Mars Candy Co., CBS-Radio.
LIFE WITH LINKLETTER, Green Giant Co., ABC-TV.
HOUSE PARTY, Pillsbury, CBS-Radio.

RADIO IS BIGGER THAN EVER---!

Exclusive Appeals To CBS Coast-To-Coast Radio Listeners For Edgar Bergen's "Operation Santa Claus" Tour of 17 Army And Naval Hospitals Across The Nation During The Christmas Holiday Season Brought 32,000 Gifts For Distribution Among Korean And World War II Wounded Servicemen Patients.

EDGAR BERGEN
CHARLIE McCARTHY
And MORTIMER SNERD

Say:

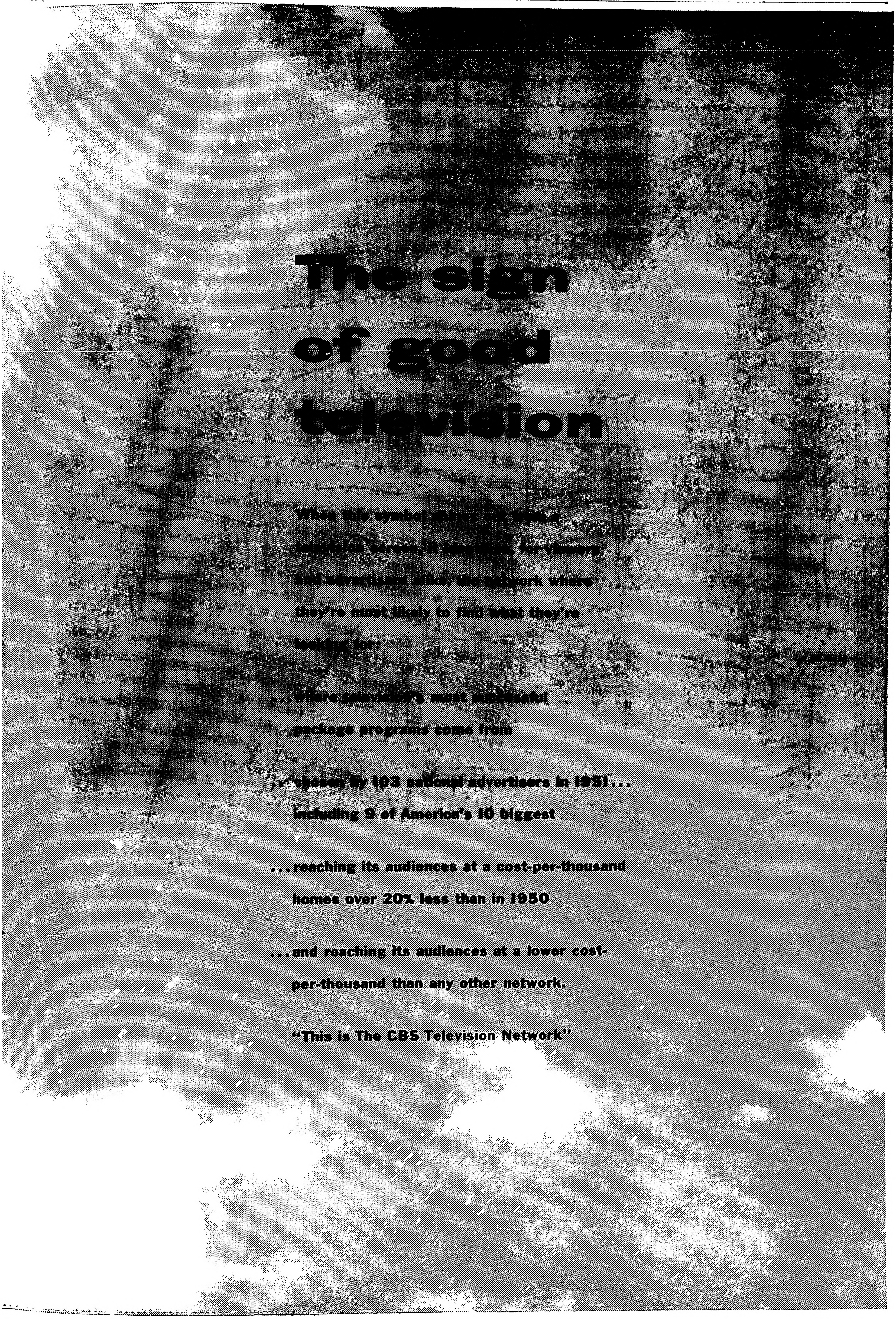
Thank You, Mr. and Mrs. America For Your Wonderfully Generous Response, Which Made Christmas Brighter For Our Boys, Bedded In Hospital Wards All Over America. Also, Our Gratitude For Your Continued Loyalty And Interest In Radio.

EDGAR BERGEN - CHARLIE McCARTHY SHOW

Sponsored by Coca-Cola

COLUMBIA BROADCASTING SYSTEM'S
COAST-TO-COAST RADIO NETWORK
EVERY SUNDAY EVENING

CBS
TELEVISION
NETWORK



The sign of good television

When this symbol shines out from a television screen, it identifies, for viewers and advertisers alike, the network where they're most likely to find what they're looking for:

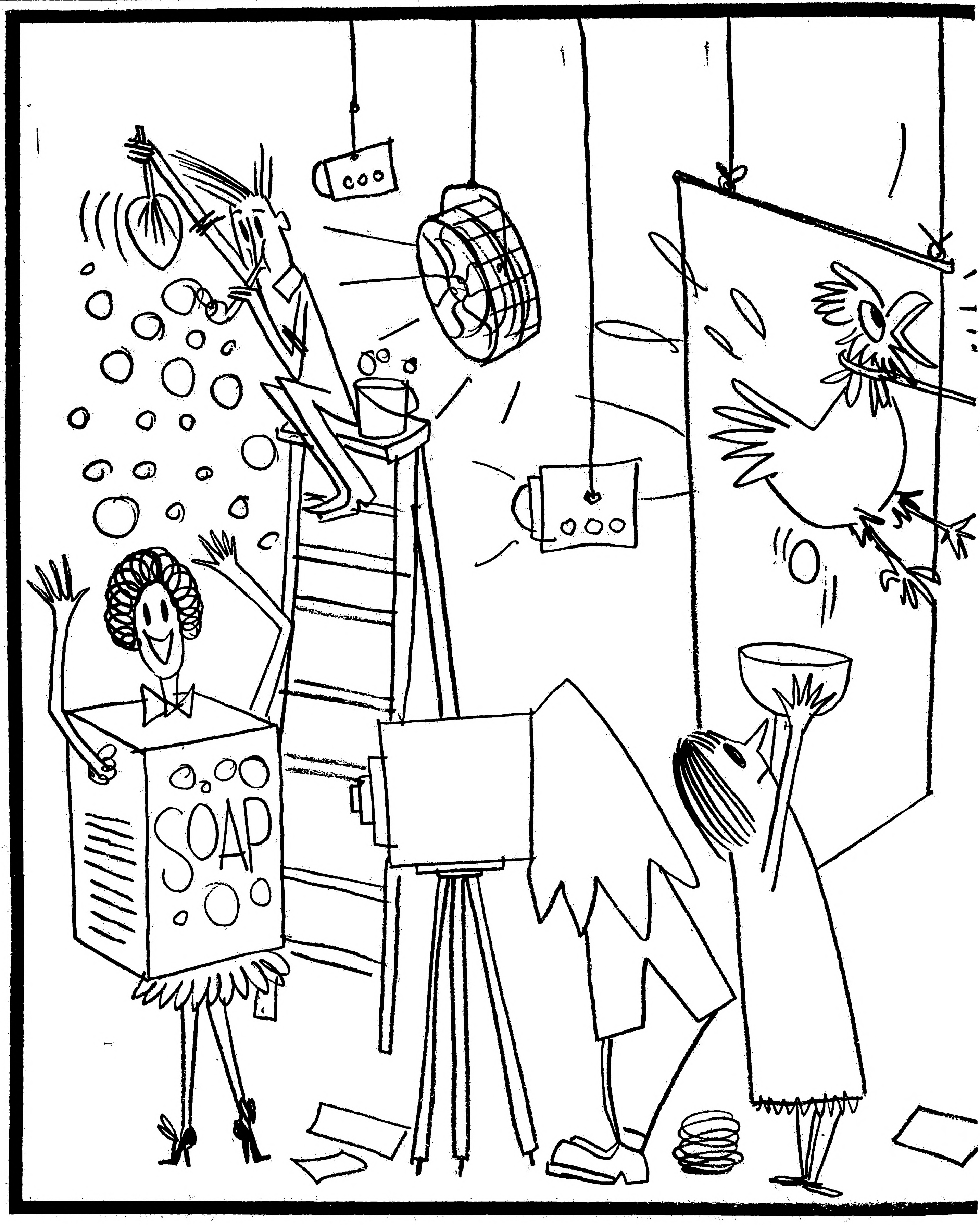
...where television's most successful package programs come from

...chosen by 103 national advertisers in 1951... including 9 of America's 10 biggest

...reaching its audiences at a cost-per-thousand homes over 20% less than in 1950

...and reaching its audiences at a lower cost-per-thousand than any other network.

"This is The CBS Television Network"



You can get too fascinated!

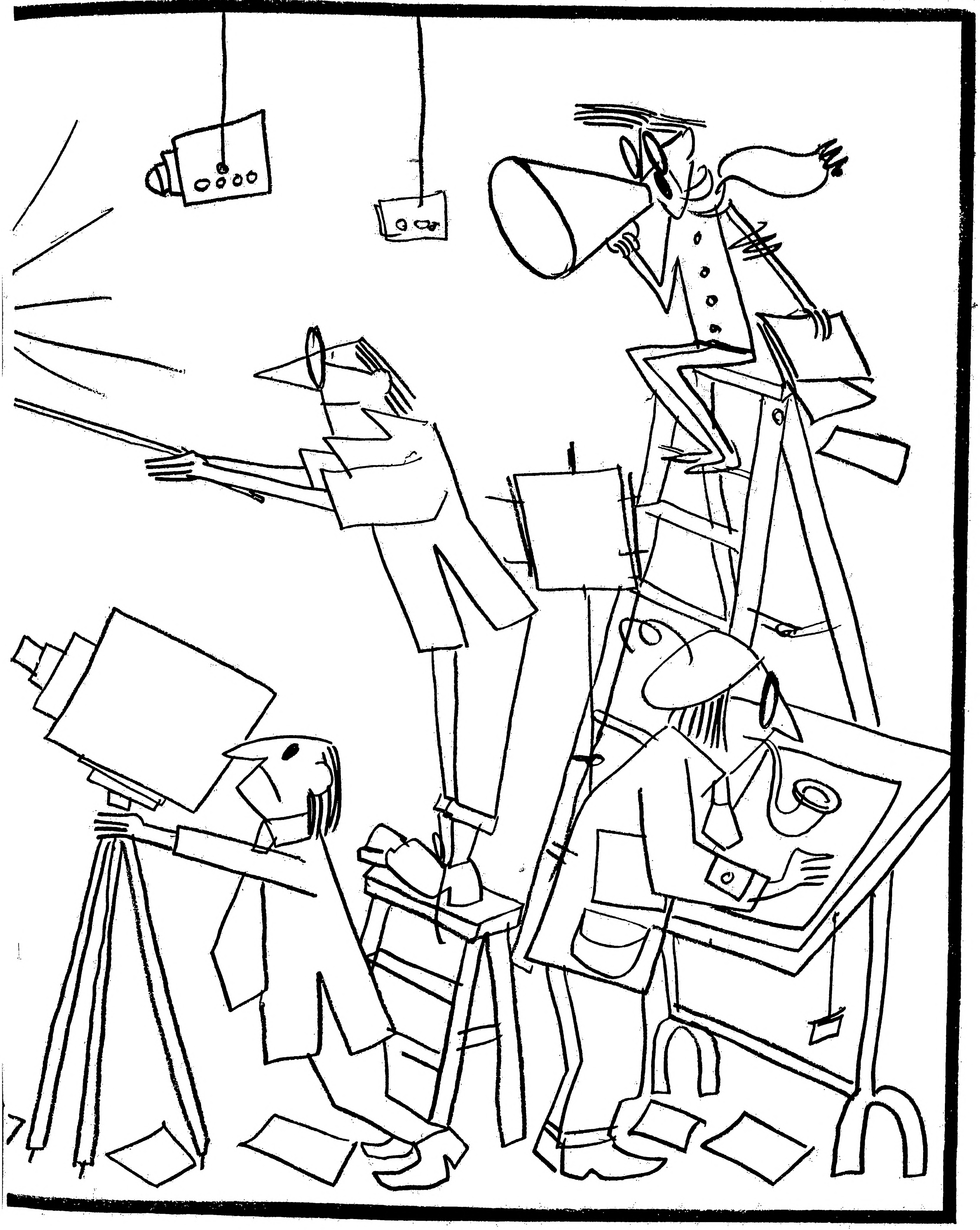
Doing TV commercials is a fascinating business.

In some ways, it can be *too* fascinating.

That is, a lot of people get so excited about barn-door wipes, supered words, zoomar lenses and stop motion that they forget what the main point of TV really is.

The main point, of course, is selling. Good, simple, clear-cut *selling*.

Frankly, we're very proud of the way McCann-Erickson commercials sell.



Here's an example:

A McCann-Erickson client with a big-time TV show recently made a special check on his retail sales. He found that as a result of one program in one market, he sold $161,672 worth of merchandise in one week—at an advertising cost of only 2%.

McCann-Erickson, Inc.

Advertising

New York, Boston, Cleveland, Detroit, Chicago, Cincinnati, San Francisco, Los Angeles, Hollywood, Portland and offices throughout the world.

Season's Greetings

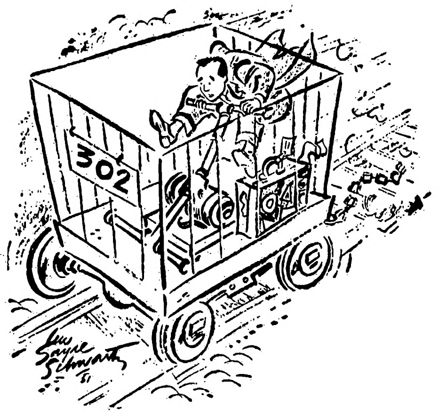
MOLLY PICON

BROADCASTING FOR

MAXWELL HOUSE COFFEE

19th CONSECUTIVE YEAR

A JOSEPH JACOBS PRODUCTION



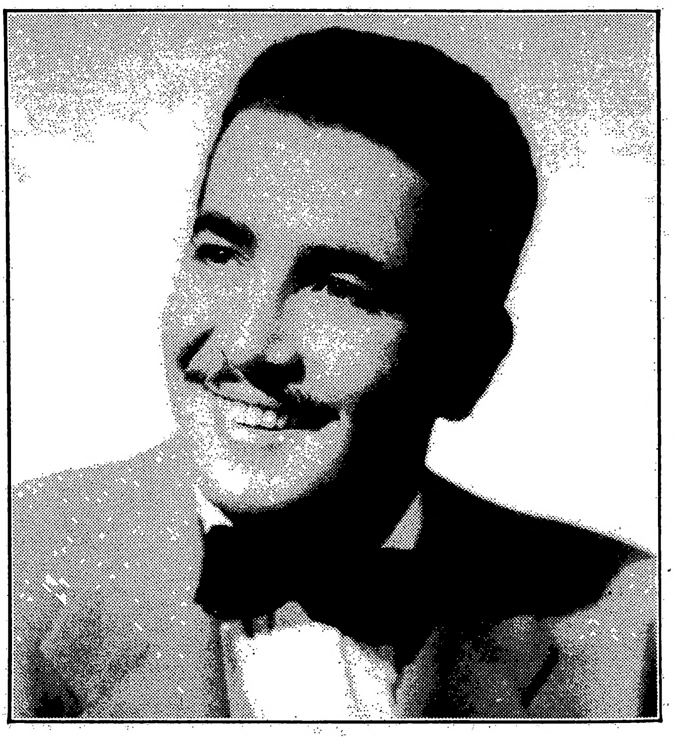
RICHARD SEFF

CROSS COUNTRY WITH

"DARKNESS AT NOON"

CURRENTLY

ERLANGER THEATRE, CHICAGO



ERNIE SIMON

Now in Its Fifth Consecutively
Sponsored Year . . .
"Curbstone Cut-Up" WBKB

JB

Every Sunday on CBS

with

MARY LIVINGSTONE
PHIL HARRIS
ROCHESTER
DENNIS DAY
DON WILSON
and THE SPORTSMEN QUARTET

Writers

SAM PERRIN
MILT JOSEFSBERG
GEORGE BALZER
JOHN TACKABERRY

Producer

HILLIARD MARKS

Agency

BATTEN, BARTON, DURSTINE & OSBORN, INC.

Sponsor

LUCKY STRIKE CIGARETTES

Jack Benny

Holiday Greetings

The Glamourous
Singing Star

MIMI BENZELL

Railroad Hour — January 24th and February 4th

— • —

**Paul Whiteman's Goodyear Revue —
February 10th and March 2nd**

— • —

MGM Musical Comedy of the Air

— • —

PALMER HOUSE
CHICAGO
MARCH, 1952

HOTEL PLAZA
NEW YORK
APRIL, 1952

JUST CONCLUDED —
WINTER SEASON
CONCERT TOUR

Exclusive Personal Management
JACK BERTELL
745 Fifth Avenue, New York City
Associate: DON COPLIN

Best Wishes for the New Year

EARL WRIGHTSON

"Television's Most Versatile Baritone."
—*Paul Whiteman*

"Earl Wrightson's TV baritunes are worth staying home for."
—*Walter Winchell*

"Tops in town—Earl Wrightson's singing on the delightful CBS radi series."
—*Dorothy Kilgallen*

"Top TV song man."
—*Ben Gross*

Earl Wrightson's
"AT HOME SHOW"
ABC-TV, Thursdays 10:30-10:45 P.M.

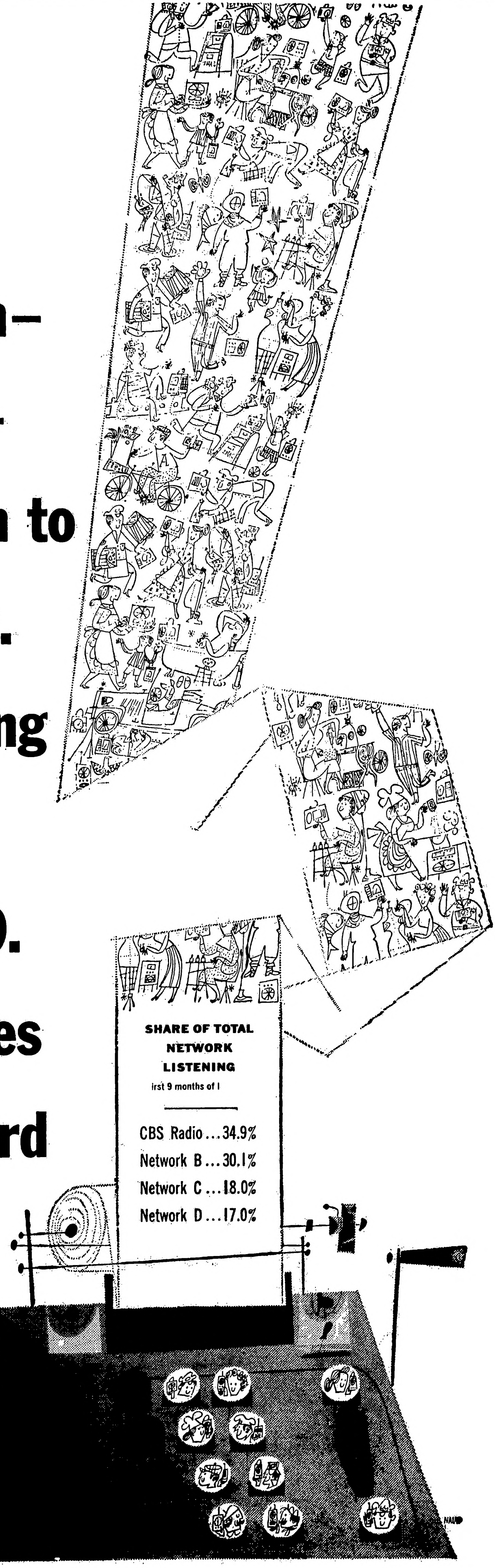
Singing Star of
PAUL WHITEMAN'S
GOODYEAR REVUE
ABC-TV, Sundays 7:00-7:30 P.M.

**Also the Coast-to-Coast CBS Radio Network
Starring on "Musicland, U.S.A."
Fridays, 8:00 - 8:30 P.M.**

Exclusive Personal Management
JACK BERTELL
745 Fifth Ave., New York
Associate: DON COPLIN

According to the Nielsen Radio Index, the only nation-wide measurement of radio listening subscribed to by all networks..

More people listen—and listen longer—to CBS Radio than to any other network. This has been going on every month since January 1949. CBS Radio captures more than one-third of all network listening.



SHARE OF TOTAL NETWORK LISTENING

irst 9 months of l

CBS Radio...34.9%
Network B...30.1%
Network C...18.0%
Network D...17.0%

Happy New Year

ALL THE McCRARYS

Jinx — Paddy — Kevin — Tex

WHATEVER BECAME OF HENRY MORGAN?

Signed

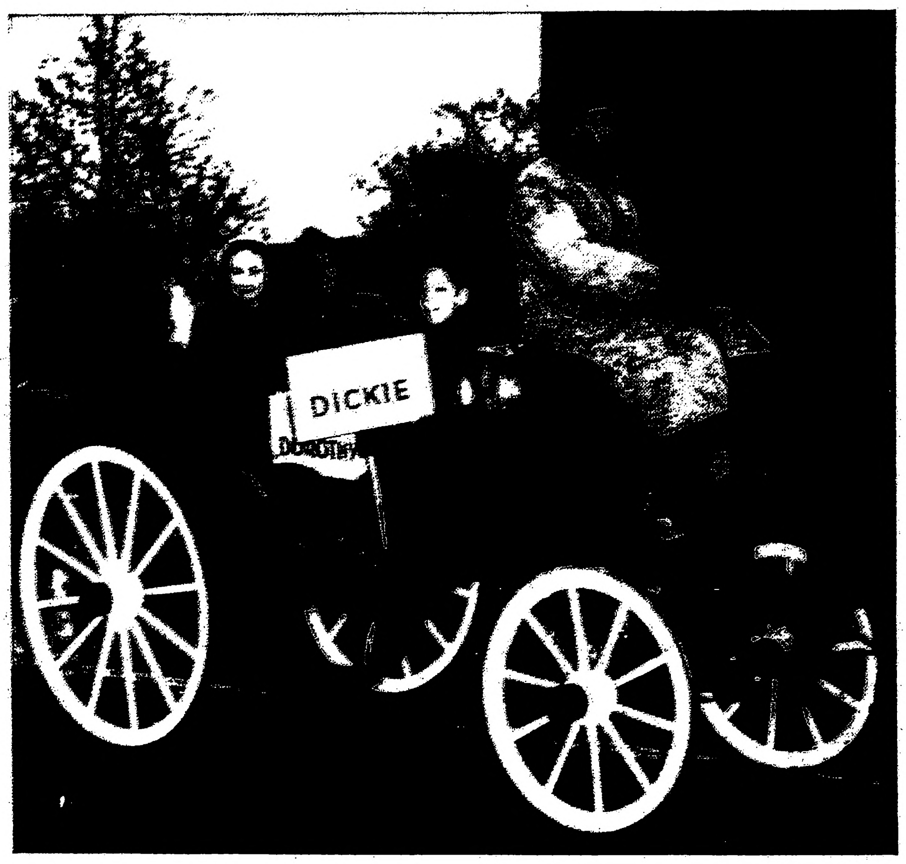
Henry Morgan

American Bakeries
Anthracite Institute
Arrow Shirts
Arthur Murray
Bendix
Bristol-Myers
Brown Shoe
Canada Dry
Carter Products
Celanese
Chuckles
Clorox
Cory
Crosley
Frigidaire
General Mills
Goodyear Tire & Rubber
Dr. Billy Graham
Green Giant
Hazel Bishop
Hollywood Candy
Ironrite Ironers
Jacques Kreisler
Kaiser-Frazer
Kellogg
Lucky Strike
M&M Candy
Masland Carpets
McKesson & Robbins
Minute Maid
Mogen David Wine
Nash-Kelvinator
Old Gold
Peters Shoe
Procter & Gamble
Prom & White Rain
Ralston-Purina
Ranger Joe
Seiberling Tires
Sterling Drug
C. A. Swanson
Sundial Shoe
Voice of Prophecy
Word of Life Fellowship
Warner-Hudnut
Young People's Church of the Air

DESSERTS
BLADES
BEER
CEREAL
SODA
SOAP
America is
SOLD
on ABC

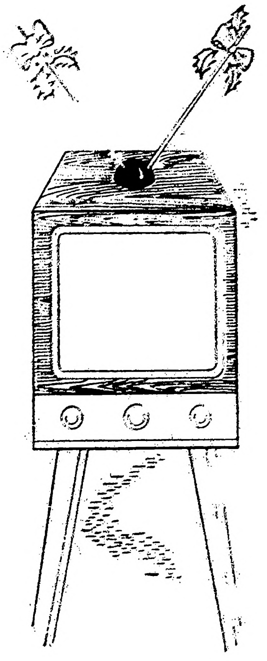
A network is known by the company it keeps . . . and today most of the leading names in American industry send their goods to market via ABC Television. One reason these advertisers choose ABC Television is because it is the only network that owns and operates television stations in five of the nation's seven top retail markets. Also, because ABC has gigantic production facilities that no other network can match—Television Centers in both New York and Hollywood.

ABC TELEVISION
American Broadcasting Company



DOROTHY and DICK

"Super" Season's Greetings



Place your hand—fingers straight along the dotted line so that your hand is at right angles to the page. Look at the TV set and slowly lower your head until your nose touches your hand. In a few seconds Willie and Mr. Wizard will wish you a "super" Season's Greeting.

MR. WIZARD.

from Don Herbert

CHET

GRACE

STUDS' PLACE

" Just a little place in the neighborhood the food is good...the prices are reasonable"

Created by Charlie Andrews
Produced by Television Airshows Inc.

WIN

ABC-TV

STUDS

Air-Wick

American Bakeries

American Chicle

Bristol-Myers

Burton-Dixie

Camels

Carter Products

Club Aluminum

Dr. Billy Graham

Dulany Food

Equitable Life Assurance

Free Methodist Church

General Foods

General Mills

General Motors

Gillette

Goodyear Tire & Rubber

Gospel Broadcasting

H. J. Heinz

Institute of Religious Science

Kellogg

Lever Bros.

Old Gold

Philco

Philip Morris

Prudential Insurance

Ralston-Purina

Serutan

Sterling Drug

Stokely-Van Camp

Swift

Sylvania

The Christian Science Monitor

The Texas Company

The Voice of Prophecy

Warner-Hudnut

America is
SOLD
on ABC
DESSERTS
BEER
BLADES
CEREAL
SODA
SOAP
CIGARETTES

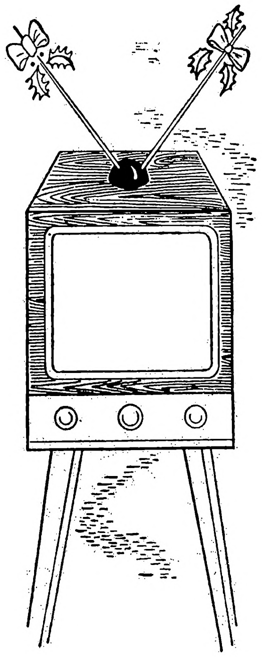
ABC Radio delivers the goods. A network is known by the company it keeps . . . and today ABC Radio serves most of the leading names in American industry. We hope to continue serving them in 1952 . . . offering even greater audiences, greater efficiency, economy, and flexibility. To serve America through serving them has been—and always will be—our single aim.

ABC RADIO
American Broadcasting Company

DICKIE
DOROTHY

DOROTHY and DICK

"*Super*" *Season's Greetings*



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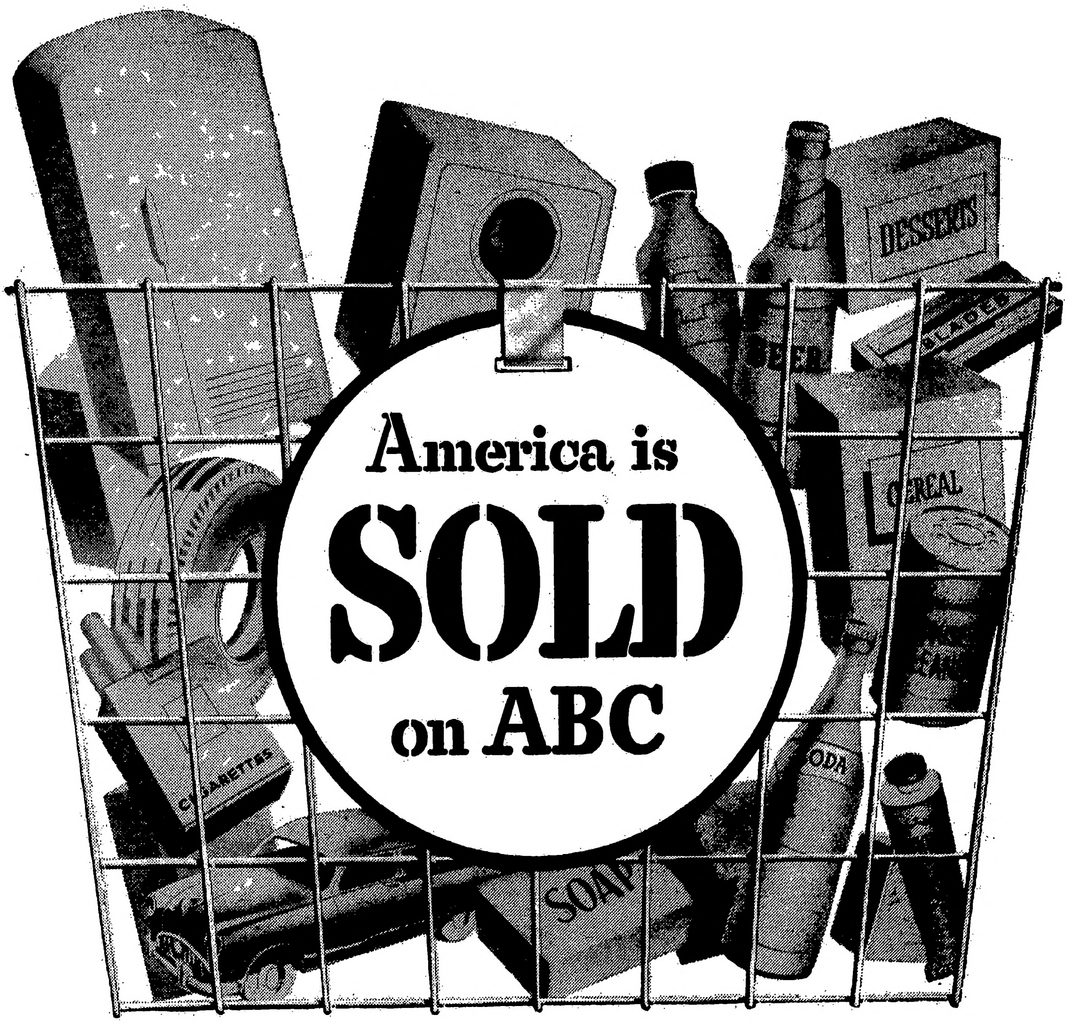

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ABC RADIO
American Broadcasting Company

fred allen

JOSEPH SANTLEY
PRODUCER-DIRECTOR

THE JIMMY DURANTE SHOW
ALL STAR REVUE

MARTIN GOODMAN PRODUCTIONS

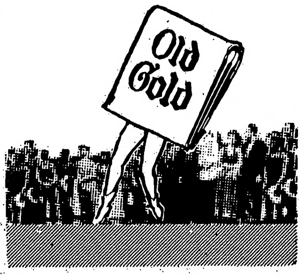
55 West 54th Street
NEW YORK CITY

5th YEAR ON T-V

The ORIGINAL AMATEUR HOUR

Old Gold
CIGARETTES

18th YEAR ON RADIO



"Sponsor Identification and Sales are our first consideration . ."

Ted Mack

ROY ROGERS

"King of the Cowboys"

DALE EVANS

"Queen of the West"

and TRIGGER

"The Golden Palomino"

THE ROY ROGERS SHOW

RADIO AND TELEVISION — NBC NETWORK
SPONSORED BY POST CEREALS

ERNEST D. GLUCKSMAN

PRODUCER-DIRECTOR

"COLGATE COMEDY HOUR"

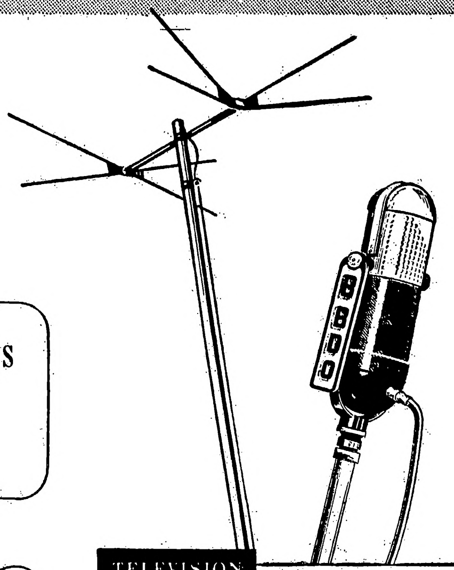
NBC — HOLLYWOOD

MARTIN and LEWIS
DONALD O'CONNOR
SPIKE JONES
AGVA

and Introducing on TV
Harpo Marx, Roy Rogers, Eddie Bracken, Arlene Dahl, Dorothy Dandridge

BBDO RADIO AND TELEVISION

NATIONAL NETWORK PROGRAMS



TELEVISION

AMERICAN TOBACCO CO., INC.
Lucky Strike Cigarettes
"Robert Montgomery Presents—
Your Lucky Strike Theatre"
"The Jack Benny Television Show"
"This Is Show Business"
"Your Hit Parade"
"Meet the Champ"

TELEVISION

DE SOTO-PLYMOUTH DEALERS OF AMERICA
"The Groucho Marx Show—
You Bet Your Life"

RADIO

AMERICAN TOBACCO CO., INC.
Lucky Strike Cigarettes
"The Jack Benny Program"
"Your Hit Parade"
"Kenneth Banghart and the News"

RADIO

DE SOTO-PLYMOUTH DEALERS OF AMERICA
"The Groucho Marx Show—
You Bet Your Life"

TELEVISION

MINNESOTA MINING & MFG. CO.
"Scotch" Brand Cellophane Tape
"Juvenile Jury"

TELEVISION

ARMSTRONG CORK COMPANY
Floor Coverings, Building Materials
"Armstrong's Circle Theatre"

RADIO

E. I. DU PONT DE NEMOURS & CO. (INC.)
"Cavalcade of America"

TELEVISION

PENICK & FORD CO., INC.
My-T-Fine Pudding
"Ruth Lyons' Fifty Club"
(Participating)

RADIO

ARMSTRONG CORK COMPANY
Quaker Rugs
"Theatre of Today"

TELEVISION

GENERAL ELECTRIC COMPANY
"The Fred Waring Show"

RADIO

REXALL DRUG COMPANY
Drug Products
"Amos 'n' Andy"

RADIO

CREAM OF WHEAT CORPORATION
Cream of Wheat
"Let's Pretend"

TELEVISION

THE B. F. GOODRICH COMPANY
Silvertown Tires
"B. F. Goodrich Celebrity Time"

RADIO

U. S. STEEL CORPORATION
"Theatre Guild on the Air"

TELEVISION

CURTIS PUBLISHING COMPANY
The Saturday Evening Post
"Keep Posted"

RADIO

GEO. A. HORMEL & COMPANY
Canned Meat Products
"Music With the Girls"

RADIO

WILDROOT COMPANY, INC.
Wildroot Cream-Oil Hair Tonic and
Wildroot Liquid Cream Shampoo
"The F. B. I. in Peace and War"
"The Shadow"

BATTEN, BARTON, DURSTINE & OSBORN, INC. *Advertising*

W YORK • BOSTON • BUFFALO • PITTSBURGH • MINNEAPOLIS ISCO • HOLLYWOOD

Show Biz is No Biz without You!

So
to all the people
whose time
and talents have helped
us build top-rating
Radio and TV shows...
we say

THANKS

–and there's another
great year coming up!

COMPTON ADVERTISING, INC.

NEW YORK CHICAGO CINCINNATI
MILWAUKEE HOLLYWOOD

REX MARSHALL

Management
FOLEY & GORDON, INC.
9 East 45th Street
New York City

★ ★ ***Season's Greetings*** ★ ★

From the

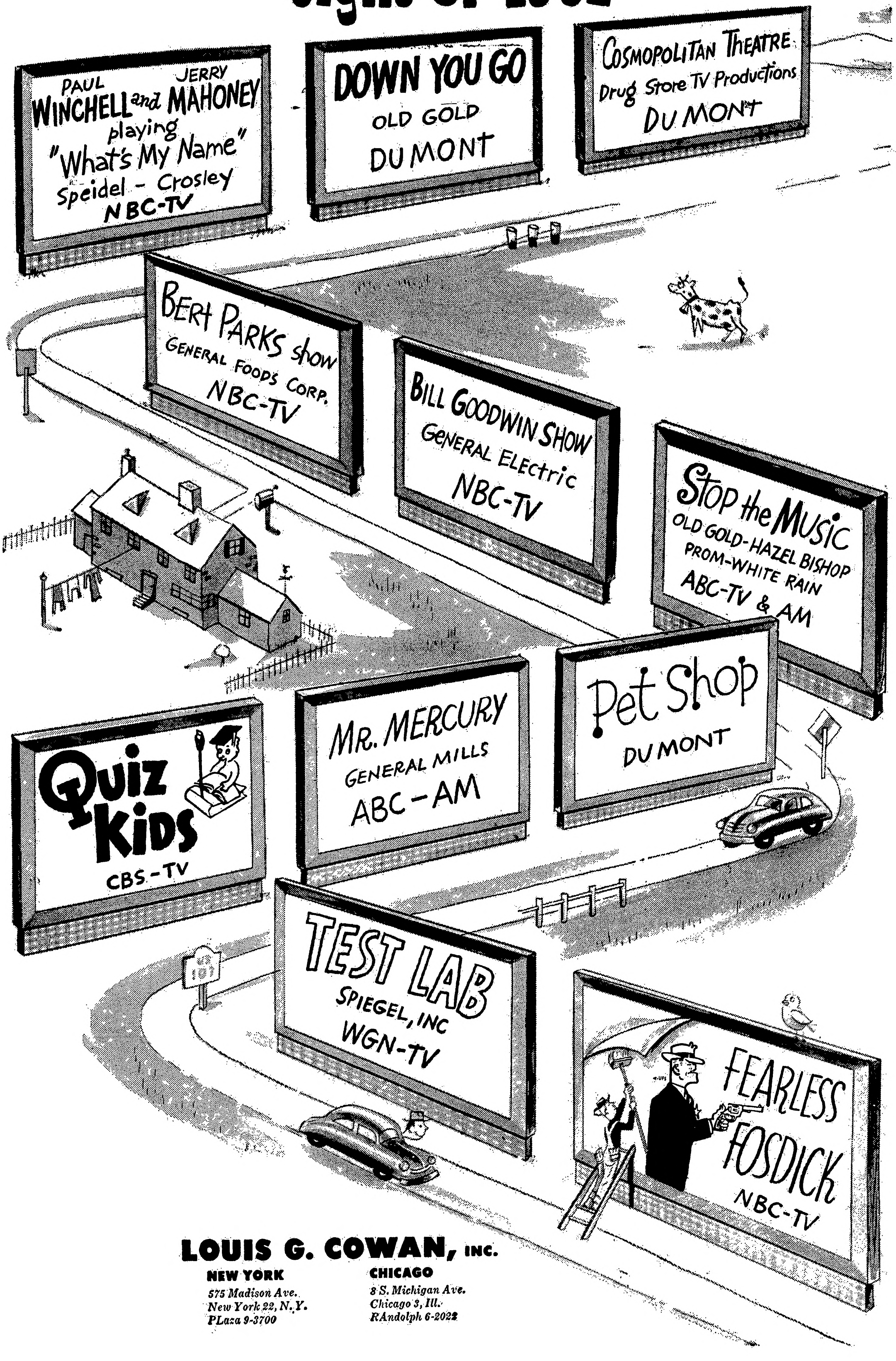
NBC-TV

Production Coordinators

Hugh Graham
Robert Garthwaite

Theodore Allegretti
Julian Bercovici
William Carr
Donald Cash
Alvin Cooperman
Bob Costello
Perry Cross
Joseph Cunneff
Nelson Daniels
Clem Egolf
Frank Evanella
Edward Faught
Robert Fierman
Jim Greenstone
Edwin Hale
Earle Harris
William Hawley
Robert House
Austin Huhn
John Johnson
Rick Kelly
Walter Law
Jerry Lewis
James Loomis
William McAndrew
Dick Manley
Robert Milford
Milton Myers
Robert Peary
Leonid Pratt
Isiah Roossin
Edgar Rosenberg
Louis Sanman
Hal Shadwell
J. English Smith
Geoffrey Steele
Edward Steiner
Ira Sugarman
Ben Tomkins
Claude Traverse
Edward Watson

Signs Of 1952

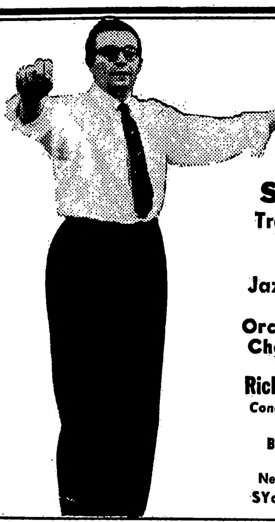

PAUL WINCHELL and JERRY MAHONEY playing "What's My Name" Speidel - Crosley NBC-TV
DOWN YOU GO OLD GOLD DU MONT
COSMOPOLITAN THEATRE Drug Store TV Productions DU MONT
BERT PARKS show GENERAL FOODS CORP. NBC-TV
BILL GOODWIN SHOW General Electric NBC-TV
Stop the Music OLD GOLD-HAZEL BISHOP PROM-WHITE RAIN ABC-TV & AM
Quiz Kids CBS-TV
MR. MERCURY GENERAL MILLS ABC-AM
Pet Shop DU MONT
US 101
TEST LAB SPIEGEL, INC WGN-TV
FEARLESS FOSDICK NBC-TV

LOUIS G. COWAN, INC.

NEW YORK
575 Madison Ave.
New York 22, N.Y.
PLaza 9-3700

CHICAGO
8 S. Michigan Ave.
Chicago 3, Ill.
RAndolph 6-2022

DANNY THOMAS



MORE

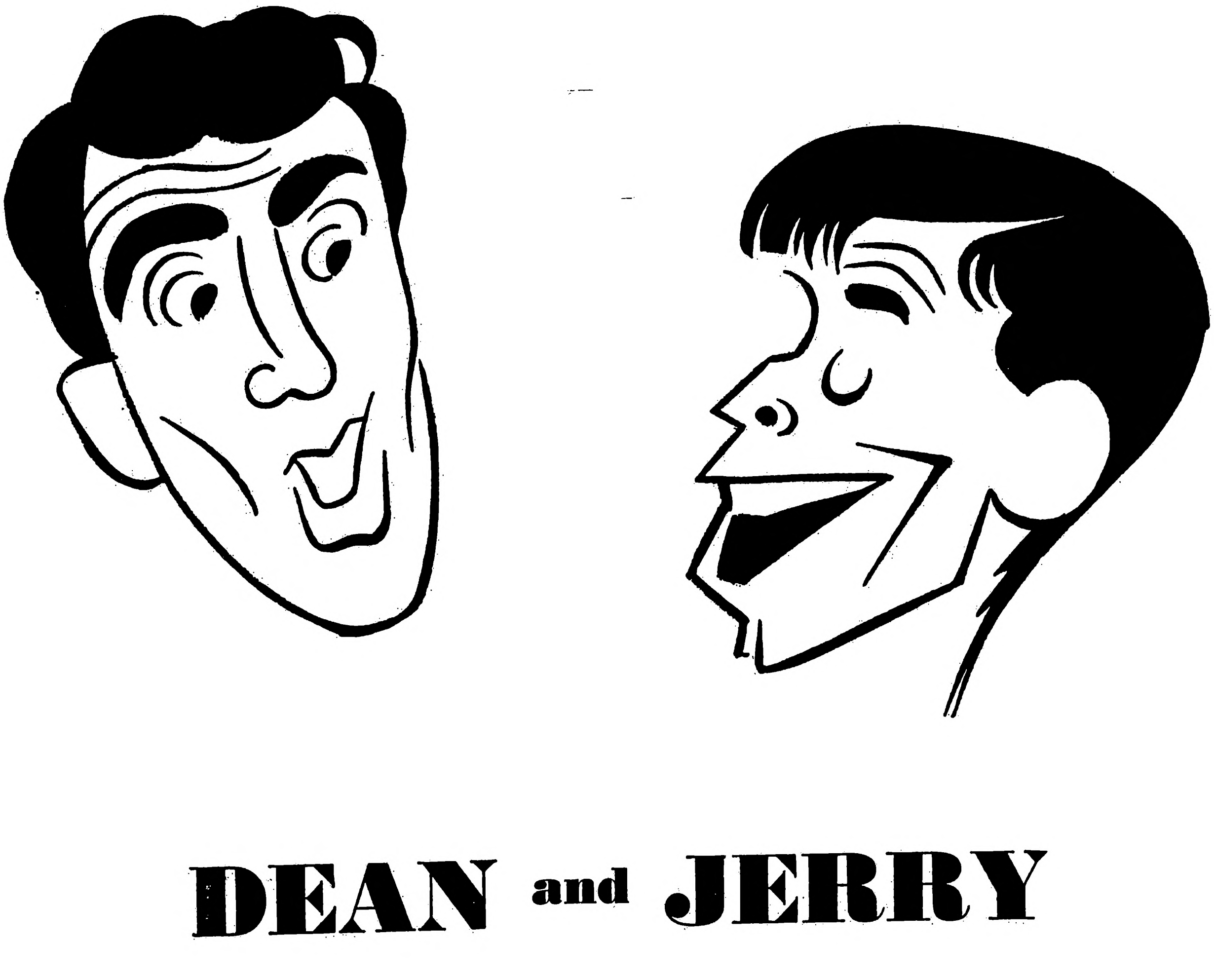
MUSIC BY MALTBY

with the HONEY DREAMERS and RAY CHARLES' CHORUS

for the
SESAC
Transcribed
Library
—o—
Jazz Classics
with
Orchestra and
Chorus of 45
—o—
Richard Maltby
Conductor-Arranger
American
Broadcasting
Company
New York, N. Y.
SYosset 6-3151

JACK CARSON

Best Wishes



DEAN and JERRY

AL GOODMAN

GENERAL MUSICAL DIRECTOR

COLGATE'S COMEDY HOUR, NBC-TV

●

AL GOODMAN AND HIS ORCHESTRA
MUSICAL ALBUM
NBC

●

Exclusive RCA Victor Recordings

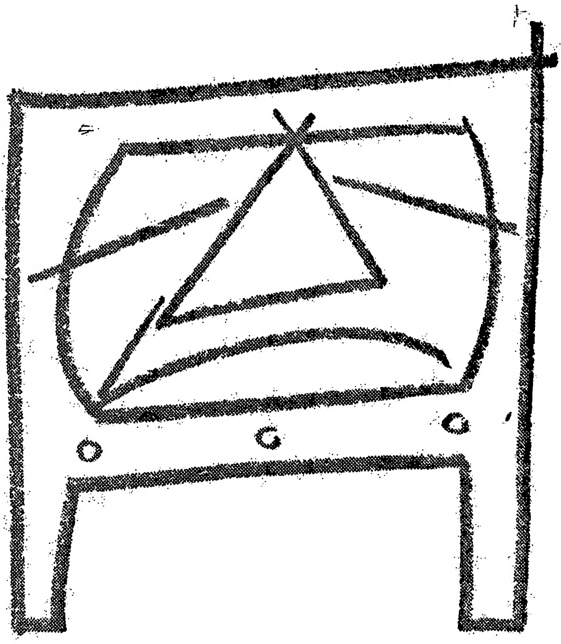
JACK DONOHUE

DIRECTOR
"TOP BANANA"
Winter Garden, New York

THE FRANK SINATRA SHOW
CBS-TV

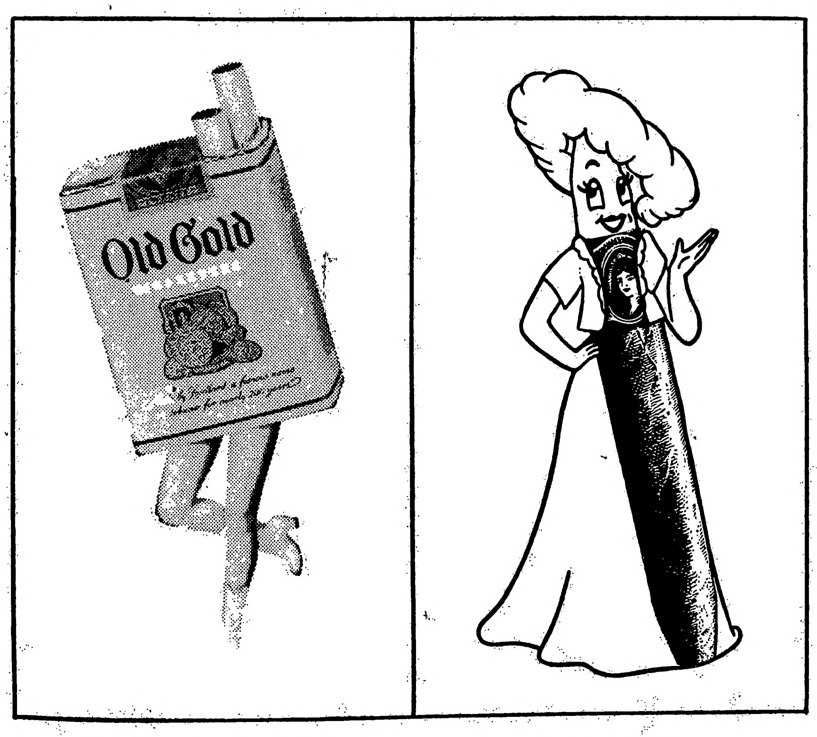
Greetings

VICTOR BORGE



VIDEO...SCHMIDEO!

What
we
seek
is
sales!



The only fast dollies in our shop

TELEVISION's grown up awfully fast, and a whole new language with it. Barn doors we've got, and balops and swipes and all manner of dissolves.

Sometimes you can't see the video for the hideo (or the forest for the trees).

What we mean is, the language is all very well--even rather amusing--but it shouldn't obscure the basic reason for using television as an advertising medium. And the basic reason our clients (P. Lorillard Company, Colgate-Palmolive-Peet Company, Lehn & Fink Products Corp., and Tide Water Associated Oil Company) use television is to increase sales.

So, without so much as an interrupted zoom, we point with some pride to the record: Five years of steadily increasing activity in television. More shows each year. More billing. More clients.

Because what we get in television is sales.

P.S. Our billing in radio is higher than ever, too, and this comes from knowing how to use radio and how to make it pay off. And the number of listeners per dollar we deliver to our clients might open your eyes!

LENNEN & MITCHELL, Inc.

Advertising

17 East 45th Street, New York 17, N. Y.

TAKE A PEEK

at some of our TV
and Radio
Shows . .

Blue Ribbon Bouts

COAST-TO-COAST . . . direct from ringside New York, Chicago, Detroit, St. Louis, Los Angeles, Pittsburgh, Cleveland, San Francisco or Baltimore — every Wednesday night—CBS-TV and Radio!

Sponsored by
Pabst Blue Ribbon

"THIS IS YOUR FBI"

Friday Night
ABC
A Jerry Devine Production

Sponsored by
THE EQUITABLE LIFE ASSURANCE SOCIETY
OF THE UNITED STATES

"KING ARTHUR GODFREY AND HIS ROUND TABLE"

Sunday Night
CBS RADIO
Sponsored by
Kingan & Co.

"THE PLAINCLOTHES MAN"

Sunday Night
DUMONT-TV
Sponsored by
EDGEWORTH
and
HOLIDAY Cigarettes

HOFFMAN CHILDREN'S HOUR

Sunday Morning
WNBT-TV

Hoffman Beverage Co.

Warwick and Legler, Inc.

LOS ANGELES AND NEW YORK

**GREETINGS
TO
ALL
OUR
FRIENDS**

●
●
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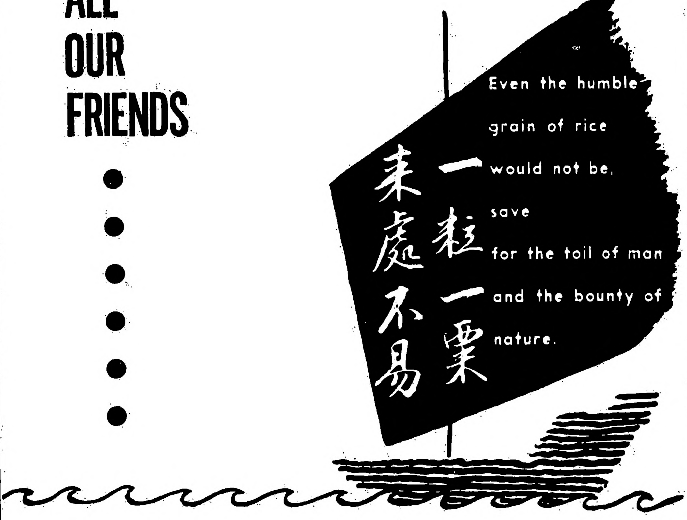


HOUSE OF *Chan*

52nd STREET and SEVENTH AVENUE NEW YORK CITY

"MAMA"

Starring **PEGGY WOOD** *as "Mama"*

with **JUDSON LAIRE** *as "Papa"*
ROSEMARY RICE *as "Katrin"*
DICK VAN PATTEN *as "Nels"*
ROBIN MORGAN *as "Dagmar"*

Writer: **F. GABRIELSON** *Director:* **RALPH NELSON**

THE NOTABLE MAXWELL HOUSE PROGRAM ON CBS-TV FRIDAY AT 8

produced by **CAROL IRWIN**

EDDIE CANTOR'S 42nd YEAR—

and still at it!

Television

"The Cantor production was just about all Cantor . . . he was always in there working hard, driving home the point, the joke, the effect. The veteran comic demonstrated that he not only can hold his own with the best of the new crop of TV talent, but in fact, sparked a production that was as fresh, scintillating and beautifully coordinated as video has seen this season."

—Weekly Variety

"Eddie Cantor celebrated his 42nd year as an entertainer by doing as fine a show as he has ever done anywhere regardless of the medium. He and the Colgate Comedy Hour put Hollywood into the TV bigtime for fair. . . ."

—Hollywood Reporter

" . . . Few entertainers can hold down a stage for the better part of an hour with his spirit and aplomb. . . . . It was Cantor at his best, and that's TV at its best. . .

—Daily Variety

"I haven't, of course, seen all the TV shows ever produced, but I never saw a better one than Eddie Cantor unveiled on Sunday night. . . ."

—Pittsburgh Press

"Eddie Cantor came back with 'Comedy Hour' on Sunday, putting the accent on 'good old days' and singing the songs that made him famous. . . . He ended with his familiar 'I Love to Spend This Hour With You.' Believe me, Eddi , the sentiment is mutual."

—San Francisco Exami

Radio

"Nobody on the American show business scene could make this type of nostalgic cavalcade come off as did Cantor . . . nobody but Cantor could have gripped the interest as he did. . . . He has a perfect, clear and fast track for his half-hour stint that augurs high showmanship."

—Weekly Variety

"Cantor spins old records—Helen Morgan, Cliff Edwards, John Barrymore—and reminisces about his associations with these and other great names. His anecdotes are warm and colorful. It's fun to hear the records too. . . . "

—N. Y. World Telegram and Sun

"Listening to Cantor is like having him in your living room talking about the stage and its people. You don't want to let him go, so as the next best thing you'll have to tune him in every Sunday night, and that's what millions will do. . . . "

—Daily Variety

THANKS!

TV EVERY 4th SUNDAY
8 to 9 p.m., EST
NBC-TV for Colgate-Palmolive-Peet Co.

RADIO EVERY SUNDAY
9:30 to 10 p.m., EST
NBC for Philip Morris Cigarettes

GEORGE BURNS AND GRACIE ALLEN

CBS-TV

Every Other THURSDAY

FOR

CARNATION EVAPORATED MILK

Direction
WILLIAM MORRIS AGENCY

Season's Greetings

LEW PARKER

TV

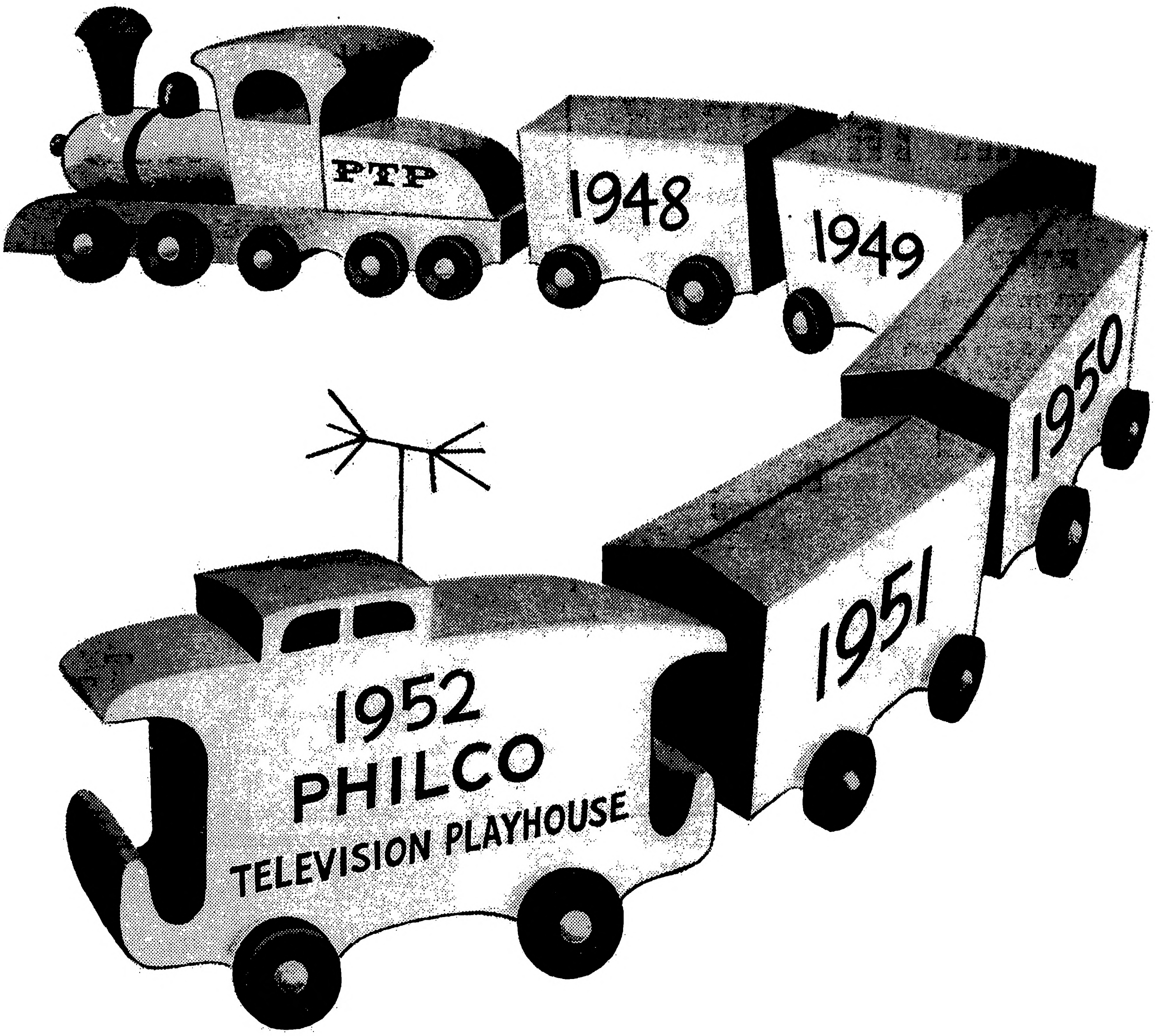
STAR TIME .... DUMONT
CAVALCADE OF STARS .... DUMONT
TEXACO STAR THEATRE .... NBC
EZIO PINZA SHOW .... NBC
FRANK SINATRA SHOW .... CBS
ALL STAR REVUE .... NBC

RADIO

"THE BICKERSONS" for Philip Morris .... CBS

CAFES and THEATRES

PALMER HOUSE .... CHICAGO
CHICAGO THEATRE .... CHICAGO
CAROUSEL .... PITTSBURGH
EL RANCHO, LAS VEGAS .... NEVADA


PTP
1948
1949
1950
1951
1952
PHILCO
TELEVISION PLAYHOUSE

As a new year rolls around, Philco sends a heartfelt "thanks" to all the fine actors, writers and technicians who year after year have made ***PHILCO TELEVISION PLAYHOUSE*** *America's leading dramatic program.*

PHILCO TELEVISION PLAYHOUSE

Sundays • 9-10 P.M. E.S.T. • NBC-TV

TWO OF OUR TOPS!

A 7 YEAR OLD

Sponsored by BRISTOL MYERS

BREAK THE BANK

Radio's and Television's Leading Quiz Show

RADIO

BRISTOL MYERS and PHILIP MORRIS
½ Hour Daily, 5 Days a Week
11:30 A.M., WJZ and ABC
Coast-to-Coast Network

BUD COLLYER
MC

with WIN ELLIOT
and
JOHNNY OLSEN

TELEVISION

Wednesday
WNBT, 10 to 10:30 P.M.
and NBC Cross Country
Network with

BERT PARKS
MC

AN 8 YEAR OLD

Sponsored by MILES LABORATORIES

HILLTOP HOUSE

Radio's Outstanding
Serial About the Little Orphanage
in Glendale and Its Head
Matron Julie (Jan Miner)

Directed by JACK RUBIN

WCBS, 3 P. M., and Entire
CBS Network

WOLF ASSOCIATES, Inc.

Radio and Television Productions

420 MADISON AVENUE, NEW YORK

Geoff
DAVIS

SPORTSCASTER—ANNOUNCER

●

ATLANTIC REFINING COMPANY

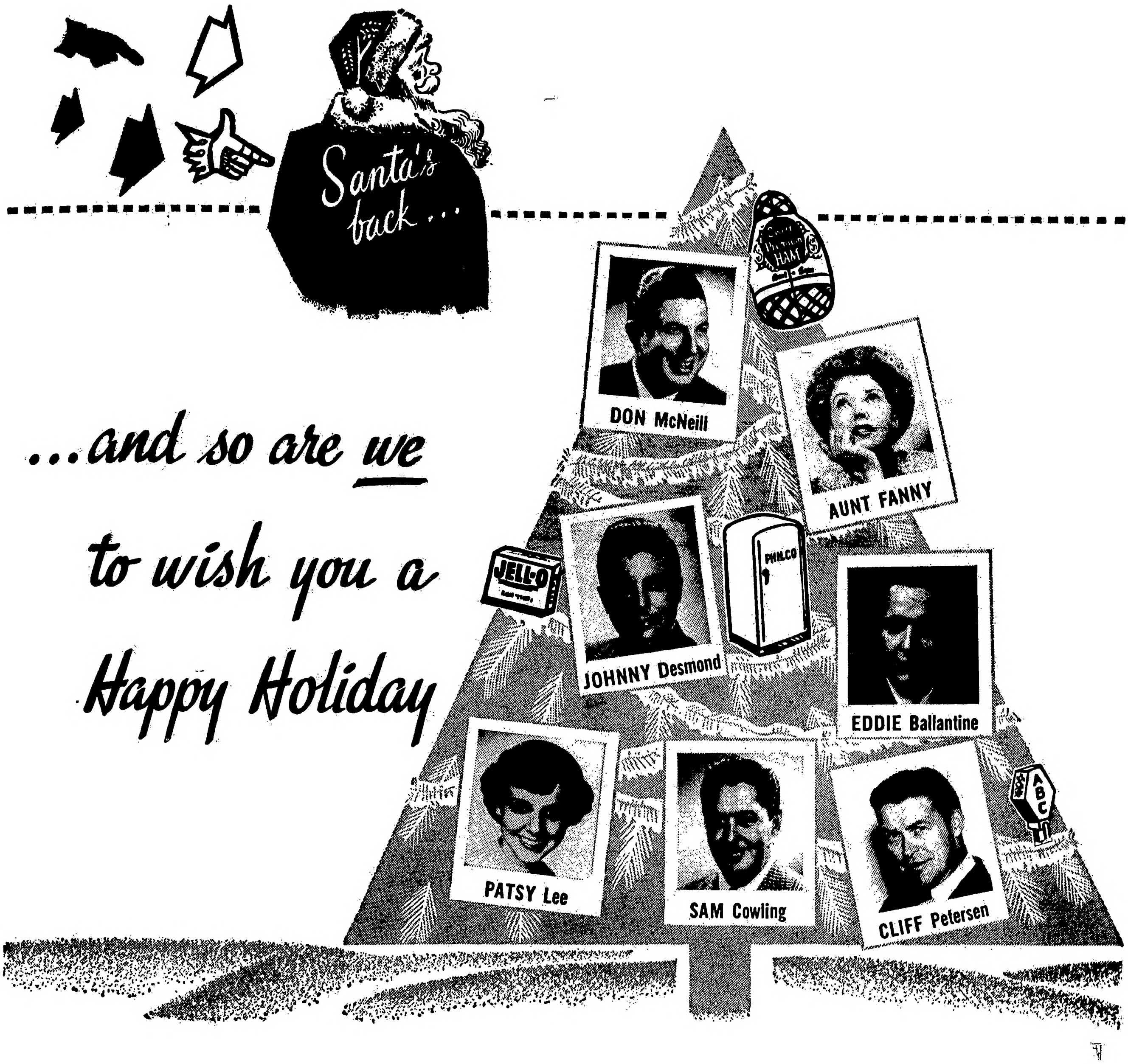
ON THE HOME OF CHAMPIONS

NETWORK OF THE NEW YORK YANKEES

●

NEW YORK WORLD-TELEGRAM & SUN

●


Santa's back...
...and so are we
to wish you a
Happy Holiday
DON McNeill
AUNT FANNY
JELL-O
PHILCO
JOHNNY Desmond
EDDIE Ballantine
PATSY Lee
SAM Cowling
CLIFF Petersen
ABC

19th YEAR on ABC Radio

Sponsored by SWIFT & CO., PHILCO, JELL-O

DON McNEILL'S BREAKFAST CLUB

Season's Greetings

JOHN GART

COMPOSER-CONDUCTOR

●

Paul Winchell-Jerry Mahoney Show

NBC-TV

Expect

"THE UNEXPECTED"

from the typewriters of

LAWRENCE and LE

A PRODUCTION OF ZIV TELEVISION PROGRAMS, INC.

Congratulations

SAM FULLER

NB

IRENE DUNNE - FRED MacMURRAY

co-starring in

"BRIGHT STAR"

A boss-hating reporter and a reporter-hating lady editor brighten your profit story with a [illegible] fussin' and fun—week after week.

Half-hour Adventure

HUMPHREY BOGART LAUREN BACALL

co-starring in

"BOLD VENTURE"

Radio drama at its exciting best. Action—mystery—intrigue in the South Seas. A terrific series, cleverly planned to make sales zoom!

"FAVORITE STORY"

with

RONALD COLMAN

Featuring the favorite stories of famous people. A show-case of the entertainment world—with inspired performances in vital roles. Big audiences—and sales!

Half-hour Music

"THE GUY LOMBARDO SHOW"

Narrated by DAVID ROSS

The famous "Royal Canadians" capture the hearts—and ears of millions of Americans with "The Sweetest Music This Side of Heaven." A family show that sells and sells.

"THE WAYNE KING SHOW"

Narrated by

FRANKLIN MacCORMACK

Fabulous showmanship and brilliant direction hold an enormous audience week after week. Glorious singing and soothing music put record-breaking audiences in the mood to listen—and buy!

Half-hour Western

"THE CISCO KID"

O. Henry's Famous Robin Hood of the Range

Fast-moving Western action with the kids' favorite actors. Has higher ratings than any show primarily designed for children—and holds a large adult audience, too!

Quarter-hour Serial

"FORBIDDEN DIARY"

The Shadow of Her Past Menaced the Lives of 4 People

A human—down-to-earth show that is tremendously successful in all markets. Has all the elements needed to attract a woman audience.

Half-hour Mystery

"PHILO VANCE"

Sleuthing at its Scientific Best

S. S. Van Dine' famous scientific sleuth stars in series of the mystery fans' favorite stories. A mystery series that adds prestige well as sales!

WINNING MOVES

FOR AGENCIES, STATIONS and SPONSORS

ZIV

Shows deliver

LOWER COST PER LISTENER...

STEADY RENEWALS... EASIER SALES!

Quarter-hour Western

"OLD CORRAL"

starring

PAPPY CHESHIRE

Western stories and music [illegible] record [illegible] age groups. This fine Western show builds top audiences and sales.

Quarter-hour Topical

"MEET THE MENJOUS"

co-starring

ADOLPH MENJOU VEREE TEASDALE

Radio' most entertaining 5-a-week show at surprisingly low price. Scintillating husband and wife discussions that have sewed up top audiences everywhere!

Quarter-hour Music

"KORN KOBBLERS"

Radio's Funniest Musical

Zany entertainment by the band of a thousand gadgets and a million gags. Fun and furore with plenty of sales-making appeal for a

Quarter-hour Music

"THE BARRY WOOD SHOW"

with

MARGARET WHITING

Top singing stars accompanied by talented Henry Sylvern and his orchestra. Smooth — popular and commercial. Consistently high ratings. Boosts sales in hurry!

Quarter-hour Music

"Sincerely - KENNY BAKER"

America's Favorite Tenor

This famous star of stage, screen and radio presents a parade of melody and comedy that attracts and maintains big audiences from coast to coast.

Quarter-hour Mystery

"MANHUNT"

Mystery Romance Adventure

Exciting mystery thrillers that get and hold big audiences. Top-flight talent—production and popularity.

Quarter-hour Comedy

"EASY ACES"

America's Funniest Husband and Wife

Friendly — warm and sensationally popular. The rare type of domestic comedy that has universal appeal. Assures tremendous audiences for all types of products.

Half-hour Detective

"BOSTON BLACKIE"

Enemy those who make him enemy.

Friend to those who have friend.

Radio's number one Adventure-Detective show. Consistently tops all shows in the "top-audience" mystery field. Filmdom's most lovable sleuth pulls in volume sales regularly!

Quarter-hour

"DEAREST MOTHER"

A Thrilling Day to Day Drama

Heart-stirring romance pulse-quickening action. A top-drawer daytime serial that consistently proves itself to be the most effective way to sell the housewife.

¼ ½ hour Music

"PLEASURE PARADE"

with

VINCENT LOPEZ

Crammed with talent. This musical travaganza features Vi Lopez, The Modernaires, Bob Kennedy, Paula Kelly, Dick Brown, Lillian Cornell — plus guests from Broadway hits!

Quarter-hour Variety

"SHOWTIME FROM HOLLYWOOD"

starring

FREDDY MARTIN

A glamorous musical-variety show. Excitingly different. A galaxy of stars join this master of modern music in an ever-changing presentation of musical contrast.

FREDERIC W. ZIV COMPANY

Radio Productions

1529 MADISON ROAD • CINCINNATI 6 OHIO

NEW YORK HOLLYWOOD

It's YOUR MOVE! Send for "ZIV-PROVED" Selling Aids... Audition Discs... Local Rates... TODAY!

Congrats to VARIETY

from

JOHN CAMERON SWAYZE

CAMEL NEWS CARAVAN

Week Nights, NBC
TV Network

SUNDAY NEWS FOR RAYTHEON

NBC Coast to Coast
Radio Network

CAPSULE STORIES OF GOODYEAR

Alternate Sunday Nights
Television Theatre
NBC TV Network

NEWS TO THIS MINUTE

Week Nights Early This Year
NBC Coast to Coast
Radio Network

AND

Now Available

SIGHTSEEING WITH THE SWAYZES

(In Which a Typical American Family Visits
Places Everyone Wants to See)

PAN AMERICAN
WORLD AIRWAYS
The System of the Flying Clippers
PAN AMERICAN
WORLD A

Tuffie (Mrs. S), Suzanne, JC and JCS, Sr.

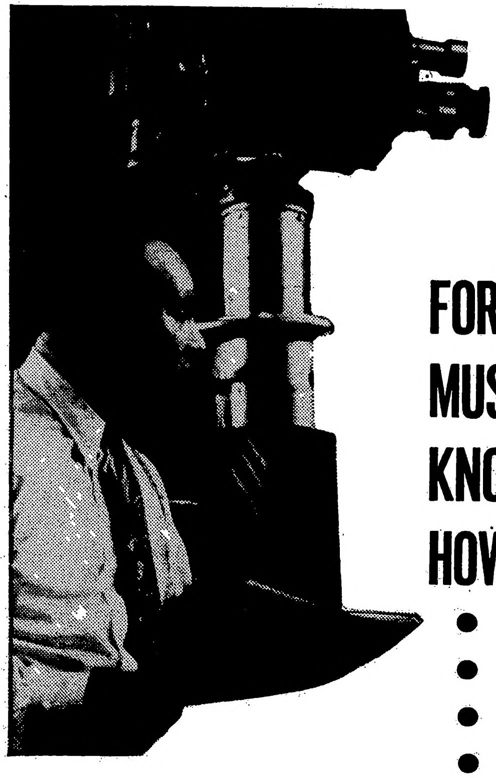
GEORGE **DICK**

FOLEY AND GORDON

"We like to do business with nice people"

PRODUCTION OFFICE:
Hotel Sherman Square
70th Street & B'way
New York, N. Y.
SUsquehanna 7-5377

MAIN OFFICE:
9 East 45th Street
New York 17, N. Y.
MUrray Hill 7-5354



FOR
MUSICAL
KNOW
HOW
•
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•
•

HENRY SYLVERN

"HANK" to you . . .

FAVORITE SEAFOOD SPOT
Guy Lombardo's East Point House
FREEPORT, LONG ISLAND

SEASON'S
GREETINGS

GUY LOMBARDO

AND HIS ROYAL CANADIANS

Currently At The

ROOSEVELT HOTEL

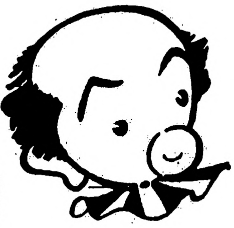
NEW YORK

DECCA RECORDS

ON THE AIR
ZIV Transcriptions
"THE GUY LOMBARDO SHOW"

Exclusive Management
MUSIC CORPORATION OF AMERICA

Publicity—DAVID O. ALBER ASSOCIATES: Gene Shefrin



BURR TILLSTROM'S

KUKLA, FRAN and OLLIE

with FRAN ALLISON

Music by
Jack Fascinato

Produced by
Beulah Zachary

Directed by
Lewis Gomavitz

Costumes by
Joe Lockwood

Congratulations VARIETY

George McGarrett

NBC-TV

Production Supervisor

Hal Janis

Associate

SATURDAY NIGHT WITH YOU
YOUR SHOW OF SHOWS
THE JACK CARTER SHOW
THE FRIGIDAIRE TV SERIES
BOB HOPE
BEA LILLIE
JACKIE GLEASON

AN EXTREMELY SUCCESSFUL PACKAGE—PROVEN IN 30 MARKET AREAS

Telefilm's

"*Roving Cameras*"

(65 Complete Episodes)

An outstanding 8½ minute show available to stations for sustaining or sponsored programming. Filmed for TV only — Not compiled from old pictures or libraries.

●

TV Spots • Recording Studios • Laboratory
Complete Facilities for Producers, TV Stations, and Advertising Agencies

●

Full Information on Request—Write or Wire:

TELEFILM

INCORPORATED

Since 1938

6039 Hollywood Blvd. Hollywood 28, Calif.
Phone: HO. 9-7205

DON LEE GIVES COMPLETE, CONSISTENT LOCAL COVERAGE OF THE PACIFIC COAST AT LOWEST COST PER SALES IMPRESSION OF ANY OTHER SALES MEDIA

A big statement...true, and it takes a big network to accomplish it. Don Lee (and only Don Lee) has 45 stations in 45 important Pacific Coast markets. Don Lee consistently sells your customers from their own local network station in their own local market. You can buy Don Lee according to your distribution pattern. There's no waste. That's real flexibility and real value and only Don Lee can offer it.

Don Lee consistently carries more Pacific Coast regional business than any other network. The advertisers who know the Pacific Coast best also know the best Pacific Coast advertising buy—DON LEE.

Represented Nationally by John Blair & Company

The Nation's Greatest
Regional Network

Mutual
DON LEE
BROADCASTING SYSTEM

1313 North Vine Street
Hollywood 28, Californi

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●
●
●
●
●

AIR FEATURES
INC.

347 MADISON AVENUE
NEW YORK 17, N. Y.
MURRAY HILL 9-5900

Congratulations
VARIETY

EVE ARDEN

"OUR MISS BROOKS"

CBS

Season's Greetings

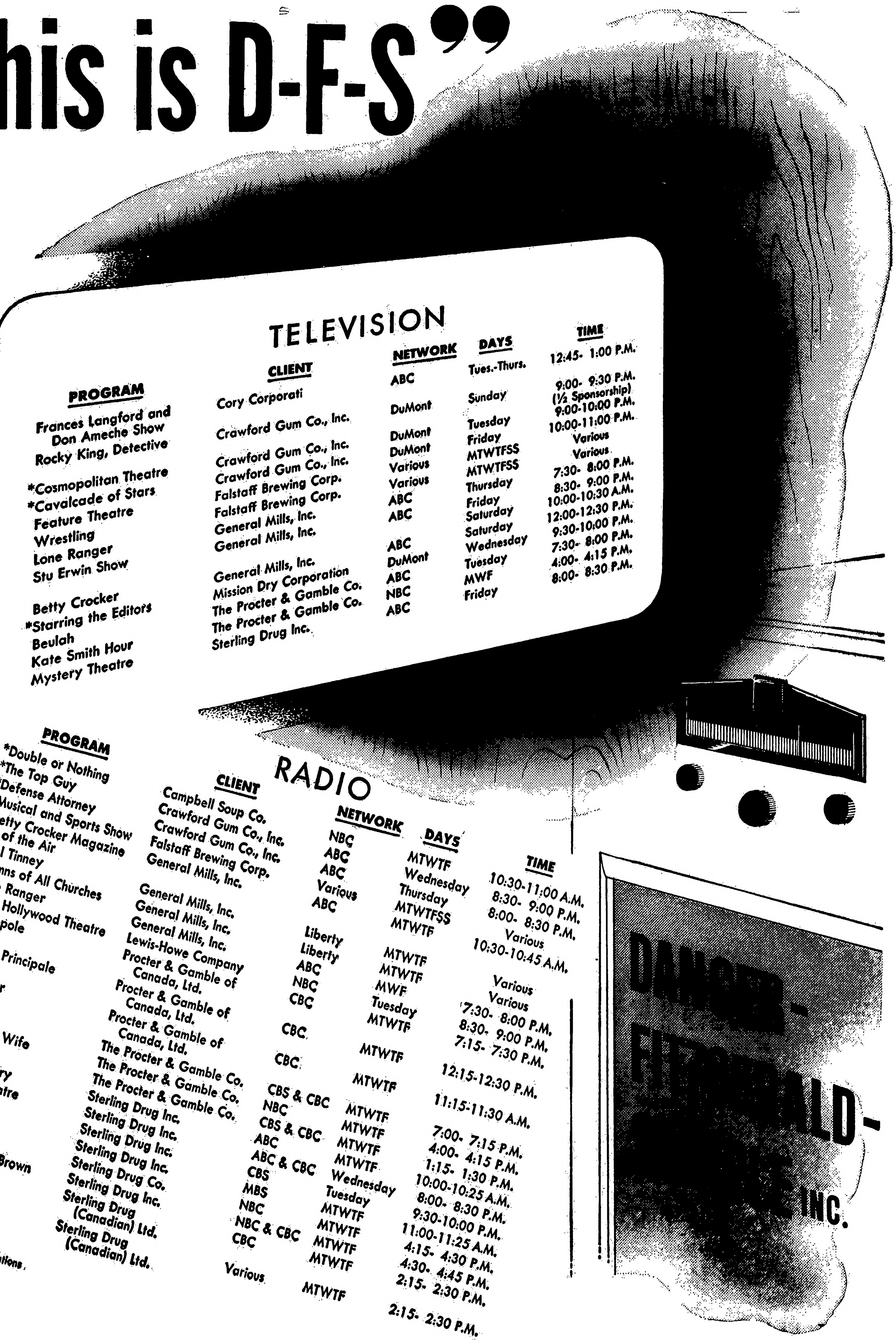
JACK
MILLER

★

KATE SMITH TV SHOW
NBC-TV Network
Monday thru Friday—4 P.M.

★

"and now a brief pause for agency identification... this is D-F-S"


DANCER-FITZGERALD-SAMPLE INC.

TELEVISION

PROGRAM	CLIENT	NETWORK	DAYS	TIME
Frances Langford and Don Ameche Show	Cory Corporati	ABC	Tues.-Thurs.	12:45- 1:00 P.M.
Rocky King, Detective	Crawford Gum Co., Inc.	DuMont	Sunday	9:00- 9:30 P.M. (½ Sponsorship)
*Cosmopolitan Theatre	Crawford Gum Co., Inc.	DuMont	Tuesday	9:00-10:00 P.M.
*Cavalcade of Stars	Crawford Gum Co., Inc.	DuMont	Friday	10:00-11:00 P.M.
Feature Theatre	Falstaff Brewing Corp.	Various	MTWTFSS	Various
Wrestling	Falstaff Brewing Corp.	Various	MTWTFSS	Various
Lone Ranger	General Mills, Inc.	ABC	Thursday	7:30- 8:00 P.M.
Stu Erwin Show	General Mills, Inc.	ABC	Friday	8:30- 9:00 P.M.
Betty Crocker	General Mills, Inc.	ABC	Saturday Saturday	10:00-10:30 A.M. 12:00-12:30 P.M.
*Starring the Editors	Mission Dry Corporation	DuMont	Wednesday	9:30-10:00 P.M.
Beulah	The Procter & Gamble Co.	ABC	Tuesday	7:30- 8:00 P.M.
Kate Smith Hour	The Procter & Gamble Co.	NBC	MWF	4:00- 4:15 P.M.
Mystery Theatre	Sterling Drug Inc.	ABC	Friday	8:00- 8:30 P.M.

RADIO

PROGRAM	CLIENT	NETWORK	DAYS	TIME
*Double or Nothing	Campbell Soup Co.	NBC	MTWTF	10:30-11:00 A.M.
**The Top Guy	Crawford Gum Co., Inc.	ABC	Wednesday	8:30- 9:00 P.M.
**Defense Attorney	Crawford Gum Co., Inc.	ABC	Thursday	8:00- 8:30 P.M.
Musical and Sports Show	Falstaff Brewing Corp.	Various	MTWTFSS	Various
Betty Crocker Magazine of the Air	General Mills, Inc.	ABC	MTWTF	10:30-10:45 A.M.
Cal Tinney	General Mills, Inc.	Liberty	MTWTF	Various
Hymns of All Churches	General Mills, Inc.	Liberty	MTWTF	Various
Lone Ranger	General Mills, Inc.	ABC	MWF	7:30- 8:00 P.M.
Tums Hollywood Theatre	Lewis-Howe Company	NBC	Tuesday	8:30- 9:00 P.M.
Metropole	Procter & Gamble of Canada, Ltd.	CBC	MTWTF	7:15- 7:30 P.M.
La Rue Principale	Procter & Gamble of Canada, Ltd.	CBC	MTWTF	12:15-12:30 P.M.
Big Sister	Procter & Gamble of Canada, Ltd.	CBC	MTWTF	11:15-11:30 A.M.
Beulah	The Procter & Gamble Co.	CBS & CBC	MTWTF	7:00- 7:15 P.M.
Backstage Wife	The Procter & Gamble Co.	NBC	MTWTF	4:00- 4:15 P.M.
Ma Perkins	The Procter & Gamble Co.	CBS & CBC	MTWTF	1:15- 1:30 P.M.
My True Story	Sterling Drug Inc.	ABC	MTWTF	10:00-10:25 A.M.
Mystery Theatre	Sterling Drug Inc.	ABC & CBC	Wednesday	8:00- 8:30 P.M.
Pursuit	Sterling Drug Inc.	CBS	Tuesday	9:30-10:00 P.M.
Ladies Fair	Sterling Drug Inc.	MBS	MTWTF	11:00-11:25 A.M.
Stella Dallas	Sterling Drug Co.	NBC	MTWTF	4:15- 4:30 P.M.
Young Widder Brown	Sterling Drug Inc.	NBC & CBC	MTWTF	4:30- 4:45 P.M.
Maman Jeanne	Sterling Drug (Canadian) Ltd.	CBC	MTWTF	2:15- 2:30 P.M.
Second Spring	Sterling Drug (Canadian) Ltd.	Various	MTWTF	2:15- 2:30 P.M.

*Product Participation
**Pyramid Plan Participations.

NEW YORK • CHICAGO HOLLYWOOD • SAN FRANCISCO TORONTO

"THREE HEADS ARE BETTER THAN TWO!"

The Three Johns

"BRIDE AND GROOM"—TV
CBS-TV—Mondays through Fridays at 2:45 P.M., E.S.T.
Sponsored by HUDSON PULP & PAPER COMPANY

"THE CONTINENTAL"—TV
Starting January 22, 1952
CBS-TV—Tuesdays and Thursdays at 11:15 P.M., E.S.T.
Sponsored by BURLINGTON MILLS

"LIVE LIKE A MILLIONAIRE"—TV
CBS-TV—Fridays at 10:00 P.M., E.S.T.
Sponsored by GENERAL MILLS and GROVE LABORATORIES

"LIVE LIKE A MILLIONAIRE"—RADIO
NBC—Mondays through Fridays at 2:30 P.M., E.S.T.
Sponsored by GENERAL MILLS

MASTERSON, REDDY AND NELSON

745 Fifth Avenue
New York, N. Y.

Best Wishes
from

HAWKINS FALLS

A DOUG JOHNSON PACKAGE
WRITTEN BY BILL BARRETT
PRODUCED AND DIRECTED BY BEN PARK

BERNARDINE FLYNN
WIN STRACKE

FRANK DANE
ROS TWOHEY

Hope Summers
Philip Lord
Bruce Frank Dane
Butler Manville
Arthur Peterson
Norman Gottschalk
Alexander McQueen
Art Van Harvey
Les Spears
Elmira Roessler
Vivian Lasswell

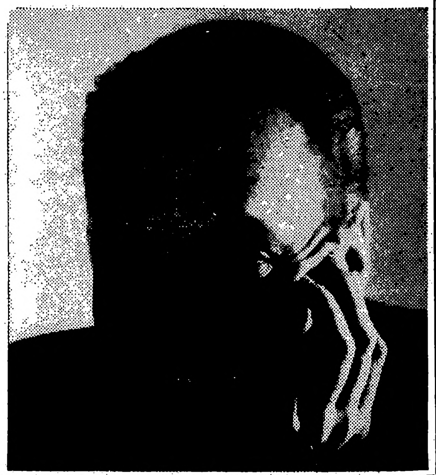
Lucille Lorelle
George Cisar
Harry Elders
Stanley Gordon
Cliff Soubier
Jack Bivans
Vera Ward
Nancy Brougham
Mina Kolb
Viola Berwick
Jim Bannon

NBC-TV, MONDAY THRU FRIDAY, 4 P.M. (CST)
For LEVER BROTHERS, THRU N. W. AYER AND SON, INC.

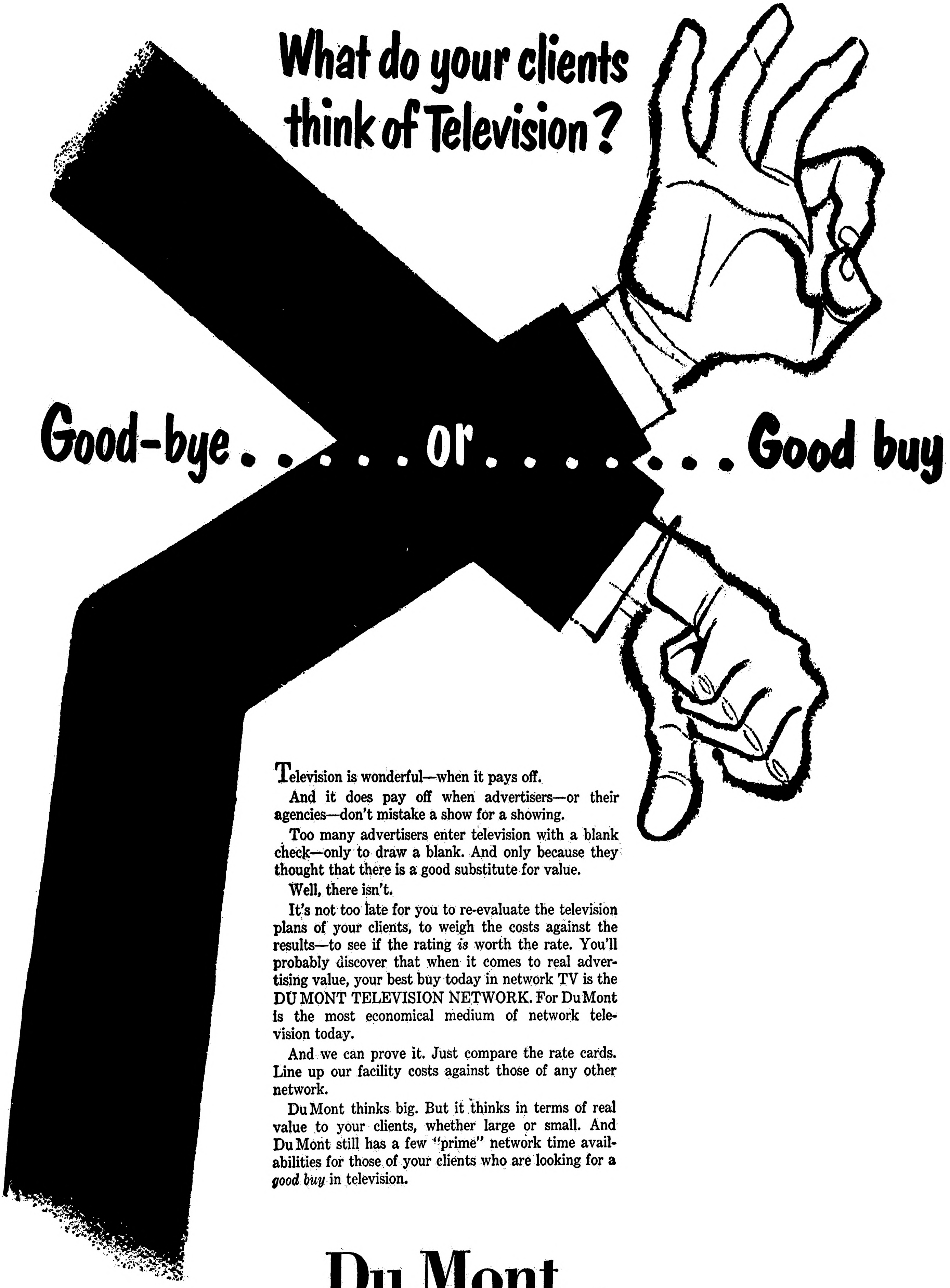
FRAN CARLIN

★ *Season's Greetings* ★

CASEY ALLEN



What do your clients think of Television?



Television is wonderful—when it pays off.

And it does pay off when advertisers—or their agencies—don't mistake a show for a showing.

Too many advertisers enter television with a blank check—only to draw a blank. And only because they thought that there is a good substitute for value.

Well, there isn't.

It's not too late for you to re-evaluate the television plans of your clients, to weigh the costs against the results—to see if the rating *is* worth the rate. You'll probably discover that when it comes to real advertising value, your best buy today in network TV is the DU MONT TELEVISION NETWORK. For Du Mont is the most economical medium of network television today.

And we can prove it. Just compare the rate cards. Line up our facility costs against those of any other network.

Du Mont thinks big. But it thinks in terms of real value to your clients, whether large or small. And Du Mont still has a few "prime" network time availabilities for those of your clients who are looking for a *good buy* in television.

Du Mont

TELEVISION NETWORK

62 Affiliated Stations

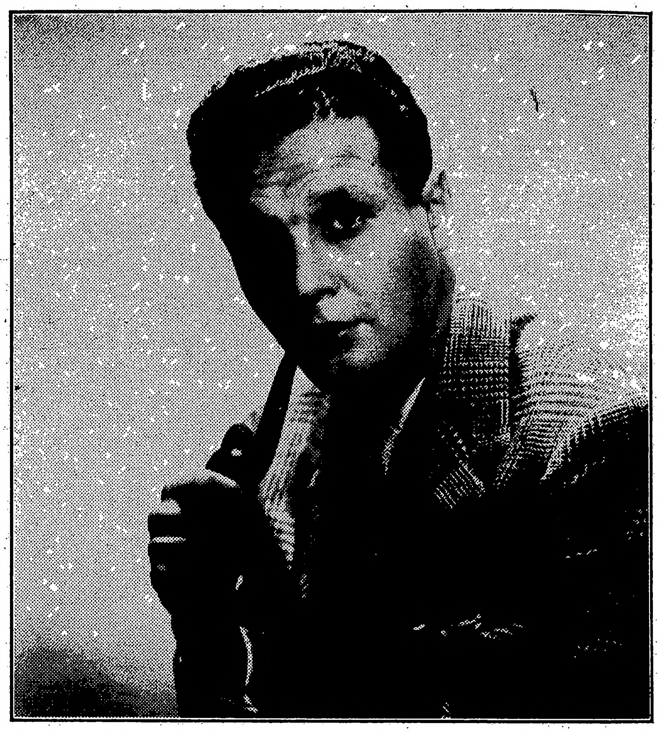
515 Madison Avenue, New York 22, N. Y. • MU 8-2600
A Division of the Allen B. Du Mont Laboratories, Inc.

CY HOWARD (Actor)

Appearing Paramount-Billy Wilder's Production

"STALAG 17"

SHOOTING DATE JAN. 28
AVAILABLE JAN.



STOCKTON • WEST • BURKHART • INC.

Advertising

CINCINNATI • NEW YORK

Serving the following clients on television and radio

	TELEVISION	RADIO
The UNITED STATES SHOE Corp.	*IRVING BERLIN'S "Salute to America"* *N.B.C. TV Network*	
The HUDEPOHL BREWING Co.	*FOREIGN INTRIGUE • HANDS of DESTINY* *PRO FOOTBALL • Regional TV*	*BRIGHT STAR • NEWS • SPORTSCASTS* *SPOTS* *Regional*
The OHIO OIL Co.	*STORY THEATER • Regional TV*	*BIG 10 FOOTBALL* *STATE BASKETBALL TOURNEY* *Regional*
The CINCINNATI GAS & ELECTRIC Co.	*ROYAL PLAYHOUSE • Regional TV*	*SPOTS*
The GIBSON WINE Co.	*FRONT PAGE DETECTIVE • Regional TV*	

Since January 30, 1950,

I have been proud and happy to produce and present

"YOUR LUCKY STRIKE THEATRE"

every other Monday night.

●

Starting January 7, 1952,

we welcome a new sponsor—

the **S. C. JOHNSON COMPANY**

—for whom we will present the

"JOHNSON WAX PROGRAM"

on the alternate Mondays.

NBC-TELEVISION

9:30-10:30 PM EST.

ROBERT MONTGOMERY

SEASON'S GREETINGS

Penny and Johnny Olsen

(AND LENA)

GOT PLENTY TO SING ABOUT

JOHNNY OLSEN'S RUMPUS ROOM (Daily DuMont TV)

TV'S OLDEST DAYTIME AUDIENCE PARTICIPATION SHOW
Sponsored by Premier Foods

KIDS AND COMPANY (SATURDAY DUMONT TV)
Sponsored by Red Goose Shoes

BREAK THE BANK (ABC RADIO)
Sponsored by Philip Morris

We're Thankful and Happy About the Whole Thing

JOE WILSON, Sports Director WBKB, Chicago

"TELEVISION'S PIONEER SPORTSCASTER"

Wilmette 2054

HOLIDAY GREETINGS

from

HARRY WISMER

"Tops in Sports"

RADIO **TELEVISION**

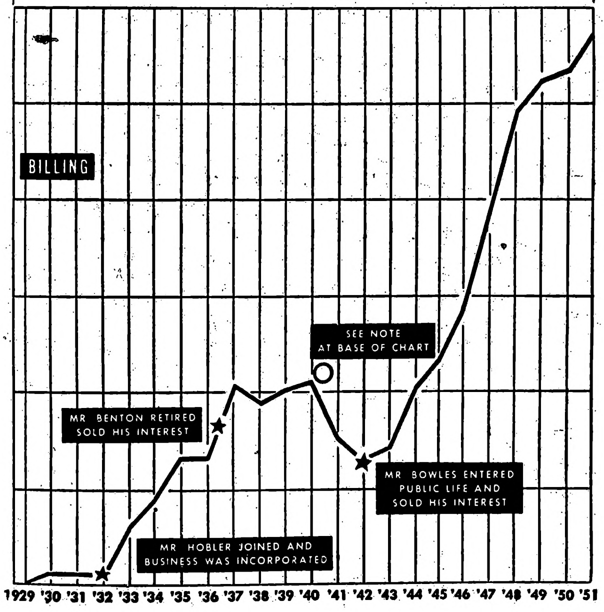
WHAT is Back of THIS RECORD?

★

Of 30 Products Advertised Nationally by Benton & Bowles 25 Rank First or Second in their Fields.

GROWTH OF BENTON & BOWLES

Since 1941, over 50% of yearly increase has come from existing clients in expanding campaigns and in new assignments.



NOTE: At the end of 1940, Benton & Bowles lost the Colgate-Palmolive-Peet account and the Continental Baking account. In 1941, and shortly thereafter, these were replaced with accounts in the same fields, which are among our present clients.

OVER the last ten years B&B has grown dramatically. Our business has more than tripled and the success of our clients' business has gone hand in hand with this growth.

Behind any record of business growth like this, it is natural to expect there is some core philosophy at work and a special set of circumstances.

Both are true in our case.

Our philosophy is simple. We believe the relationship of advertiser and agency is one of the most intimate of modern business relationships. On the agency's side, it is a partnership that must far transcend an interest in purely advertising operations. It embraces an interest in the business of our clients as a whole—their products, their sales and their profits.

This philosophy is, however, a minor part of the whole story. The major factor has been our clients. We have been fortunate in having experienced clients who know their business—from product and manufacturing to merchandising and pricing. And—they appreciate and know how to use the special talents an advertising agency can bring to bear.

Over 700 People to Serve 18 Clients

We have been favored, too, by special circumstances. The actual structure of our business has helped us achieve our working philosophy. For while B&B today ranks as a large agency, now among the first seven or eight in total billing, the number of clients we serve relatively small. There are only eighteen active accounts. With over 700 people made available to this number of clients, there is, we believe, a depth of service that fits in a well-rounded way each particular client's needs. Further, due to this almost unique structure of our business, we find that the principal heads of the business can and do have daily familiarity with and active participation in the accounts we serve.

We believe this close, personal interest and knowledge by the heads of our company, supported by our large executive group and the range of facilities of a large agency, are circumstances not generally prevailing today. We are sure that this same personal concern invites the atmosphere of frankness and forthrightness which our clients have told us they appreciate in our relationship.

Advertisers interested in discussing client-agency relationships are cordially invited to get in touch with us. Many of our facilities are now sufficiently large to enable us to serve one or two additional companies without sacrifice to our present clients.

CLIENTS WE SERVE

GENERAL FOODS CORPORATION
THE BEST FOODS, INC.
THE PROCTER & GAMBLE CO.
ARNOLD BAKERS, INC.
PEPPERELL MANUFACTURING CO.
LENOX, INCORPORATED
THE DIAMOND MATCH COMPANY
THE NORWICH PHARMACAL COMPANY
BENSON & HEDGES
GENERAL ELECTRIC CO.—
  Chemical Division.
BITUMINOUS COAL INSTITUTE
AVCO MANUFACTURING CORP.—
  Crosley Division—Appliances, Television and Radio Sets.
  Lycoming-Spencer Division.
AMERICAN EXPRESS COMPANY—
  Travelers Cheques.
MUTUAL LIFE INSURANCE COMPANY OF NEW YORK
ASSOCIATION OF AMERICAN RAILROADS
CIGAR INSTITUTE OF AMERICA, INC.
BREWING CORPORATION OF AMERICA
BELLOWS & COMPANY, INC.

BENTON & BOWLES, Inc.

Atherton W. Hobler, ***Chairman of the Board;*** **William R. Baker, Jr.,** ***President;*** **Robert E. Lusk,** ***Executive Vice-President***

Advertising

444 MADISON AVENUE, NEW YORK 22, N. Y.

Sherman & Marquette

ADVERTISING

CHICAGO NEW YORK HOLLYWOOD

BOB MURPHY and KAY WESTFALL

ABC, Chicago...Channel 7...Monday thru Friday

DICK LOCKE, *Director* PHIL PATTEN, *Producer*
PATTI KEEFE, *Interviews*
JIMMY MOREHEAD SPARKY WILSON

WISH YOU A HAPPY HOLIDAY
AND A BIG NEW YEAR

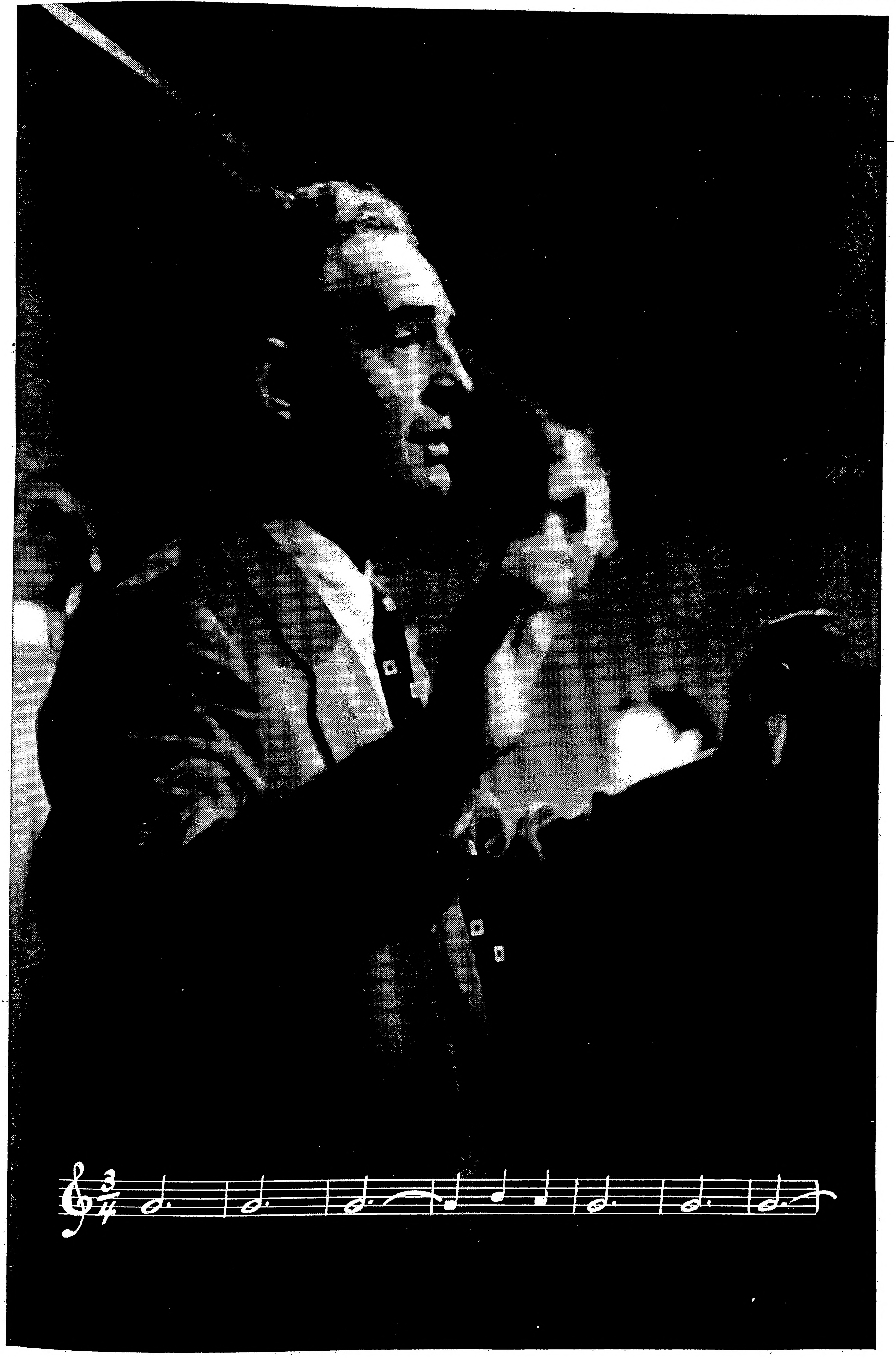
A Team of Stars . .

. . . Every Night (Monday thru Friday)

Clint Youle
Herbie Mintz
THE FIVE STAR FINAL GANG
Dorsey Connors
Tom Duggan
Clifton Utley

WNBQ Channel 5

NBC-Television in Chicago



GERTRUDE BERG

AND

"THE GOLDBERGS"

Representative:
TED ASHLEY ASSOCIATES
545 Fifth Ave., New York

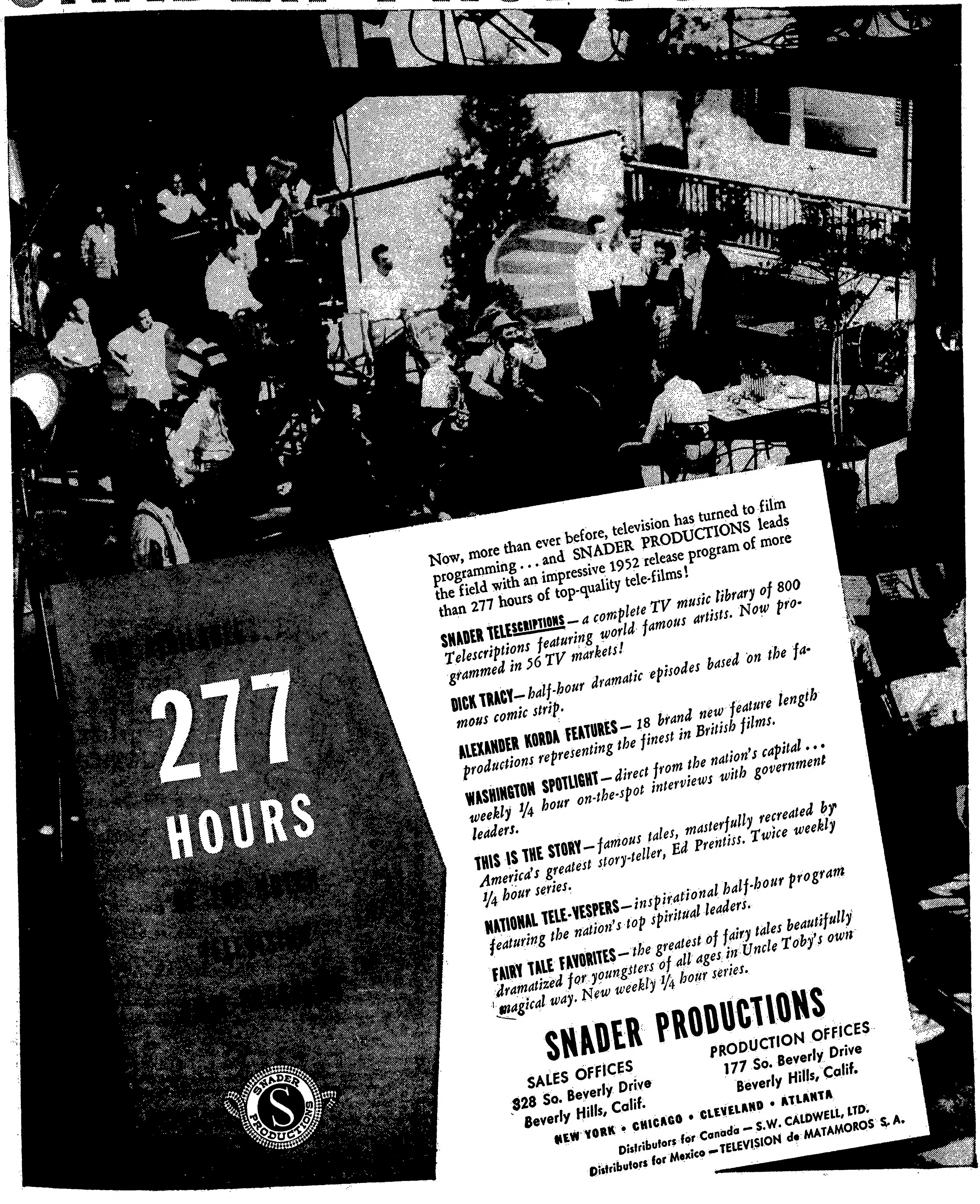
JANE PICKENS

Personal Management
MOE GALE
48 West 48th Street
NEW YORK CITY

ROBERT MERRILL

BIG NEWS FOR '52... from

SNADER PRODUCTIONS



277 HOURS

Now, more than ever before, television has turned to film programming . . . and SNADER PRODUCTIONS leads the field with an impressive 1952 release program of more than 277 hours of top-quality tele-films!

SNADER TELESCRIPTIONS—*a complete TV music library of 800 Telescriptions featuring world famous artists. Now programmed in 56 TV markets!*

DICK TRACY—*half-hour dramatic episodes based on the famous comic strip.*

ALEXANDER KORDA FEATURES—*18 brand new feature length productions representing the finest in British films.*

WASHINGTON SPOTLIGHT—*direct from the nation's capital . . . weekly 1/4 hour on-the-spot interviews with government leaders.*

THIS IS THE STORY—*famous tales, masterfully recreated by America's greatest story-teller, Ed Prentiss. Twice weekly 1/4 hour series.*

NATIONAL TELE-VESPERS—*inspirational half-hour program featuring the nation's top spiritual leaders.*

FAIRY TALE FAVORITES—*the greatest of fairy tales beautifully dramatized for youngsters of all ages in Uncle Toby's own magical way. New weekly 1/4 hour series.*

SNADER PRODUCTIONS

SALES OFFICES
328 So. Beverly Drive
Beverly Hills, Calif.

PRODUCTION OFFICES
177 So. Beverly Drive
Beverly Hills, Calif.

NEW YORK • CHICAGO • CLEVELAND • ATLANTA

Distributors for Canada — S.W. CALDWELL, LTD.
Distributors for Mexico — TELEVISION de MATAMOROS S. A.

"Another development that year was the appearance of experimental Mr. and Mrs. 'breakfast shows' these proved an effective medium for plugging sponsors' products more heavily than any show dared to do during the evening hours. From then on America's habit of breakfasting in private became a lost cause. **Ed and Pegeen Fitzgerald** are trade-credited for creating the Mr. and Mrs. Pattern." SHOW BIZ.

THERE IS NO SUBSTITUTE FOR THE GOOD MUSIC OF WQXR

The Radio Station of The New York Times, Times Square, New York 18, N. Y.
Represented nationally by Paul H. Raymer Co.

Season's Greetings

donn **Arden** ron **Fletcher**
PRODUCTIONS

and staff kaile sandes
bonnie hunt
vivian smith

AL LIEBERMAN, BUSINESS MANAGER
MICHEL PAVLOFF, ASSOCIATE MANAGER

● 55 west 56th street new york city

Earl Sheldon

CONDUCTOR
ARRANGER

11 West 42nd Street, New York City LA 4-4567

BILL BAILEY

M.C.—"OLD AMERICAN BARN DANCE"

Thanks!

(ALPHABETICALLY TO)

C. Alexander
Morey Amsterdam
Les Arries, Jr.
Norman Baer
Ted Bregman
Frank Bunetta
James L. Caddigan
Joe Cates
Milton Douglas
Tony Ford
Jackie Gleason
Ed Kletter
Bill Seaman
Bob Schoellhorn
Sammy Spear
William Tamburri
Bobbie Vlock
Al Wallace
Chris Witting

DON RUSSELL

- **Cavalcade Of Stars**
  EVERY FRIDAY, 10:00 to 11:00 P.M., DUMONT
- **Take The Break**
  MONDAY THROUGH FRIDAY, 12:30 to 1:00 P.M., DUMONT
- **Chief Announcer of**
  THE DUMONT TELEVISION NETWORK

MCA

Direction

Congratulations VARIETY

MARY MARGARET McBRIDE

ABC Network (co-op)
WGN Chicago

Exclusive Management
ESTELLA H. KARN
49 West 45th Street
New York City

GREG GARRISON

DIRECTOR

KATE SMITH HOUR
NBC-TV — AFTERNOON AND EVENING

DICK SCHNEIDER

DIRECTOR

KATE SMITH DAYTIME SHOW

JOHN J. ANTHONY

MUTUAL BROADCASTING SYSTEM
Sunday Night 9:30-10 P. M.

ROY BARGY

Musical Director

JIMMY DURANTE SHOW
All Star Revue NBC-TV

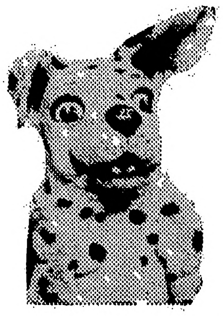
Representative
SCRAPPY LAMBERT

"FATHER KNOWS BEST"
With ROBERT YOUNG
N B C Radio

A Rootin Kazootin Anniversary

CHIEF ROOTER

ROOTIE KAZOOTIE

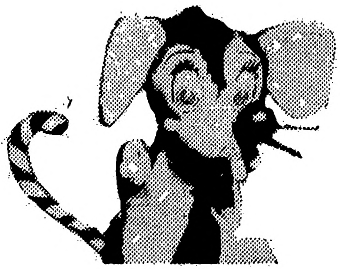


GALA-POOCHIE PUP

The Rootie Kazootie Club
CAST

ROOTIE KAZOOTIE and EL SQUEEKO	**NAOMI LEWIS**
GALA-POOCHIE PUP and POISON ZOOMACK	**FRANK MILANO**
Mr. DEETLE DOOTLE	**JOHN VEE**
PUPPETEER	**PAUL ASHLEY**
MUSICAL DIRECTOR	**MILTON KAYE**
CHIEF ROOTER	**BIG TODD RUSSELL**

POLKA DOTTIE



EL SQUEEKO

★ ★ ★ ★ ★ ★ ★ ★ ★

POISON ZOOMACK

Lilliputians by Paul Ashley

Production Manager Joseph L. Stuhl

★ ★ ★ ★ ★

Supervised by Arnold Cohan

Written and Produced by Steve Carlin

Packaged by Telu Enterprises, Inc.

★ ★ ★ ★ ★ ★

Public Relations
DAVID O. ALBER ASSOCIATES

Monday thru Friday
6:00 to 6:15 P.M. EST

Sponsored by
THE COCA-COLA
Bottling Co. of New York, Inc.

Agency
WILLIAM ESTY CO., INC.

★ ★ ★

EVERY SATURDAY
ONE-HALF HOUR
Coast-to-Coast
NBC-TV

MR. DEETLE DOOTLE

© Telu Enterprises, Inc.

NEW YORK'S HIGHEST-RATED LOCAL SHOW

Salutes VARIETY *on its Anniversary*

The HORN & HARDART CHILDREN'S HOUR

WNBT Sundays 10:30—11:30 A.M.

Written and Produced by Alice Clements

SEASON'S GREETINGS

Nelle
FISHER
and
Jerry
ROSS

Currently "SHOW OF SHOWS"—NBC-TV
Direction: WILLIAM MORRIS AGENCY

Best
Wishes
to
VARIETY

KATHI NORRIS
WILBUR STARK
LARRY MENKIN

With
Best
Wishes

BROOKS
COSTUME CO.

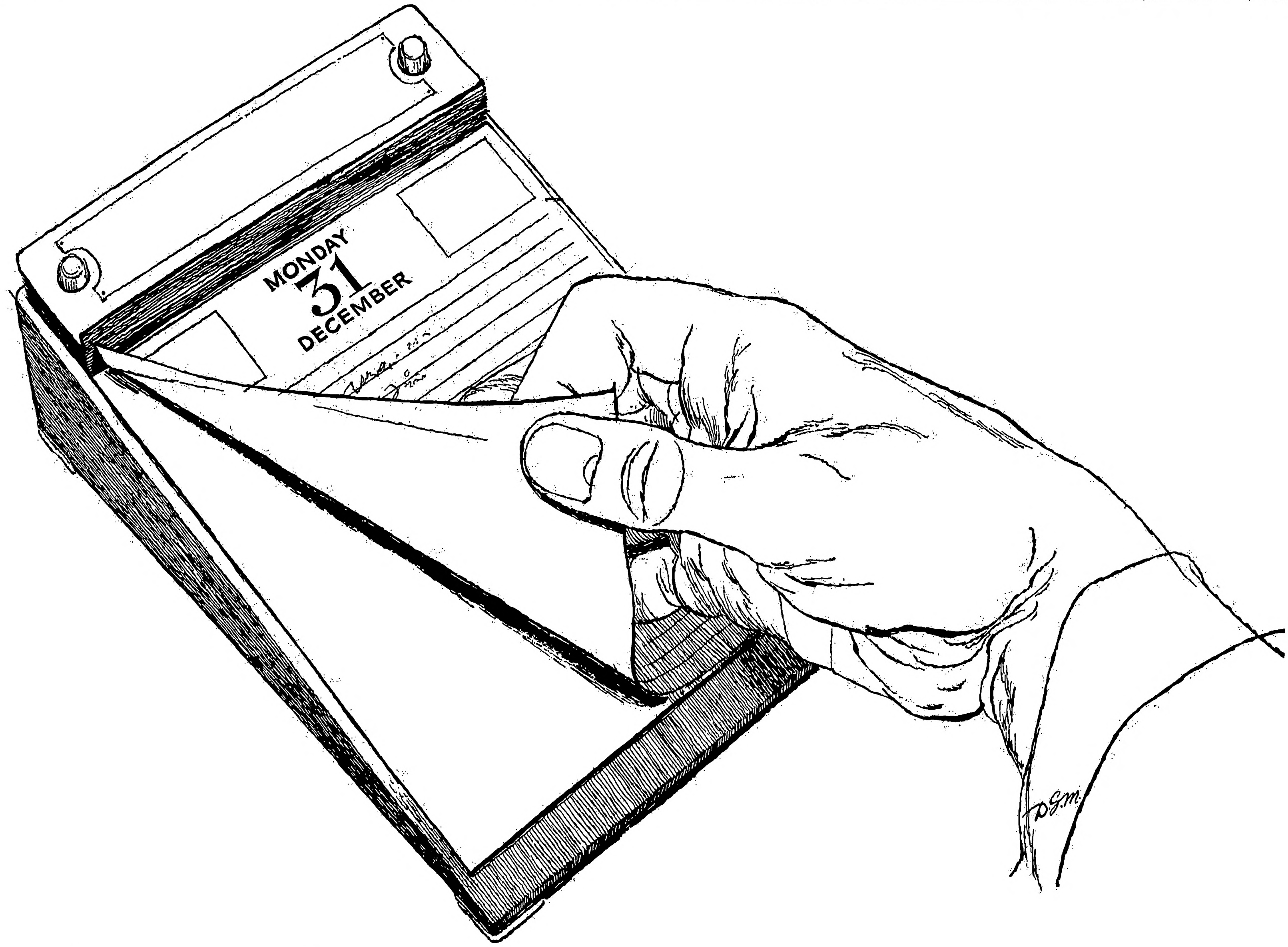
1150 AVENUE OF THE AMERICAS
NEW YORK CITY

SEASON'S

PAUL BARNES

Announcer, Narrator, Actor
●
Ringmaster
"Hollywood Jr. Circus"
ABC-TV
●
1,001
Voices, Ages, Dialects
●
Unusual AM-TV Commercials
Nationally, Locally

GREETINGS



As the year ends...

TRADITIONALLY, year's end is a time for taking stock, for adding up a final score.

The score at Young and Rubicam shows that again in 1951 there was a sizable increase in the amount of dollars placed through our agency with television networks and individual local stations.

It also shows that, as the year ends, Young and Rubicam is placing the following radio and television shows for its clients:

TELEVISION SHOWS

"Paul Whiteman Review" for the Goodyear Tire and Rubber Company, Inc.

"Young Mr. Bobbin" for the General Foods Corporation.

"Goodyear Television Playhouse" for the Goodyear Tire and Rubber Company, Inc.

"Mr. District Attorney" for the Bristol-Myers Company.

Arthur Godfrey's "Talent Scouts" for Thomas J. Lipton, Inc.

"It's News to Me" for the General Foods Corporation.

"The White Owl Sports Spot" for the General Cigar Co.

"Herb Shriner Time" for Cluett, Peabody & Co.

"We, the People" for the Gulf Oil Corporation.

"Playhouse of Stars" for the Jos. Schlitz Brewing Company.

"Cavalcade of Stars" for Johnson & Johnson.

"Cosmopolitan Playhouse" for Johnson & Johnson.

"Bigelow Theatre" for the Bigelow-Sanford Carpet Company, Inc.

"Roy Rogers" for the General Foods Corporation.

DAYTIME TELEVISION

"Kate Smith Show" for the Singer Sewing Machine Company.

"Kate Smith Show" for the Simmons Company.

"Garry Moore" for the General Electric Company.

"Bert Parks Show" for the General Foods Company.

"Bill Goodwin Show" for the General Electric Company.

"Kate Smith Show" for Hunt Foods Inc.

"Kate Smith Show" for Cannon Mills, Inc.

"Kate Smith Show" for Johnson & Johnson.

RADIO SHOWS

Arthur Godfrey's "Talent Scouts" for Thomas J. Lipton, Inc.

"Halls of Ivy" for the Jos. Schlitz Brewing Company.

"Counterspy" for the Gulf Oil Corporation.

"Mr. District Attorney" for the Bristol-Myers Company.

"Hopalong Cassidy" for the General Foods Corporation.

"Gangbusters" for the General Foods Corporation.

Allan Jackson & the News for the Metropolitan Life Insurance Company.

DAYTIME RADIO

"Give & Take" for Cannon Mills, Inc.

Don McNeill's "Breakfast Club" for the General Foods Corporation.

"Second Mrs. Burton" for the General Foods Corporation.

"Brighter Day" for the Procter & Gamble Corporation.

"Lorenzo Jones" for the Procter & Gamble Corporation.

YOUNG & RUBICAM, Inc.

ADVERTISING

New York Chicago Detroit San Francisco Hollywood
Montreal Toronto Mexico City London

It's swell to join the TEXACO STAR THEATRE with Milton Berle

Jimmy NELSON
with
DANNY O'DAY

"Imitated but Never Equalled"
All Material Copyrighted

"the Mahogany Kid"

Bookings—William Morris Agency

Frances Kaye, Publicity
Irving Seigel, Counselor

the singing sensation on her way to stardom . . .

BETTY NORMAN

Featured star of Shamrock Records and DANNY O'DAY'S GIRL FRIEND

Gowns by Ceil Chapman

These Attractions Are Under the Personal Management of

LOUIS W. COHAN
Artist Representative

203 N Wabash Avenue
Chicago 1 Ill
DEarborn 2-2227

Congratulations VARIETY

HAL FRIEDMAN
NBC TELEVISION

Congratulations

EDWARD A. BYRON

CLIFFORD SOUBIER

Season's Greetings from CLIFFY the CLOWN of SUPER CIRCUS and JIM BELL of SKY KING

GREETINGS!

SID CAESAR

* * *

DITTO!

IMOGENE COCA

* * *

SAME HERE!

MAX LIEBMAN

BERT LYTELL

HENRY BARBOUR
In Carlton Morse's Television Version of
"ONE MAN'S FAMILY"

Sponsored by SWEETHEART SOAP and ALKA SELTZER—NBC-TV

Congratulations--

Robert Armbruster

MUSICAL DIRECTOR
NBC Western Division

RCA-VICTOR
RED SEAL RECORDS

Management:
ART RUSH, INC.

MARJORIE GATESON

Currently
MOTHER BARBOUR
"ONE MAN'S FAMILY," NBC-TV
Has Starred on:
PHILCO, CHEVROLET, SUSPENSE and CAMEO TV

STEVE ALLEN

CBS-TV
"SONGS FOR SALE"
Saturdays
10-11 P.M. EST

CBS-TV
"STEVE ALLEN SHOW"
Daily
12:45 - 1:30 EST

Season's Greetings
from

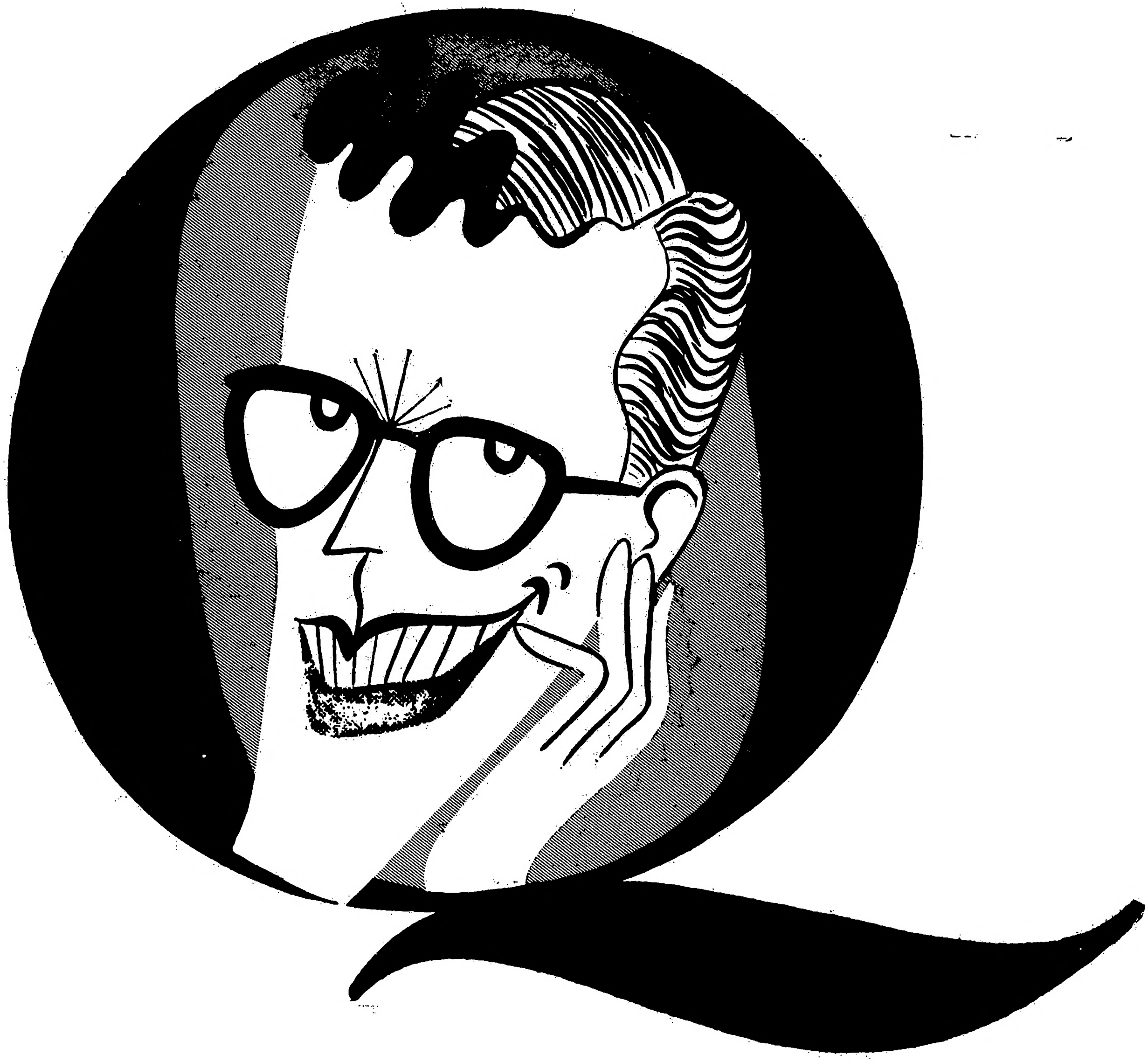
JERRY BRESLER

- **CONDUCTOR**
- **PIANIST**
- **ARRANGER**

with special thanks to—

ARTHUR GODFREY • CELESTE HOLM
ARCHIE BLEYER • LARRY PUCK
RUTH AARONS PAUL BLAUFOX

—and my host of other friends



TELEVISION

"The Name's the Same"

– ABC–TV –

"THE SHOW GOES ON"

CBS–TV

RADIO

"Robert Q's Waxworks"

– CBS –

RECORDS

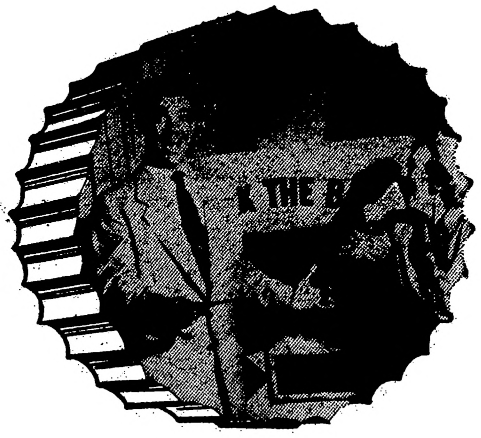
Exclusively

MGM

Exclusive Representative:
TED ASHLEY ASSOCIATES

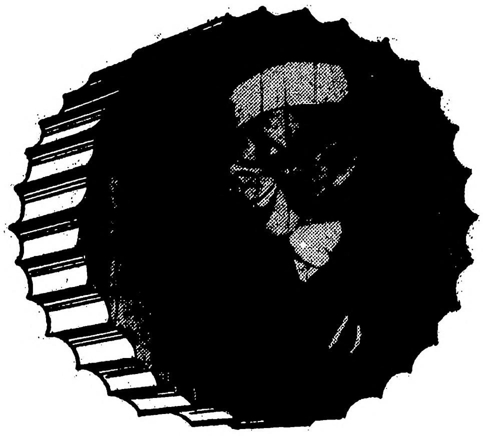
Press Relations:
GORE SOLTERS

Where millions turn for entertainment...



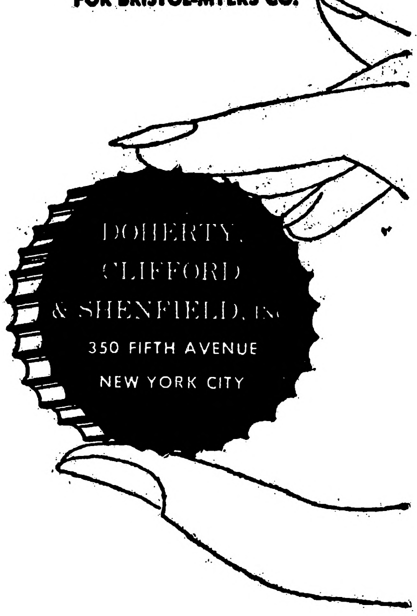
"BREAK THE BANK" (TV)
NBC-TV NETWORK WED., 10:00 P.M. EST
FOR BRISTOL-MYERS CO.

"BREAK THE BANK" (RADIO)
ABC NETWORK MON., WED., FRI., 11:30 A.M. EST
FOR BRISTOL-MYERS CO.



"HOWDY DOODY"
NBC-TV NETWORK FRI., 5:30 P.M. EST
FOR THE WELCH GRAPE JUICE CO.

"TREASURY MEN IN ACTION"
NBC-TV NETWORK THURS., 8:30 P.M. EST
FOR THE BORDEN CO.



DOHERTY,
CLIFFORD
& SHENFIELD, INC.
350 FIFTH AVENUE
NEW YORK CITY

Kagran Corp. and Kagran Films

in association with

Martin Stone

Television
Howdy Doody—NBC
Gabby Hayes—NBC
Author Meets the Critics—WNBT

Radio
Howdy Doody—NBC
Gabby Hayes—MBS
The Jackie Robinson Show—WNBC

Film
Howdy Doody
Iron Mike—(Full length feature)

4 West 58th Street
New York, N. Y.

The Celanese Theatre

EXTENDS THE GREETINGS OF THE SEASON

to all of those whose extraordinary efforts have helped it to earn the recognition of the press and the public for its contribution to television and to the cultural enjoyment of the American public.

Best wishes and continued success throughout the year to:

THE PLAYWRIGHTS

whose great plays have been made available to us for adaptation into television

Maxwell Anderson
Philip Barry
S. N. Behrman
Rachel Crothers
Sidney Howard
Paul Osborn
Eugene O'Neill
Elmer Rice
John van Druten

THE PLAYERS

whose talents have contributed so significantly to the acclaim that has been accorded the program

"AH, WILDERNESS!"
Thomas Mitchell Roddy McDowall
Dorothy Peterson

"SUSAN AND GOD"
Pamela Brown Albert Dekker

"WINTERSET"
Eduardo Ciannelli Richard Carlyle
Joan Chandler Ralph Morgan

"OLD ACQUAINTANCE"
Ruth Chatterton Edna Best

"COUNSELLOR-AT-LAW"
Alfred Drake Ruth Hussey

"NO TIME FOR COMEDY"
Jean Pierre Aumont
Sarah Churchill

"THE JOYOUS SEASON"
Lillian Gish

and all of the featured and supporting players.

THE PRODUCTION STAFF

who have been unsparing of their time and talents in behalf of the program

Executive Producer	A. Burke Crotty
Producer-Director	Alex Segal
Technical Director	George Weber
Scene Designer	Albert E. Heschong
Art Director	James McNaughton
Musical Director	Bernard Green
Script Editor	Mab Anderson
Costumes	Audre

THE PRESS

whose editors, writers, reviewers and critics all over the country have helped to inform the public of the aims and purposes of the program and have reported fairly and ably on the results of the program's efforts to attain its objectives.

PLAYS TO BE PRESENTED IN 1952

January 9th	"Reunion in Vienna" by Robert Emmet Sherwood.
January 23rd	"Anna Christie" by Eugene O'Neill.
February 6th	"Brief Moment" by S. N. Behrman.
February 20th	"They Knew What They Wanted" by Sidney Howard.
March 5th	"Animal Kingdom" by Philip Barry.
March 19th	"Saturday's Children" by Maxwell Anderson.
April 2nd	"Street Scene" by Elmer Rice.
April 16th	"Morning's at Seven" by Paul Osborn.
April 30th	"Petrified Forest" by Robert Emmet Sherwood.
May 14th	"Distaff Side" by John van Druten.
May 28th	"Yellowjack" by Sidney Howard.
June 11th	"When Ladies Meet" by Rachel Crothers.
June 25th	"On Borrowed Time" by Paul Osborn.

THE MILLIONS OF TV VIEWERS

from coast to coast who have rewarded our efforts with their continued and indispensable support.

The Celanese Theatre

is presented on alternate Wednesdays
over the ABC-TV Network
10 to 11 PM EST

1951 to 1952 Season:
October 3rd to June 25th

Press Relations
SPENCER HARE
"Me Too"

SEASON'S GREETINGS THROUGHOUT THE YEAR FROM

CHARLES SANFORD

MUSICAL DIRECTOR
"SHOW OF SHOWS"

RALPH LEVY

PRODUCER-DIRECTOR
CBS-TV

JACK BENNY SHOW
BURNS AND ALLEN SHOW
AND
PRODUCER
The ALAN YOUNG SHOW

JIM JORDON

T.V. Director
NBC

Currently
Eddie Cantor
Colgate Comedy Hour

KINGMAN T. MOORE

DIRECTOR NBC-TV

COLGATE COMEDY HOUR

MARTIN AND LEWIS Show
ABBOTT AND COSTELLO Show
DONALD O'CONNOR Show

ABE BURROWS

LOU BRING

MUSICAL DIRECTOR

"DANNY THOMAS SHOW"—TV
"ED WYNN SHOW"—TV

GOODSON-TODMAN PRODUCTIONS

Creative Programming for Radio and Television

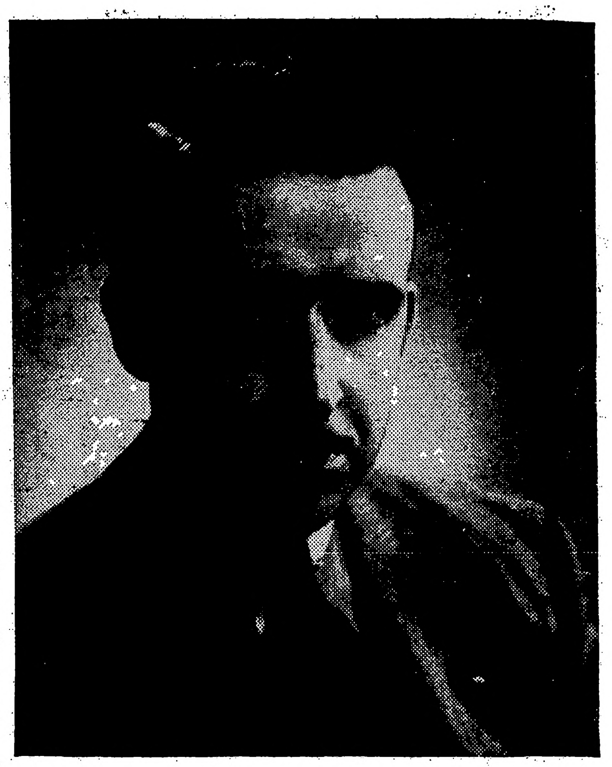
49 East 52nd Street
New York 22, N. Y.

MARK GOODSON **BILL TODMAN**

COMPLETE ADVERTISING FACILITIES
including **RADIO AND TELEVISION**

ERWIN-WASEY

NEW YORK — CHICAGO — LOS ANGELES
MINNEAPOLIS—OKLAHOMA CITY—TORONTO
MONTREAL — LONDON — RIO DE JANEIRO
STOCKHOLM



DONALD

GALLAGHER

Leonarde Keeler in "Hidden Truth"
WGN-Mutual

●

Featured Roles in "Silver Eagle" — ABC

●

Moderator of "Today's Children" for Hotpoint, WENR-TV
State 2-1100—Chicago

50,000 Watts! at 800 kc. in the DETROIT Area

• With a 17,000,000 population area, and coverage in 5 states, CKLW with 50,000 watt power, is selling *more* goods at *less* cost to more people. Schedule this greater-than-ever buy in 1952.

Guardian Bldg.
Detroit 26

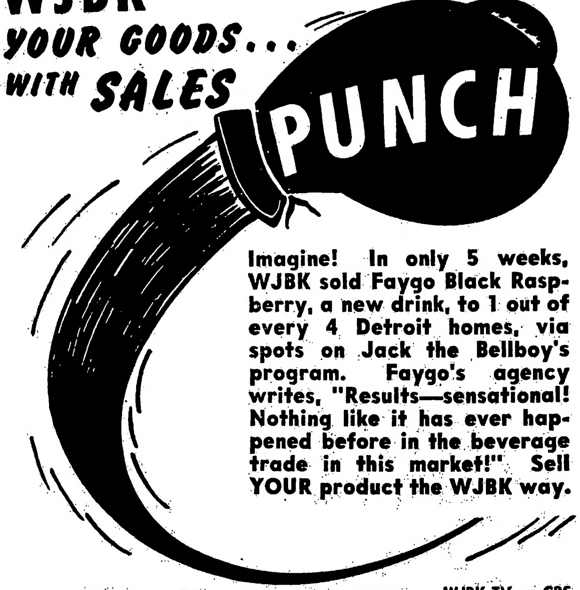
●

ADAM J. YOUNG, JR., INC.
National Rep.
J. E. CAMPEAU, President

CKLW

Mutual Broadcasting System

WJBK delivers the Goods
YOUR GOODS... WITH SALES



Imagine! In only 5 weeks, WJBK sold Faygo Black Raspberry, a new drink, to 1 out of every 4 Detroit homes, via spots on Jack the Bellboy's program. Faygo's agency writes, "Results—sensational! Nothing like it has ever happened before in the beverage trade in this market!" Sell YOUR product the WJBK way.

WJBK-AM TV-DETROIT
WJBK-TV—a CBS and DUMONT Affili
THE STATION WITH A MILLION FRIENDS
National Sales Headquarters: 488 Madison Avenue, New York 22
Eldorado 5-2455
Represented Nationally by THE KATZ AGENCY, INC.

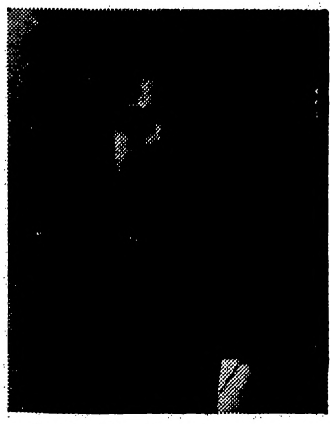
Season's Greetings

KEN NORDINE

BEST TEST PATTERN
FOR SHOW RECEPTION

KUDNER AGENCY, INC.
for Tops in Television

NEW YORK SAN FRANCISCO DETROIT WASHINGTON



TONI GILMAN

"DOWN YOU GO"
"400 HOUSE PARTY"

WGN-AM '29 **WGN-TV '52**

FILMS FOR TELEVISION

Having already produced a series of ½ hour television programs in our own studios we are geared to produce your complete program series as well as film commercials.

VIDEO VARIETIES CORPORATION

Office: 41 East 50th Street, New York, N. Y.
MUrray Hill 8-1162

Studio: West Coast Sound Studios
510 West 57th Street, New York, N. Y.

Among Our Television Film Clients Are:

Aerowax
American Home Foods
Argus Cameras
Benrus Watch Company
Borden Company
Bulova Watch Company
Chesebrough Mfg. Co.
Conformal Shoes
Conti-Castile Shampoo
Dolcin
Dumont Televisi
Falstaff Beer
Father John's Medici
Florida Citrus Commission
Forstner Chai
General Electric Company
General Foods Corp.
General Mills, Inc.
Great Western Wines
Gulf Oil Company
Hinds Honey & Almond Cream
Mastic Tile Company
McKesson & Robbins
Mueller's Macaroni
Olson Products Company
Pall Mall Cigarettes
Personna Blades
Philco
Proctor Electric Co.
Saniflush
Seidenberg Cigars
Schlitz Brewery
Shulton, Inc.
Table Talk Pies
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560's the Rave Wave On WFIL-adelphia Sets!

Best 4/5 buy in Philly these days isn't 90 proof. It's WFIL's share of the city's radio audience —and it's 100 per cent proved!

Says Broadcast Measurement Bureau's latest survey: four-fifths of Philadelphia radio owners regularly set their dials to WFIL at 560 kilocycles.

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And if you want to spread around a bit, count the ears lent to WFIL outside the city—in all the 14-County Retail Trading Area. Here are a million more prospects . . . another $3 billion in buying power.

And then there's the huge bonus area beyond . . . but why go on? Just remember, you're first on the dial in America's third market when you schedule WFIL.

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JACKIE

IRVING

the MANSFIELDS

★ LEO MORGAN ★

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ALL STAR REVUE

DANNY THOMAS • MARTHA RAYE • OLSEN & JOHNSON

★ Management: WILLIAM MORRIS AGENCY, INC.

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New York • Hollywood ★

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the lowest cost of any station broadcasting to the ITALIAN audience.

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AM-FM — The Il Progresso Station
136 W. 52st St., N.Y. 19 Circle 6-3900

WCBS-TV's Aft. Roster Set for Jan. Revamp

In order to clear its morning programming log with the advent of the Arthur Godfrey simulcast Jan. 7, CBS-TV is reshuffling the complete late afternoon schedule of WCBS-TV, its N. Y. flagship. Revamp dictated by the fact that the Margaret Arlen show is now aired cross-the-board from 10:30 to 11 a. m. Since the web wants to pre-empt that time to build a solid block after the Godfrey simulcast, Miss Arlen is moving into the 4:30 to 5 p. m. strip.

From Jan. 7 until Jan. 28, Miss Arlen's show will be followed by a feature film series, "Film Theatre of the Air," from 5 to 6 p. m., which will eliminate the current "Laugh Time" from the 5:30 to 6 period. Starting Jan. 28, though, "Homemaker's Exchange" is to be cancelled, Miss Arlen will move into its time from 4 to 4:30, with "Film Theatre" going 4:30 to 5:30 and "Laugh Time" returning from 5:30 to 6.

Jello Dropped Me

Continued from page 101

anatomical comparisons were made. Martha was blocking her famous "Mr. Paganini" routine when Mister and Mistress Television arrived. She came to the bit where she leans back onto the grand piano and leers hoydenishly over her portable treasure chest. "Eat your heart out, Dagmar," she ad libbed without missing a musical beat. "Reminds me of San Francisco," Pi interjected, drolly. After that show the studio audience, which is usually headed for the exits during the closing commercial, stayed in the theatre cheering until Miss Raye came out and made a curtain speech. It was electric. Backstage we could hardly believe it. At last inspiration and teamwork had slain the TV dragon, and Martha Raye was Brunhilde.

Fred Allen was next in the galaxy. Here is the entertainer's entertainer, genuine gentleman and a fountain of real wit. Rushing before the camera after a breathless 15-second costume change into a train conductor's uniform, he ad libbed, "I'm a little late. I had to wipe off the engine." Perhaps by the time this is published we will have done right by him and presented his rare talents properly. We hope so. This is a labor of love.

There was also a parade of guest stars on these various TV programs. Valerie Bettis, one of the most versatile female performers we have; the uninhibited Joan Blondell; Paulette Goddard, that rare species of film glamour girl who has genuine respect for other mediums of entertainment and is religiously five minutes early for every call; and, lastly, one of the few persons who makes one really proud to be a member of the entertainment industry, lovely Jane Froman.

So, as Richard Rodgers says, not only does show business let us do the work we enjoy the most, but it pays us for it, too. So, thank you, General Motors, Motorola, Norge, Pet Milk, Kelloggs, Snow Crop, Liggett & Myers, RCA, NBC, William Morris and thank you, J-e-l-l-o, for the drop which let me see stars.

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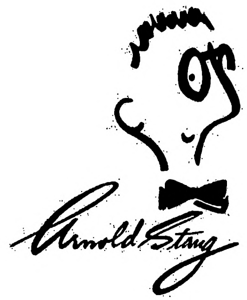

Arnold Stang

OVER CBS RADIO

THE HOPALONG CASSIDY SHOW

NBC-TV SYNDICATION

THE HOPALONG CASSIDY SHOW

IN NEWSPAPERS EVERYWHERE

THE HOPALONG CASSIDY COMIC STRIPS

Syndicated by

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WILLIAM BOYD ENTERPRISES
Robert Stabler, Gen. Mgr.

8901 Wilshire Blvd., Beverly Hills, Calif.
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Congratulations

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Associate Producer

"ALL STAR REVUE"
NBC—Hollywood

Your Top TV
Sales opportunity

WDEL-TV

Wilmington, Del.

In the market which has highest
income per family in the country

Represented by
ROBERT MEEKER ASSOCIATES
New York Los Angeles San Francisco Chicago

EVIE HAYES

Just Concluded
BEVERLY HILLS COUNTRY CLUB

Currently
SHOREHAM HOTEL
Washington, D. C.

Represented by
ASSOCIATED BOOKING CORP.

Mpls. Eyeing Politico Campaigns With Fear; Liable for Any Slander

Minneapolis.

Radio and TV stations here are looking forward with trepidation to the forthcoming political campaigns, which are expected to be fraught with considerable heat. The apprehension is due to the Minnesota state legislature's failure to pass the Minnesota Broadcasters Assn.'s sponsored bill to give relief to them from a law which subjects the radio and TV stations, as well as the speechmaker, to court action which a political candidate, making an ether wave address, commits slander.

Nine states already have passed laws protecting the stations, it's pointed out by John Meagher, association president.

Stations are not permitted to censor any political speeches and can't even demand to see a copy of the speech in advance, and if they allow radio or TV time to one political candidate, they're required by federal law to grant the same to all his opponents, Meagher also points out.

Local stations' policy has been to talk things over with each candidate and ask him to submit the speech on a friendly basis, according to Meagher. If there's anything they consider libelous in it, he says, the station head talks the matter over some more with the candidate in an effort to induce the latter to be more tactful.

If any station here is sued, the association is prepared to back a test case in the courts, declares Meagher. He thinks that if the station can show that it did everything possible to discourage the libel, the courts would give consideration to such efforts.

Despite the risks involved, all local stations will be giving time to political talks the same as usual, both in the public interest and for the revenue they provide.

San Juan-Drake Set For MGM 'Cuban Love Song'

Alfred Drake and Olga San Juan have been set to do "Cuban Love Song," fourth in the hour-long "M-G-M Musical Comedy Theatre" series which M-G-M Radio Attractions is producing for Mutual. Fifth vehicle will be "Born to Dance," with Vera Ellen and a male star still to be selected.

Marx B. Loeb is directing the shows taped in the east. Raymond Katz is producing the airers, both in Gotham and on the Coast.

Chi Cubs Give Okay On Midwest Network

Chicago.

Despite the agitation to curtail the broadcast of major league baseball games into minor league territory, WIND has the okay from the Chicago Cubs to continue its midwest Cubs network next season, John Carey, WIND commercial manager, expects to line up some 35 outlets again for the diamond hookup.

The WIND network encompasses four states—Illinois, Iowa, Wisconsin and Indiana.

Liggett & Myers for Chesterfields is again picking up the tab. Bert Wilson handles the play-by-play on the broadcasts, which include both home and road games.

San Antonio—Stan Nelson, announcer for KITE, has been named new production supervisor replacing Alec Chesser who has resigned his post with the outlet effective Jan. 1. Chesser joins Houston advertising agency.

'CELEBRITY TIME' MAY GET OFF SKELTON HOOK

CBS-TV's 9:30 to 10 slot Sunday nights, which opens up Jan. 13 when the Fred Waring show cuts back to a half-hour length, may be occupied by the B. F. Goodrich-sponsored "Celebrity Time."

"Time" is now in the 10 to 10:30 slot, where it's been taking a heavy beating in the ratings from the Red Skelton show, on the rival NBC video web. Since CBS has been unsuccessful to date in lining up a new sponsor for the half-hour being vacated by Waring, Goodrich is mulling the advantages of moving back a half-hour, such as a bigger station lineup, less competition, etc.

Seattle—Ben Harkins, veteran radio scripter and performer and former vaudevillian, is now an account executive at KJR, local ABC Outlet. Harkins was formerly program director at KXA here and recently of the team of Mooney and Mack, radio-TV vocal team.

Profitable TV Audience exclusive with

WGAL-TV

LANCASTER, PENNA.

Only TV station in — only TV
station seen — in this large
rich Pennsylvania market area

Clair R. McCollough, Pres.

Represented by
ROBERT MEEKER ASSOCIATES
New York Los Angeles San Francisco Chicago

Happy Anniversary

from

"MAMA"
PEGGY WOODS

WHY WE BELIEVE IN RADIO AND TELEVISION

BECAUSE their primary function is to operate in the public interest.

BECAUSE they have become important cultural and social forces in our American way of life.

More than 9 out of 10 American families are influenced by them every day.

BECAUSE they have given us, and our clients, two of the most useful of all media for selling people by *telling* people.

There is no more intimate means of communication than the human voice.

BECAUSE in *their* unlimited future of spontaneous, educational, sales-producing entertainment . . . lies *our* future, too!

FOOTE, CONE & BELDING

NEW YORK CHICAGO
LOS ANGELES • HOLLYWOOD SAN FRANCISCO
HOUSTON

Greetings from

BARRY & ENRIGHT
PRODUCTIONS, INC.

JACK BARRY, Pres.

Juvenile Jury
Stars & Starters
Joe Di Maggio Show
Life Begins At 80
Adventures of Michael Shayne
The People's Choice
Faith Baldwin Show

HELEN HALL

WOR'S BARBARA WELLES
Radio—Mon.-Fri., 1:30-2:00 P.M.
Television—Mon.-Fri., 2:45-3:00 P.M.

MUTUAL'S "FEMME FAIR"
Saturday—10:45-11 A.M.

Television Review

LONGINES - WITTNAUER CHRISTMAS FESTIVAL
With Symphonette, Choraliers, John Butler dancers; Frank Knight, announcer
Producer-director: Alan Cartoun
30 Mins.; Tues. (25), 5:30 p.m.
LONGINES-WITTNAUER WATCH CO.
CBS-TV, from N. Y.
(Victor Bennett)

One of the few national advertisers to go for these special Christmas one-shot extravaganzas this season, Longines-Wittnauer presented an okay melange of music and dance via CBS-TV Christmas Day. Featuring the Symphonette under baton of Eugene Lowell, the Choraliers and a ballet group under the supervision of John Butler, the show was similar to what Paul Whiteman or Fred Waring do every Sunday evening on video.

Program, however, lacked the sparkle and verve of similar type productions. Orch and the all-male choir, doing a variety of carols and other tunes attuned to the seasonal motif, sounded good, and the dancers, while seemingly uninspired, provided the requisite visual dressing. But the show lacked the necessary warmth and a feeling of personal intimacy, at times even achieving a stuffed-shirt atmosphere. Best of the offerings, because it involved more closeups of the singers, was the drinking song before an open fireplace, and a musicalized version of "'Twas the Night Before Christmas."

Sets were interesting and served as neat background for the performers. Frank Knight, who announces Longines' weekly shows on CBS Radio and TV, made for an affable emcee and program host. With the emphasis on public relation and goodwill, the blurbs were confined to institutional copy for the most part, except for one straight pitch near the closing.

Stal.

Fleischl G.M. of WMCA

M. M. Fleischl has been named general manager of WMCA, N. Y.

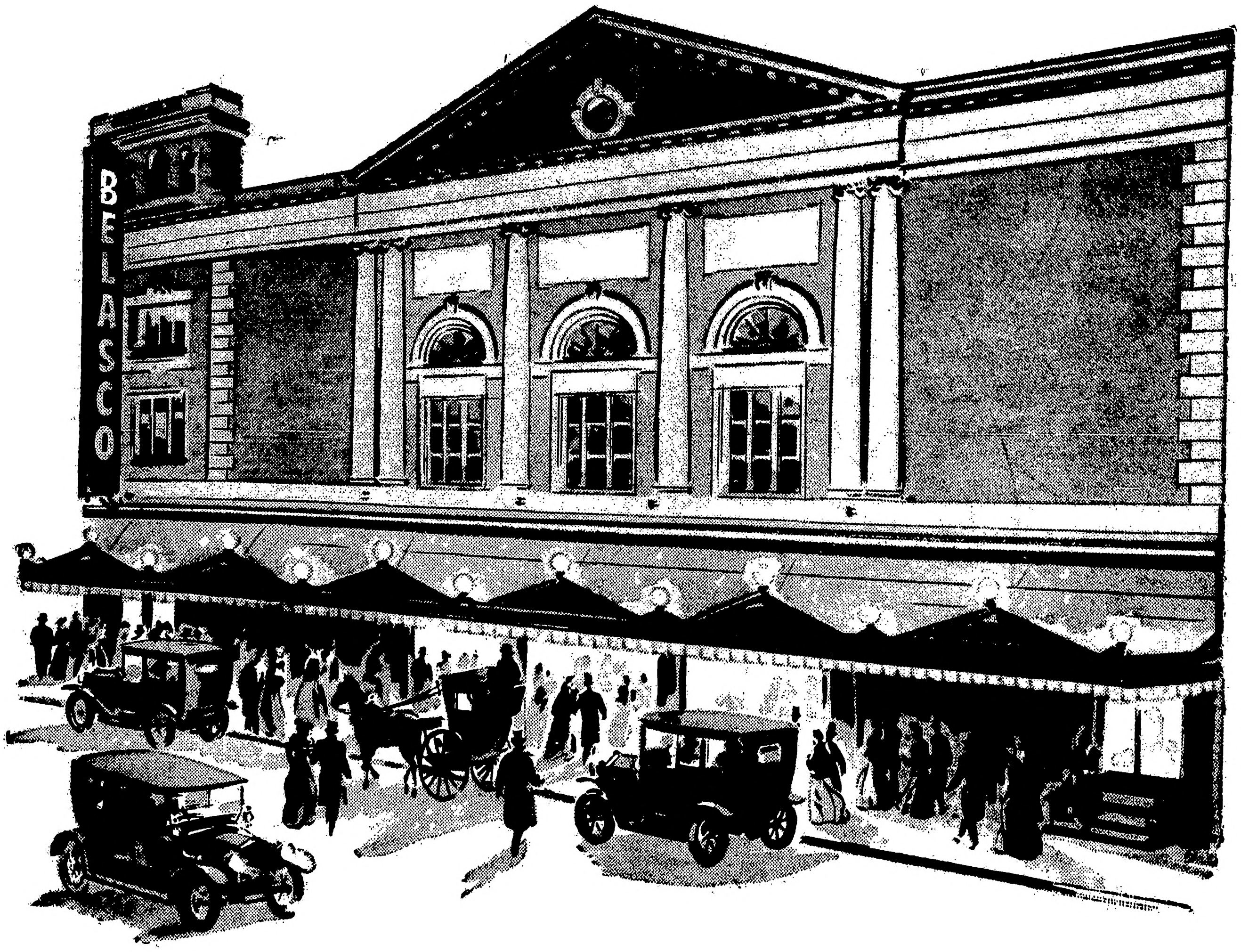
He has been acting as g.m. since July, when Norman Boggs left to join Don Lee network.

Season's Greetings
from
Mort Nusbaum

WHAM and WHAM-TV
ROCHESTER, NEW YORK

On Radio:
"CLOCKWISE"
"FOR WOMEN ONLY"

On TV:
"TAKE IT EASY"
"DOLLAR DERBY"
"YOU CAN BE A STAR"



Today more than 8,000,000 people attend each performance.

Show night at the Belasco—in days gone by a treat for the favored few—is now a theatrical event that goes to hamlets and hearthsides from coast to coast. Thus by radio, the spell of the theatre is spread into homes remote from the lights of Broadway.

For seven years, United States Steel—through its full-hour program, *Theatre Guild on the Air*—has brought into America's homes the genius of the great actors and actresses of our time... in distinguished dramas of past and present. Coming up this season are such outstanding productions as *Oliver Twist, The Sea Wolf, A Square Peg, The Second Threshold, Dear Brutus* and *The Bishop Misbehaves.*

With such performances as these, the honored stage of the Belasco has become the scene of radio's most honored show—the U. S. Steel Hour.

Theatre Guild on the Air

USS STEEL UNITED STATES STEEL

U. S. STEEL HOUR

SUNDAY EVENINGS ON N.B.C. 8:30 P. M. (EST)

"thanks for the confidence..."

Bill [illegible]

C. B. [illegible]

Helen [illegible]

Jack Downey

MAKE FRIENDS IN HARTFORD WITH HARTFORD'S FRIENDLY STATION

Seasons Greetings- WONS

and H.R. too!

Thanks * FOR A GREAT YEAR!

Says —

BOB RUSSELL

The Sealtest Barker
'Big Top' CBS-TV

to—

*Mark Hawley, N. W. Ayer Agency.

*Masterson, Reddy & Nelson for their top production job of my creation "Live Like a Millionaire" (NBC-AM and CBS-TV) and for starring me on "Your Pet Parade" (ABC-TV).

*Gibraltar Advertising Agency for the many months on 'Bonnie Maid Versatile Varieties.'

*Product Service Group for ditto on 'Jack and Jill Varieties'.

Radio Review

PEGGY LEE SHOW
With Russ Case Orch, guests
Writer: Charles Monroe
Director: Bruno Zirato
Producer: Louis Melamed
15 Mins.; Tues., Thurs., 7:30 p.m.
Sustaining
CBS, from N. Y.

Peggy Lee, who has been active recently on video with guest warbling stints, is showcased here in a neat, unpretentious musical show. Quarter-hour stanza moves smoothly in an informal mood, spotlighting Miss Lee's svelte vocal style against Russ Case orch's excellent backgrounds. Incidental chatter between numbers is pleasantly brief and lightweight.

On the preem (25), Miss Lee delivered a varied repertory of tunes, including "You," "Solitaire" and "Try A Little Tenderness." Guest slot on the show was filled by the Four Lads vocal combo who did a fair number, "Sit Down And Write The Folks," for their solo turn and joined Miss Lee on a lively rendition of "Shrimpboats."

Herm.

Hayes-Healy Show Set For Coast Originations

Peter Lind Hayes and Mary Healy, set for featured roles in Stanley Kramer's upcoming "5,000 Fingers of Dr. T" for Columbia release, will originate five broadcasts live from Hollywood for their CBS-TV "Star of the Family" show, while working on the film.

Now in the Sunday night at 6:30 period, "Star" moves into the alternate Thursday night at 8 slot starting Jan. 10. Hayes and Miss Healy, his wife, are slated to fly to the Coast Jan. 24, to be followed a few days later by producer Perry Lafferty and the entire crew. They'll be working on the Kramer picture for 10 weeks but, since the show will be on a skip-a-week basis by that time, it means only five programs will emanate from Hollywood prior to their return to N.Y.

BONNE ANNÉE

The French Broadcasting System extends greetings of the season to all its friends, with the special hope that the year 1952 will see the continuation of the long friendship between France and the United States, we work together . . . through radi . . . for lasting peace.

PIERRE CRENESSE, Director.

"'THE BICKERSONS', FOR ME, IS TELEVISION'S FUNNIEST WEEKLY SKIT AND THE GUY WHO WRITES IT IS A GENIUS."

Mary Wood, Cincinnati Post

"BRILLIANTLY PENNED SKITS."

Radio-TV Daily

"I HAVE ALWAYS BEEN ENORMOUSLY FOND OF 'THE BICKERSONS,' PARTLY AS AN ANTIDOTE TO ALL THE SWEETNESS AND LIGHT ON THE AIR, MOSTLY BECAUSE I THINK THEY'RE FUNNY."

John Crosby, N. Y. Herald Tribune

"RANKS WITH THE VERY BEST COMEDY IN TV."

Jack Mabley,
Chicago Tribune

"I ENJOY THE BICKERSONS ENORMOUSLY. MAY THEY LIVE UNHAPPILY EVER AFTER."

Dean A. Meyers,
Washington Post

PHILIP RAPP'S

HILARIOUS CREATION

"CLEVER, INTELLIGENT, FUNNY, BLISTERINGLY REALISTIC, LOADED WITH VIEWER IDENTIFICATION."

John Lester,
Newark Star-Ledger

"THE BICKERSONS"

"HILARIOUS . . . BEAUTIFULLY WRITTEN & DIRECTED."

VARIETY

IN

"THE HONEYMOON IS OVER"

"SUPERIOR COMEDY, PHIL RAPP'S WRITING & DIRECTION, OF COURSE, IS BASICALLY RESPONSIBLE FOR 'THE BICKERSONS' WOW QUALITY."

Billboard

"'BICKERSONS' OUTSTANDING!"

Hollywood Reporter

RADIO & TV

American Tourists Remain the Keel To Help Keep France Ship-Shape

By MAXIME DeBEIX

Paris.

The prime minister of the French King Henry IV once opined that ploughing and grazing were the two main props of French economy. If instead of living circa 1600 he had gazed at present doings, he might have reconsidered his opinion and amended it as follows: the two main props of French economy are the American taxpayer and the American tourist.

It is true that the French peasantry is the keel that prevents the ship from capsizing, but French economy is currently hitched to the overseas dollar. From 100,000 Yanks who went overseas in 1946, the number jumped to nearly three times that visiting France in 1950. Not all of the 3,000,000 tourists visiting France were Americans, but those 10% Americans provided nearly 90% of the coin dropped in France by foreign visitors of all nationalities.

The most important show biz phase, from the standpoint of economics, is, of course, the picture business. American distribs this year did not have to suffer too much. They had, of course, to fight taxes, quotas, limitations of all sorts and work against the fools and knaves whose immediate cure-all for the crisis that is plaguing the French picture industry was the commie-instigated cry of "Cut in half the 121 import permits given yearly to U. S. product." As thanks to for quality to the efforts of the Yank distribs and despite the natural preference of the French for their own product if it is good, American pix garnered about 45% of the local grosses, and kept up business despite the diminishing number of admissions resulting from a tilt in the rates, and also through efforts of most of their flackeries, spearheaded by RKO.

Piping a tune about the local film industry is like playing a funeral march. There is extant a confidential report drawn by Pierre Cheret, chartered accountant, official technical and financial adviser to the French Cinema Administration. Its title is "1951—the Crisis of French Cinema Production—Its Origin, Its Causes, Its Eventual Remedies." No prosecutor could voice a more scathing indictment of local habits. The causes named are mostly "a general disregard of the basic principles of any commercial or industrial activity," which explains partly Cheret's mentioning that out of a yearly budget of about $12,500,000 (at 400 francs to the dollar), there is sure to be a 30% dip in the red, which explains the yearly 70% interest rate sometimes asked for picture money. Another cause is that producers "have next to no personal investment in the pictures" and also that the proceeds of the Fonds d'Aide (a bonus raised by means of a supertax on admissions) is badly appropriated.

Studios Mostly Dark

As is, the French setup is a shambles. Most producers, including the bigger ones, have either stopped producing altogether or are defaulting on their obligations, like the Borderie Bros., who can't pay the talent on their "Salaire de la Peur," which had to fold after Henri Georges Clouzot had spent 80,000,000 francs and got only three reels shot; or Robert Dorfman, of Silver Film (production) and Corona (distribution), who suffers currently from nervous breakdown while his bankers suffer from trying to recoup about 500,000,000 francs.

The studios are mostly dark, and the morale of picture personnel at a very low ebb, even assuming that the American opposition is not enough to cover the facts. But the real remedy, at least according to the heart of the French, has been found by a former director, Marcel L'Herbier, who is currently manager of the Official Cinema School (IDHEC), which is government-subsidized. He is currently agitating to have one competent guy placed i charge of managing an official cinema that would get a government appropriation equal to that of subsidized legiters, meaning $3,000,000 a year. This figure was stretched to $6,000,000 at the industry's latest rally.

Meanwhile, the Bank of France has requested all banks to report what their connections and commitments are i the pic industry. So it's no wonder, considering that the technicians are making things as tough as possible, if Yanks are keeping shy of co-producing here. Franco-Italian productions had gained impetus, but are fast losing it due to the technicalities the French are raising at every turn.

Localites, who had been very chary of offerings old pix for video, have found the quick coin lure an incentive to dust their shelves. Unfortunately, they have product that's not always fit to use on TV, and they also have an exalted idea of the value of their celluloid. A great many people, both locally and abroad, are considering making vidpix here: What the difference in cost will be compared to the difference in quality of product will cue the future. The most successful pic producer, Ray Ventura, of Hoche Productions, is going into that field. His feature, "We Shall Go to Paris," garnered enough coi to make things easy.

Radio in France being non-commercial, it is easy to understand that it would not be fit even as a sustainer Statewise. Only Radio Luxembourg, Radio Monaco and Radio Andorra are commercial.

Legit's Peculiarity

The legit phase of showbiz is something peculiar i that operations here differ so much from one type to another that they have to be considered separately.

First, there is the mass business, revues or musicals, which are practically a monopoly of Paul Derval, of the Folies Bergere; Henri Varna, at the Casino de Paris and the Mogador, and Maurice Lehmann, who has the Chatelet and is now going to run the Opera and Opera Comique vice George Hirsch. They produce big shows, intended to run for months. They gun for the tourist and out-of-town trade, and both Derval and Varna want the lure of Yank talent.

The U. S. practice of out-of-town tryouts has become popular, via provincial, Belgian or Swiss stands, before the Paris opening.

A new revue outlet is brewing, The Theatre de l'Empire, now part of the Pierre Louis-Guerin empire. He already has the Club Lido and several others, and after having reopened the Empire with ballets, plans to turn it into a revue house. It grosses about $3,000 nightly, to become $5,000 when the scale has been brought in line with other revue houses.

Strangely enough, during this season the next most important item in show biz was ballet. At the Empire, the Marquis de Cuevas ballets, with Rosella Hightower, Maria Tallchief and George Skibine garnered about $2,500 nightly. At Herve Dugardin's Theatre des Champs Elysees, Kathryn Dunham did lush business.

The lyrical theatres (Opera and Opera Comique), doing their sock business on ballet nights, come under this heading. The Opera management changed from the George Hirsch regime, much criticized, to that of well-regarded showman Maurice Lehmann, operator of the Chatelet. The lyrical theatres are getting a state subsidy of about $3,000,000 yearly, and it's understood that Lehmann intends to handle finances and ballets himself and promote Philippe de Bondeville, currently manager of the Opera Comique, to art director for both Opera and the Comique. This would mean probably the fading of Serge Lifar's influence in ballet.

Another form of entertainment that got a large part of the Paris amusement franc was the shows presented by Pierre Louis-Guerin at the Palais des Sports, such as "Holiday on Ice" and the Aquacade.

Sold U. S. Some Legits

The French sold U. S. a few legiters, but used comparatively few foreign plays this season. The most successful one was Shaw's "Androcles and Lion" at the Tsingos' Gaite Montparnasse.

The French legiters, of course, are run on two different principles. Some produce plays that are expected to garner worthwhile returns, such as plays of Jacques Deval ("Samarkand"), Henri Bernstein ("Victor," and now "Felix"), or Andre Roussin ("Little Hut" and now "When the Child Appears").

But considerable publicity is given to shoestringing legiters produced by those who have mostly mind getting a government or city subsidy to put on shows that are supposedly needed to keep up French prestige. In these can be included the subsidies allowed so-called decentralization theatres, mushrooming on taxpayers money. However, they are somewhat beneficial in providing employment for some of the 5,000 actors here, of whom only about 10% make a decent living and of whom about 50% are practically starving.

Vaude in Paris is mostly in the hands of Mitty Goldin, vet showman who is highly regarded by all talent for not taking advantage of the practical monopoly he has in the business. His ABC is the equivalent for Paris what the old N. Y. Palace used to be and is again now that Judy Garland is there.

Paris hotels having no equivalent of the N. Y. Maisonnette or the Persian Room, nightclub talent is confined to niteries, the foremost and a visitor's must being the Club Lido on the Champs Elysees. Pierre Louis-Guerin and his producer, Rene Fraday, scout yearly tne world for internantional draws, and pay big salaries, permitted by a monthly take of about $200,000.

Despite their gyps and clips, the Montmartre and other minor joints scattered about town did comparatively good business last year due to the influx of tourists.

CLUB OF ACES

Few American tourists in England ever get a look-in on its private clubs. London clubs, especially, are virtually unknown to American visitors, although VIPs have been known occasionally to get a guest card. The general impression, however, is that most of these clubs are dismal and sepulchral old houses populated in the main by Boer War generals dozing under copies of the London Times.

During my many assignments to the British capital I have looked in on several of these institutions, but the two most exciting clubs I have ever found existing anywhere are the *Escape Club* and *The Guinea Pigs*.

The one in which a playwright or a reporter would be likely to find a treasure house of dramatic material is the Escape Club, which used to meet at the Allied Officers' Club in Piccadilly. Here could be found a cellar with the wines of every country in Europe, and two chefs who know how to cook most of the dishes famous on the Continent. Practically all the club members had escaped from Occupied Europe at one time or another—some of them with their wives and children. The mansion in which the Club was housed belonged to the Rothschild family. Around the tables, at mealtimes, the members and their guests discussed stories of their escapes, the incredible hardships endured, and the ingenuity and inventiveness practiced by the members in making their getaway.

The second and equally dramatic of the clubs is The Guinea Pigs, also known as "The Few" (Churchill's Few to whom is owed so much, etc.). Composed of the men of the RAF who came down from the flight over Britain in 1940 with torn and tortured bodies—the men who barely survived—the club was organized by a famous plastic surgeon who took what was left of these heroes, kept the breath of life in them, repaired them with grafted flesh and transplanted sinew, and resurrected them. So badly were some of them burnt by fire and scarred by bullets that it didn't seem possible that their bodies could ever take up the work of human life again.

While they were conquering pai and struggling back to health, following operation after operation, they called themselves "The Guinea Pigs." Out of this was born the most exclusive flying club in the world. The amazing thing is that nearly 400 of these reconstructed humans went back on the job as front line flyers and many of them are to be found today in the upper echelons of the RAF. Few experiences left to a foreign correspondent could equal the thrill of sitting down over a drink with the men who saved Britain—and the world.

—Burnet Hershey.

International Vaude's 'One World', Overnight From London to Chi

By VAL PARNELL

(Managing Director of Moss' Empires, Ltd., Europe's Biggest Chain of 'Live' Theatres, which includes the London Palladium)

London.

"All the world's a stage, and all the men and women merely players" may or may not be true (and if it is, who constitutes the audience?), but as regards vaudeville performers it may reasonably be stated that their stage is all the world.

Val Parnell

There can be no other profession composed of so many diverse nationalities working together for the same end—the entertainment of the public. And is there any other industry which, as a whole commands such a world-wide market as that of vaudeville? Ever since the days when strolling players, tumblers and musicians were looked upon as "rogues and vagabonds," the professional entertainer has roamed the surface of the earth, ready and willing to perform for any group of people, from the courts of kings to the crowd gathered in the market place.

This age of travel by air has speeded up their worldwide wanderings, so that an artist can play a Sunday concert in London, England, and open the *following night* in Chicago, Ill. This, incidentally, is an actual case. If you're curious, it was Vic Hyde. As a result, the country of origin of a performer seems to matter less and less as his, or her, opportunities for internnational engagements become more frequent.

The circus itself as we know it today was started right here in London (by Philip Astley in 1770), but it has so spread throughout the entire world that its place of origin has been largely forgotten. The same is beginning to apply to Television!

The ever-increasing demands of TV, especially in America, have recently increased the opportunities for our British artists, for instance, to appear in the U. S. Thus the interchange of performers has become even brisker, with stage stars, film artists and vaudevillians becoming more "globally-minded" than ever before as they are whisked from one continent to another to fulfill their engagements in front of film cameras, television cameras and live audiences in theatres and clubs.

Neither they, the audiences nor the press should fall into the trap of imagining that these artists are being "exported" and "imported" because they are necessarily "better" than the home product. It is merely because that they are *different*, even apart from being an instance of a world demand being met by a world supply.

When appearing in a new country there is, perhaps, the additional feeling that he not only represents himself as a performer, but also that his country of origin is "on trial"; especially as newspapers are quick to resent the incursion of acts brought in from abroad if they do not appear to be "better" than those in the same, or similar, line of business already domiciled in that country. I think this applies to both our great nations. In this respect, the artist has to justify himself and his backers to give all-round satisfaction, but with more and more interchange of artists taking place practically every week, it is to be hoped that more emphasis will gradually be given to an artist's talent, and less to his country of origin, so that a "foreign" performer does not have to go on with an *additional* "chip on his shoulder" because he is in a strange country. It is frightening enough without that!

The ideal before us is the free interchange of vaudeville acts *from* all over the world *to* all over the world. Much has already been done in this direction, as we have all seen, with the result that unofficial "ambassadors" from their respective countries, in the form of variety artists, are showing audiences in different parts of the world that no one country has the monopoly of talent and that skill and personality are an international commodity. They are also taking back to their countries of origin descriptions of what is being done elsewhere, so that the standard is constantly being raised as a result of this wider knowledge of what is happening in all branches of show business in other countries.

Here, then, is an example of true international cooperation and friendly rivalry which can be set before our leaders and representatives as an instance of what is being done in one particular sphere. If they can achieve a greater understanding between nations as the vaudeville profession has done and is doing, in its own range of activities, there is hope for a better future for all of us.

The Parisian Idea

Paris.

Playwright Sacha Guitry was discussing with a newspaperman the allegations of "collaboration" against the playwright who thought he settled everything by concluding, "And what's more, during the Nazi occupation I wrote a book on French history and not in one of the 400 pages did I once mention Germany. Now wasn't *that* heroic!"

The same Guitry was asked to lunch with a frugal businessman who ordered meagre fare. Guitry is a renowned epicure. The industrialist, impressed by his distinguished guest, wanted to know, "When do you think you would like to lunch with me again?" "Right away," said Guitry.

When John F. Royal was here recently as special consultant on National Broadcasting Co. matters he recalled when in 1919, he played Sarah Bernhardt at his 105th Street Theatre in Cleveland, which he managed at the time for Keith-Albee. She gave a sock performance and sought out Royal, "And now you can send a good report to New York, *non?*" This struck him as very funny because the Divine One needed no kudos from anybody at any time, and particularly during her fling into Keith vaudeville.

Victorian ("Madame Sans-Gene") Sardou was a good playwright but a notoriously poor stage director, and when he was once trying to show a young actor how to deport himself, a veteran actor chided Sardou, "Don't do that! You know this young actor has no experience—he's *liable to listen* to you!"

—Maxime de Beix.

Lavish U.S. Films Still Appeal to Argentina; '52 B.O. Looks Bearish

Buenos Aires.

Film grosses reached highest levels in Argentina in the first nine months of 1951, tapering off later with the start of torrid weather, competition from the outdoors and an incipient depression.

The tapering-off period happened to coincide with an abundance of American releases after the long famine caused by a two-year suspension of film imports. This suspension was prolonged by the local authorities more than was actually necessary, to insure the choice playing time going to the locally-made films without undue competition.

A comparison of the figures for the first five big grossers of 1950 and 1951 shows to what a degree movie attendance increased in Buenos Aires as a result of the growth of the population, and to greater purchasing power due to constantly increasing wages.

First six grossers of 1951 were "The Red Shoes" (EL), 12 weeks, $184,690; "Los Isleros" (San Miguel), 12 weeks, $151,000; "Domani e Troppo Tardi" (Italsud), 17 weeks, $125,690; "La Culpa la Tuvo el Otro" (Belgrano), 12 weeks, $80,155; "City Lights" (UA), 11 weeks, $79,235, and "Enchantment" (Goldwyn) 10 weeks, $76,475.

All year, national and foreign distributors urged the government to okay very necessary price increases for film-theatre admission. These increases would go a long way to solving the financial difficulties of the local film industry and are also essential for exhibitors, whose costs have been tripled over the last few years. American distributors have also had to face increased costs due to a high percentage of expenses, mainly through increased national, provincial and municipal taxes, wage increases, increased cost of prints, accessories, customs duties and any number of other items. Pix admission scales have remained more or less stationary since 1932, the only increases have been in municipal tax additions and a rakeoff for the "Eva Peron Foundation" and Producers Assn. (for a fund to make improved local pictures.)

No Admission Hike

So far, the government has turned deaf ears to pleas for price increases, being reluctant to increase entertainment costs for the classes which keep it in power. But just as prices of newspapers have had to be upped, so are the increases in film admission scales inevitable.

Press and Information Minister Raul Apold, who is the country's entertainment czar, is mulling over with local producers and exhibitors amendments to the Protection Law, which already grants more favorable playing time, holdover terms and percentages to the locally made films. American distributors fully expect that the result of the huddles will be decreased playing time for their material.

Foreign distributors have already been served notice of the schedules on which the two biggest city circuits must exhibit national films in 1952, and as is logical, the nationals get the choicest playing dates.

This follows the trend towards ever-increased protectionism, regardless of the poor advantage taken of their opportunities by local producers, the quality of whose pictures has not become more adapted to foreign audiences. The results of the last year, however, prove that local pictures can stand up to foreign competition when they are good.

Grosses in 1952 may drop considerably, following the trend noticeable in the last couple of months, which has been rather below the seasonal average. Everything points to Argentina facing up to a severe economic depression, as the government's neglect of rural interests has a telling effect and food prices soar. Distributors reckon that in most cases family budgets will not allow attendance at pix theatres more than once or twice a week in 1952, with a consequent drop in grosses. Business in the rural districts is already very poor.

So many special factors affect picture grosses, that it is difficult to assess local taste in film entertainment from boxoffice yield. The consensus of opinion is that Argentine fans prefer American productions of lavish display, preferably in color. They do not go for sophisticated comedies and conventional melodramas or westerns, but are gluttons for suspenseful yarns and thrillers, or human interest stories of the "Life with Father," "Father of the Bride" type. Stories with a war background are not now generally favored, and the tendency of late has been to sidestep anything reminding local fans that they are enjoying comfort while other nations starve.

1951 Tax Problem For Britain

By HAROLD MYERS

London.

It may have been Festival Year for Britain, but there was not much cause for rejoicing by the British film industry in 1951.

On the surface, things looked placid enough. The J. Arthur Rank Organization had turned the corner and the latest accounts showed this group in much healthier position. Its principal competitor, Associated British, had had another successful year. To the casual observer it looked as if many of the industry's troubles were over and an era of restrained prosperity was ahead. Actually, that was far from being the case. A few weeks before the pomp and ceremony inaugurated the Festival, the Chancellor of the Exchequer delivered a staggering blow with his demand for an additional $25,000,000 year theatre taxation.

That the industry was angered at the new taxation was inevitable. But for once there was a welcome unity among all branches of the trade. Exhibitors, producers and distributors were agreed that the government had gone too far, and they fought back vigorously.

The outcome of the anxious weeks of negotiation that followed is now history. What was eventually achieved was a compromise which gave some little benefit to theatres, substantially more to British production and something like an estimated $18,000,000 for the Treasury.

Fund Enlarged

Now, under the extension of the scheme, the fund is being enlarged to net something like $10,000,000 annually. In terms of its practical benefit for British film-makers—and this includes American companies operating here—it should add something like 34% to the basic distributors' gross. For the average run-of-the-mill picture which has to rely on the domestic market for its earnings, this should be more than adequate to insure a profit. Clearly, the producers have fared well.

Exhibitors, on the other hand, have less to shout about. Admittedly, under the new arrangements they get a little bit extra for themselves, but in order to raise sufficient coin to feed the pool and the Chancellor of the Exchequer, admission prices have had to take a sharp upward swing. With commodity prices constantly on the up-and-up, this policy change represented a serious gamble. No one knew how the public would react; nor could anyone be too certain whether there was sufficient ready cash available to maintain attendance figures at the regular level.

At first, it looked as if the gamble had come off. The British weather seemed to have come to the aid of the picture industry. A notoriously wet summer drove holiday-makers into the theatres, and a boom had begun. It was, however, a shortlived boom, and today all the signs point to a serious decline in takings throughout the country.

So, the weeks to come are anxious ones for theatre operators. Most of them are waiting to see the outcome of the new tax scheme which the industry is now discussing with the government. Several alternatives have been put forward, but the odds favor a combined flat rate and percentage scheme. This would involve a seat tax on lower-priced admissions and a percentage tax on the higher scales. But whatever the system, the government still wants its rakeoff and is not prepared to make any financial concessions to the industry.

Optimism Prevails in Int'l Market For U.S. Pix After Encouraging '51

Yanks Eye $125,000,000 Foreign Payoff for Year; Quotas Remain Major Problem

By NATHAN D. GOLDEN

(Director, Motion Picture & Photographic Products Division, National Production Authority)

Washington.

Reports from all quarters of the industry, and from most of the major foreign markets for U. S. films indicate that conditions in general in the international market with regard to distribution of American movies were considerably better in 1951 than they had been during the past several years. Estimates as to dollar remittances from abroad during 1951 have ranged as high as $125,000,000, and there has been a general note of optimism with regard to the future outlook for U. S. films on the world market. However, near the end of 1951 there were reports of foreign exchange difficulties in several European countries which may forecast problems in these markets.

Nathan D.

Probably the chief factor in this brighter outlook has been the settlement of some of the major problems besetting American film companies in remitting film earnings from such important markets as the United Kingdom, France and Italy. Also, negotiations have been carried on looking forward to a mutually satisfactory arrangement in Spain Argentina, Germany, Japan and other foreign countries where the distribution of U. S. films has been limited due to legislative restrictions and foreign exchange regulations.

In some foreign markets, however, as in all postwar years, the U. S. industry ran into several problems during 1951. Threats of a 50% screen quota in Mexico, proposed restrictions on film remittances from Belgium, and a proposed decree in Brazil which would greatly affect U. S. film distribution in that country, have been the subjects of considerable negotiations in the international field.

Japan has instituted an import program limiting U. S. feature film imports to 150, and in Germany a screen quota for the showing of German films has been proposed. In most of these instances the U. S. film industry has been able to arrange for a satisfactory settlement or a postponement of the threatened restrictions pending further negotiations.

U. S. films, with their broad appeal to all audiences, continue to be the favorites of moviegoers throughout the world. Occasionally, an outstanding film from a non-U. S. producer is successful in the world market. In boxoffice appeal, however, and in acceptance by local audiences, American films in general far surpass those of other countries. A recent survey indicated that approximately 74% of the feature films shown in the world's theatres, outside of Soviet-dominated countries, were produced in the U. S.

Foreign Production Up

Although production of feature films in a number of foreign countries has increased considerably in the past few years, the strongest competition offered to U. S. films in the international field comes not from the products of other countries but rather from legislative restrictions imposed by governments on the free importation and distribution of films. These restrictions are imposed both to conserve the dollar exchange in the various countries and also in an effort to assist the development of a domestic national film industry. However, it is reported that the supply of Yank films in most countries of the world is not able to satisfy the tremendous popular demand.

There appears to be general and continued satisfaction by London representatives of U. S. film companies and of the British government over the terms of the new Anglo-American film agreement, which was signed in Washington Oct. 17, 1951. The new agreement, which followed prolonged negotiations, extends for two years, effective Sept. 30, 1951, the basic provision for the transfer of $17,000,000 annually in equal monthly installments. In addition to this amount, a sum equal to 33⅓% of the amount expended on British productions by U. S. companies, plus the equivalent of money expended for American rights to British pictures, may be remitted.

The British Government has also guaranteed convertibility of a minimum of $4,000,000 annually as the U. S. film companies' shares of the Eady Tax Plan, which provides for subsidies to producers, distributors and exhibitors in the United Kingdom. Total remittances to the U. S. under this agreement are estimated to be in the neighborhood of $25,000,000 to $27,000,000 annually.

Limits on Dubbed Pix

While there are limitations on the number of dubbed U. S. feature films permitted to be imported into France, foreign exchange authorities in that country issued instructions in July, 1951, removing all restrictions on the transfer of Yank film earnings.

In May, 1951, an agreement was reached between the major U. S. film companies and representatives of the Italian film industry providing for the release of blocked film earnings. The agreement is reported to provide for immediate release of 50% of blocked U. S. film money to the American companies on July 31, 1951, with 25% to be loaned to the Italians to aid in film production and for promotion of Italian pictures in the U. S., and 25% to be used for other purposes, including production and co-production in Italy by state-side companies. After July 31, American film earnings were to be released on this fixed formula every three months. The first installment under this agreement, amounting to $3,200,000 was authorized in August, 1951, and $1,000,000 was remitted in October, 1951. U. S. film companies agreed to impose a voluntary limitation on the number of their films exported to Italy.

After not granting import permits for U. S. films into Argentina since March, 1949, the Argentine Government in June, 1951, suddenly invited American film distributors to apply for import permits in unlimited quantity. U. S. film distributors immediately applied for import permits, and the Central Bank of Argentina approved in short order the import of some 480 feature pictures consisting largely of the finest U. S. productions in 1949, 1950 and 1951. Five of the distributors also plan to again supply the Argentine market with American newsreels. Film earnings are now accumulating, but applications have not yet been made for remittance. The announcement by the Central Bank permitting unrestricted imports of U. S. films stated that in due course the Central Bank would consider the authorization for pertinent remittances.

Lengthy negotiations have been carried on during the year between the Spanish Government and representatives of the U. S. film industry in connection with the import and distribution of U. S. films in that country. Licenses necessary to import foreign films into Spain are granted only to Spanish film producers, the number of such permits issued being dependent upon the number and classification of the domestic film produced.

Spanish Setup

The Spanish producer may use these import licenses to bring in foreign films under his own name or he may sell the license at whatever the market will bear. This not only limits the number of films that may be imported but in many cases makes it a very expensive business venture. The same procedure is followed in the granting of licenses to dub imported films into the Spanish language. Although an agreement was reported in the trade press, it was never ratified and has not been put into effect. It is encouraging, however, that the Spanish authorities have agreed to negotiate with the U. S. film companies in an effort to reach a satisfactory solution to some of the problems that have been hampering distribution of American films in Spain. The number of U. S. feature films released in Spain has been declining steadily during the past several years.

The Japanese film import program as announced by the Ministry of Finance for the fiscal year 1951 (April, 1951, through March, 1952), provides for the importation of 150 U. S. feature films. Of this total, an agreement has been reached allocating 120 features to the nine major U. S. film companies and 30 features to independents. Of the 120 feature films allocated to the major companies, 84 will have been released through the Motion Picture Export Assn. by Dec. 31, 1951, and the remaining 36 films will be divided among the nine companies.

MPEA has acted as a combined distribution organization for the nine major companies since 1946. However, effective Jan. 1, 1952, MPEA will cease to function in Japan and each member company will begin handling the distribution of its own films. The Ministry of Finance has stated that approximately 30% of film earnings during the fiscal year 1951 will be convertible to foreign currencies.

The future prospects for Yank film distribution in the foreign markets throughout the world are very difficult to forecast. Near the close of 1951, U. S. film companies were confronted with problems in Brazil, Belgium and Indonesia, and there were some indications of trouble in other markets. Negotiations were being carried on endeavoring to reach a satisfactory solution for the disposition of accumulated film earnings in Indonesia. In Brazil, U. S. film companies were greatly disturbed by a proposed Presidential decree which would have aided the Brazilian film industry but affected the distribution of U. S. films in that market.

The Belgian Government, which has placed virtually no restrictions on the importation of films or the transfer of remittances, has under consideration proposal to limit imports of U. S. feature films; prohibit the importation of positive films, requiring all prints to be made in Belgium; and placing restrictions on the transfer of film earnings. Late in November these restrictions had not been put into effect and negotiations were being carried on with U. S. film distributors seeking a mutually satisfactory arrangement.

It has been stated that the world market for American films spells the difference between profit and loss for the industry. In order to obtain its share of the international market the film industry must see to it that films exported are of the highest quality and that they give no reason for nationals of other countries to take offense at their exhibition. U. S. film producers, in planning a feature film for the world market, usually take into account foreign customs, habits and religious practices, and attempt to portray on the world's screens a picture which will not only be entertaining but will be well received by audiences in all walks of life throughout the world. Largely as the result of this practice, wherever the masses of the people have a free choice in selecting their movies, U. S. films thrive and flourish.

Lost 30,000,000 Filmgoers Aussie's Big 1952 Problem; Legit, Vaude Biz Booming

By ERIC GORRICK

Sydney.

Biggest problem facing the Aussie pic industry in '52 is how to win back to cinemas some 33,000,000 payees lost to the boxoffice over a span of six years, with the biggest dropoff. in '51, plus an estimated revenue dive of around £18,000,000 ($40,000,000).

Industry leaders have been probing for reasons for the swing away from pix. Key men have gone out into the byways and talked with the public in an endeavor to fingerprint the sourness to celluloid fare. Data garnered by the probers blueprinted many factors responsible for the cinema attendance drop from 151,144,831 in the ace 1945 span to 118,400,000 in 1951.

Majority of ex-payees blamed poor product as their reason for seeking another mode of entertainment. Others said they were tired of seeing the same old stars on the screen. Another group hit out at the low entertainment value of supports.

With rumors of war in Europe and elsewhere headlined in the newspapers daily, there had been a terrific swing away from problem pix and heavy drama minus the sex angle. Biggest seat fillers were pix geared for escapist entertainment similar to "Annie Get Your Gun" (MG), "Great Caruso" (MG) and "On the Riviera" (20th-Fox). Given a solid flow of escapist fare on a similar pattern in '52, those 33,000,000 lost payees would return to cinema boxoffices, industry toppers aver.

It has been argued that the current high cost of living, plus heavy taxation, played a major part in the '51 boxoffice low. Against this argument, however, is the fact that straight legit, revue and vaude, charging three times as much as the price for the best cinema seat, played mainly to capacity biz right throughout the '51 span. This also goes for ballet, opera, concerts and other so-called longhair fare.

Continuous Flow of Solid Product

Norman B. Rydge, chairman of the Greater Union Theatres cinema loop, and Ernest Turnbull, chief of the Hoyt loop, aver that a continuous flow of solid product from Hollywood and England will quickly win back lost payees in 1952. Pix keyed to modern day trends, including the good old-fashioned belly-laugh, will keep boxoffice busy, toppers say.

Rydge has bluntly said that the job of selling seats is industry-wide, adding that it must be tackled theatre by theatre, manager by manager, and must be pushed ahead week by week, adding that an industry that earns £34,000,000 ($75,000,000) is a much more important industry than one which earns only £16,000,000. Aussie exhibitors say that given the goods to sell in the year ahead, irrespective of any studio tag, the cinema boxoffices will tell a much brighter story.

David N. Martin's Tivoli vaude loop hit the popularity jackpot right throughout '51. "The Ice Follies" (currently in its 11th month at the Tivoli, Sydney) smashed all b.o. records in other Aussie keyers. This show should experience little difficulty in running three years in this zone. Other toppers for Martin included "Tourist Trade" and "Chez Paree." In '52 he has Tommy Trinder doing a repeat here and is dickering for Danny Kaye and other top U.S. and British talent.

J. C. Williamson Theatres, legit producers, did solidly with "Worm's Eye View," "Private Lives" (in association with Fuller), "Brigadoon," "Oklahoma" (revival), Borovansky Ballet, and medium with "Song of Norway." Coming up in '52 are "Kiss Me, Kate" and "South Pacific."

D. D. O'Connor, indie legit operator, plans return run with the Old Vic Co. and the Stratford-on-Avon Players. Little theatres pulled good payee trade with "Merchant of Venice," "Anna Christie," "Peer Gynt," "Beyond the Horizon," "The Miser," "Misalliance," "The Vigil," "Desire Under the Elms," "Androcles and the Lion," "House of Bernarda Alba," "Wil Eine Kirchenmaus" and "Children in Uniform."

Nothing New in Radio

Radio brought nothing new to Aussie fans in show presentations. There were lots of disk jockey stuff and long commercial spiels. One of the most popular U.S. waxers on Down Under airwaves is "The Hardy Family." Biggest blow to fans is the raising of the license fee from £1 to £2 ($2.20 to $4.40) per annum by the government, which controls the ether here.

Early in '52 the Robert Menzies' Liberal government will offer legislation prohibiting the taking over of any group of commercial radio stations by either British or American interests. Coming legislation is to offset the recent buy into the Macquarie network, originating through 2 GB, Sydney, by the powerful British Bartholomew newspaper group in a deal with Charles Munro, Stanley Crick and Reg Denison. It's also understood that the Menzies government will red-light any further bid by American film interests to take over local cinemas or to buy into pic loops. (Metro operates its own loop of cinemas here, and 20th-Fox holds substantial stocks in the Hoyts loop, with the J. Arthur Rank Organization a 50-50 partner in the Greater Union Theatres loop.)

Ealing, operating a studio at Pagewood, Sydney, was all set for a deal with a company headed by Charles Munro, Frank Tait, Stanley Crick, Maurice Sloman and Reg Denison, to make a series of pix in '52, first being "Robbery Under Arms," with Ken G. Hall as director. Nix means that Ealing will now have to continue solo. Eric Williams, in charge of Ealing's Aussie production, stated that the studio will make the Nevil Shute yarn, "A Town Like Alice." However, insiders say that unless there is a change in governmental coinage policy, Ealing may be compelled to cease production. Minor producers have already given up the ghost for the year ahead.

India Show Biz Beats Crisis; Films' Upbeat

By N. V. ESWAR

Madras.

The year 1951, ushered in with faltering steps, has just ended on a note of promise. It now seems that the crisis, which threatened to engulf the entire Indian entertainment world, has passed over. The clouds have especially lifted from the film field.

Despite restrictions on allotment of building materials for cinemas, India again showed considerable increase in the number of theatres that went up during 1951. There was an increase of 500 theatres over 1950. Present number of theatres in India is 3,198. These theatres are spread over 1,313 cities, towns and urban areas, leaving the 700,000 villages severely alone.

The villages cannot support a cinema. Their needs can be fed by touring camps. There are presently some 600 touring cinemas which feed the villages.

Though exhibition activity showed considerable increase, the production side did not show much progress. This despite the fact that the number of studios in India increased by eight during the year. India now has 60 studios, majority of these being in Bombay, Madras and Calcutta. Among these 60 studios, they were able to produce only 270 films last year. This is a drop of over 30 compared with 1950.

Biggest thing in India during the last year has been the organization of an International Film Festival, which is to start Jan. 24. This was originated by the Films Division of the Government of India, whose documentaries and newsreels have shown considerable improvement in the last year.

U.S., British Plays Ousting French as Leading Fare In Swedish Legit Season

By SVEN G. WINQUIST

Stockholm.

Interest in legit continues strong in Sweden. Greatest call is for modern plays, while only a few classics are included in various theatres' plans. Whereas French playwrights often dominate the Swedish theatres, it seems that British or American shows are leading the present season.

High admission prices keep legit theatres from being too popular, or real competitors to the cinemas in Sweden. One can see a class film for around 3.50 kroner (70c), while it costs between eight and nine kroner ($1.60) and $1.80) to attend a theatre performance. However, more people attend theatre performances than 10 years ago, and interest is steadily growing.

The Stockholm season has been good thus far. The Royal Dramatic Theatre started the season with Friedrich Hebbel's "Der Diamant" at the Big Stage, and Noel Coward's "Fallen Angels" at the Little Stage. Next followed "King Oedipus," with Lars Hanson in the title role, directed by Olof Molander.

Two world premieres were skedded, the Big Stage presenting Danish author H. C. Branner's "Sosken," also scheduled to open soon in Copenhagen and Oslo. Little Stage presented Swedish writer Per E. Rundquist's psychological drama, "Kalla Mig Ismael" ("Call Me Ismael").

Oscar's Theatre presented "Kiss Me, Kate" as its opener. It was an immediate hit, and the theatre plans no change during the season. Ulla Sallert and Per Grunden play the leading roles. Another American musical, "South Pacific," is mentioned for the 1952-53 season.

Vasa Theatre started the season with Terence Rattigan's "Who Is Sylvia?" with Sonja Wigert in the lead role. It also has been a big success and will probably continue for some months of 1952.

'Dream Girl' Run

Intima Teatern (Intimate Theatre), a new house, managed by film producer Lorens Marmstedt, which opened Oct. 17, 1950, with "The Beggar's Opera," found Elmer Rice's "Dream Girl" to be its most successful show, with 186 performances.

Alle Theatre is the newest legiter in Stockholm. It opened Sept. 13 with Somerset Maugham's "Home and Beauty," which is doing very well. Others skedded are "Waters On the Moon," by N. C. Hunter; "Bell, Book and Candle," by John van Druten, and "The Moon Is Blue," by F. Hugh Herbert.

The New Theatre here is scoring a great success with Jean Anouilh's "La Repetition."

The Municipal Theatre in Gothenburg started with "The Rose Tattoo," by Tennessee Williams, and "La Colombe," by Jean Anouilh, at their two stages. Next came "Hilda Crane," by Samson Raphaelson, and "Der Kaukasische Kreiderkreis," by Ben Brecht. Future plans include the American musical, "Call Me Madam."

The Municipal Theatre in Malmoe opened the Big Stage Sept. 7, with Dodie Smith's "Call It a Day." Next was "Kiss Me, Kate." "The Rose Tattoo" opened recently and is a great success.

The Municipal Theatre in Helsingborg, which started the season Sept. 11 with Sacha Guitry's "N'ecoutez pas, Mesdames," presented Samuel Taylor's "The Happy Time" Nov. 15.

Ives to London in April

London.

Burl Ives is due here next spring to fill dates at the Royal Festival Hall as well as on radio and TV. According to present plans, he would arrive in London mid-April and stay until the end of May. Festival Hall booking is already set for May 28. Ives will give a solo concert of folk songs and English ballads.

Coming over here under the Harold Holt management, Ives also is dickering for a nitery engagement at the Cafe de Paris. His dates here will be followed by a concert and vaude tour of Australia and New Zealand in June and July. Then he may hop to South Africa.

No Place for Mediocrities In the London Theatre

By CLEM HUMPHRIES

London.

Taken by and large, it is generally conceded that Festival-Year, as far as live entertainment is concerned, failed to live up to optimistic expectations. It brought no magic wand to fill depleted pockets, lure people from other amusements or to attract prospective customers to anything but the best.

The annual influx of summer visitors, although 70,000 in excess of last year's record, divided their attendance throughout the country, since every town and village during the five months' Festival season put up its own individual contribution for the occasion. This, in addition to the regular landmarks and showplaces, left little time or cash to patronize any but the most spectacular plays.

In other words, conditions in the legit theatre over the past 12 months have scarcely differed from the situation extant during the past three years. The good shows have done house-full business since opening and the mediocre ones just faded out of the picture. There seems no likelihood of a repetition of wartime prosperity when anything any management cared to put on stood a fair chance of raking in the shekels; nowadays, it is a hard competitive struggle for any project, unless of the first quality in material and acting. It is unquestionable that, with the consistent uprise in the cost of living, there is less than ever left over for amusements outside the home, when even general trade shows a continuous decline.

In keeping with Festival prestige and Arts Council sponsorship, the classics were strongly to the fore in legit last year. Heading the list were the Laurence Olivier season at the St. James Theatre with the alternating Shakespearean and Shaw plays, "Antony and Cleopatra" and "Caesar and Cleopatra." Plays were sellouts throughout their limited run, Vivien Leigh getting eulogistic appraisal of her rendering of the strongly contrasted characterizations of Cleo. Another Shakespearean opus, seldom produced, was "The Winter's Tale," with topscore marking for Diana Wynyard, John Gielgud and Flora Robson. Olivier's second production brought an unanticipated triumph for Orson Welles as Othello. Concurrently at the Old Vic, an unknown actor, Douglas Campbell, made an instantaneous hit in the same role, with U.S.-born Irene Worth winning acclaim for her Desdemona.

Guinness' Sked Hamlet

To Alec Guinness came the only discredit to the Bard when his "Hamlet" received a round panning and short shrift from the public. "Shavings," a group of Shaw playlets, also failed to attract, but a season of Shaw playlets at the Arts Theatre Club found more favor.

Of the established successes that continue to draw the crowds, "The Little Hut," "To Dorothy a Son" and "Seagulls Over Sorrento" are all in their second year. "Waters of the Moon," a slender story, triumphed because of its starring magnets, Sybil Thorndike and Edith Evans. Peter Ustinov's "The Love of Four Colonels," starring himself, and "Figure of Fun," by Andre Roussin, author of "The Little Hut," starring John Mills, are settled down to indefinite runs. The only contribution from Christopher Fry was "A Sleep of Prisoners," which played in churches in various towns.

The tryout theatres and clubs had little outstanding in the way of new offerings, depending on revivals with seasoned reputations, with two exceptions. They were "The Biggest Thief in Town," currently at the Duchess Theatre, which moved down from the New Boltons Theatre, and "Women of Twilight," the starkly tragic story of unmarried mothers, which had such a warm reception at its Embassy production that Jack Hylton bought it. It is now playing at the Vaudeville Theatre and skedded for Broadway production. "The Happy Family," a comedy about the Festival, was also recruited from the Embassy but didn't survive long in the West End. From the Arts Theatre emanated Cocteau's "Intimate Relations," starring Fay Compton, which had a limited appeal and a brief transfer to the Strand Theatre, built up on its publicity as "the play that shocked France."

The flops ranged from five weeks to two nights, this last distinction being achieved by "All the Year Round," a feeble play which opened to a hostile audience on election night at the Duke of York's. This theatre then put on the medieval tragedy, "Heloise," which lasted 10 days. It was a disappointing venture for Michael Powell, of "Red Shoes" fame, being his first stage production. "Storks Don't Talk," starring Mischa Auer, had a belligerent, abusive audience at its premiere, necessitating police intervention, which resulted in a three-day run.

U. S. Musicals Tops

The American musicals are still tops, with "Kiss Me, Kate" still doing turnaway trade after almost a year, and "South Pacific," after a mixed press reception, is booked far ahead into spring, having a three-month sellout before it opened. Whatever doubts there may have been as to the merits of the play, Mary Martin achieved a personal triumph. "The Consul" was hailed as an artistic success, but failed to draw and only ran a few weeks. The native musicals have a bigger showing this year. With the fading out of "King's Rhapsody," Ivor Novello's last show, "Gay's the Word" heads the list, the vital personality of Cicely Courtneidge being the mainstay of the production. Also in its second year is Emile Littler's "Blue For a Boy," more on the old-style musical comedy pattern, but still finding an appreciative public. His latest production, "Zip Goes a Million," proved a successful gamble, bringing the Lancashire comedian, George Formby, into his first legit role in this musicalized version of "Brewster's Millions."

Another old play that has captured public taste is J. B. Fagan's "And So to Bed," with songs by Vivian Ellis, giving Leslie Henson his first straight part after a lifetime of broad comedy. Jessie Royce Landi also made a big hit in this show. "Rainbow Square" is more cosmopolitan, having an English book and lyrics, with music by Robert Stolz; two American singers, Martha King and Gloria Lane; English leading man, Bruce Trent and comedians Sonnie Hale and Alfred Marks. Its continental flavor strikes a happy balance between the ultra native and U. S. productions.

The Hippodrome continues to house the lavishly mounted nude "Folies Bergere" revues presented by Val Parnell and Bernard Delfont. These, with the spectacular Latin Quarter shows at the Casino, proved a big draw with provincial as well as overseas visitors. "Th Peep Show" at the Palladium, "Fancy Free" at the Prince of Wales and the ex-radio show, "Take It From Us," were popular revues in less flamboyant vein during 1951, but the intimate revue has receded to the vanishing point. The two current ones, "Penny Plain" and "The Lyric Revue," both emanated from the Lyric Theatre, Hammersmith, in outer London.

In keeping with the international atmosphere of London's floating population, representative ballets found a conspicuous place. Apart from the Sadler's Wells productions, Anton Dolin and Alicia Markova had a special season at the Stoll, Ram Gopal and Indian Dancers made a return visit, while others were Rosario and Antonia and the Spanish Ballet, the Fernandez Dancers from South America and the Ny Norsk Ballet from Oslo on their first visit to London. Ruth Draper and Cilli Wang were other artists paying return visits who always draw their own special audiences.

The ice shows continue to increase in popularity, with Belita "London Melody" at the Empress Hall and Barbara Ann Scott in "Rose-Marie" heading the attractions. Special pantomime presentations are planned for the holiday season, following last year's successful pattern.

Eady Fund Aided British Films in '51, Sez French; Need Other Schemes Now

By SIR HENRY FRENCH

(Director-General, British Film Producers Assn.)

London.

The year 1951 brought a prospect of security to British film produc- This in turn created a revival of optimism, not the extreme optimism of 1946-47, but a moderate one controlled by reason.

Continuation of the Eady Fund the outstanding feature of 1951 for British film producers. This fund, established in 1950 for an experimental run of a year, is dependent upon an increase in the price of cinema admissions. In 1950 the estimated addition to the net boxoffice receipts — that is, after the entertainments duty had been paid to the Government — was divided equally between the exhibitors and the British Film Production Fund (Eady Fund). In 1951 it was decided jointly by the industry and the Government that the Eady scheme should be continued for three further years (making four in all); that cinema seat prices and entertainments duty should be increased still higher; and that, on the basis of the estimates accepted by all parties for the purpose of the negotiations, the addition to the gross boxoffice receipts should be divided 52% to the Government and 48% left with the industry.

Taking the four years 1950-51 to 1953-54 together, and assuming that the agreed estimates are realized, the amount left with exhibitors will be approximately 60% of th additional net boxoffice receipts after entertainments duty has been paid. Insofar as film hire is payable on a percentage basis, the increase in exhibitors' receipts will be liable to additional film hire.

Now let us consider the effect upon British producers. The first period of the exhibitors' levy comprised 47 weeks (Sept. 8, 1950, to Aug. 4, 1951); the scheme will continue to run for a further three periods each of 52 weeks, the first of which began on Aug. 5, 1951. It was estimated in July, 1950, that the levy would in the first year amount to £1,500,000 ($4,200,000) per annum. This estimate was not fully realized for the period up to Aug. 4, last when the levy was increased. This was due to a comparatively small shortfall in boxoffice receipts below the amount anticipated. It was not due to defaults on the part of exhibitors, which were negligible. The estimated amount to be received by the fund during the remaining three years is at the rate of approximately £3,200,000 ($9,000,000) per annum. This will be an important addition to the revenue of producers who are eligible to benefit from the fund. Moreover, these payments are not liable, like film rentals, to distributors' commission. In the case of many films this additional receipt will make all the difference between profit and loss.

Object of the Eady Plan

Some readers may quite reasonably be asking themselves what is all this elaborate business of percentages and voluntary levy about. The answer is that the object of the Eady plan (named after the senior Treasury official, Sir Wilfrid Eady, who first thought of it) is to give British films a slightly larger proportion of boxoffice receipts than they can secure through film rentals. The American industry would have strongly objected, and rightly so, to a proposal that, coupled with a screen quota for British films, the exhibitor should be required to pay (apart altogether from the boxoffice value of a film) a higher rental for British than for imported films. The American industry has, however, agreed for a period of four years to exhibitors making payments out of the boxoffice into the Eady Fund and that such payments should be made before film hire is calculated. The American industry's willingness to cooperate with the British Government and the British industry generally is greatly appreciated by British producers, who fully realize that if any one of the parties concerned—namely, the British Government, film distributors, both American and British, and British exhibitors —had refused to cooperate, the scheme could not have been put into operation on a voluntary basis.

To see the scheme in proper perspective it must be realized that every interest gains to some extent, except the cinemagoers who are given the choice of paying more for their accustomed seats or occupying lower-priced seats. Insofar as the higher prices increase gross boxoffice receipts, the Government, as already explained, will take more than half of the additions. Exhibitors after paying entertainment duty and levy, will be left with more money than before the scheme was introduced. Consequently, there will be a larger amount upon which to calculate percentage film hire.

Distributors, both British and American, benefit because the film rentals upon which their commissions are calculated are increased. If it is assumed that imported American films earn 70% of the national total film hire, this is a consideration of great importance to Hollywood. In addition, this additional sterling receipt has become remittable to the U. S. All producers benefit insofar as film rentals are increased consequent upon additional boxoffice takings. But producers of British quota pictures, both feature films and shorts, benefit chiefly by payments from the Eady Fund. Here again, a British quota film made by American interests, such as "The Mudlark" "Treasure Island," benefits precisely in the same proportion as a film made by British producers, such as "The Lavender Hill Mob," "The Browning Version" or "Tales of Hoffmann." The payment made from the Eady Fund is in strict proportion to the earnings of the film in Great Britain. The higher the distributors' gross, the larger the payment from the British Film Production Fund.

Too Early to Tell Yet

All these benefits, however, depend on the boxoffice showing a substantial increase. The scheme was necessarily based on estimates. Will they be realized? It is too early to say yet. The increased prices came into operation on last Aug 5. August was a month of bad weather for holiday-makers but favorable weather for cinemas. It was also fortunate that there were some very attractive films being shown during the weeks following the increase in prices. The scheme undoubtedly got off to a good start. Will it last? And if it does, where is it leading to? The ultimate objective is to make film production in Britain an economic proposition. If this objective is reached, film production should again attract private capital and the Government-sponsored National Film Finance Corp. should no longer be required to provide loans for a large proportion of the new films made by British producers.

It must be obvious that these results cannot possibly be realized if the scheme is to be wound up at the end of July, 1954, and nothing put in its' place. There is a good deal of misunderstanding about this point. When the three-year period was suggested last June two reasons were given in justification of the proposal. The first object was to make it clear that although the levy was increased at the end of the first year, it was to remain fixed for the next three years. The second purpose was to provide reasonable amount of time during which the trade could find within its own machinery a method by which British films would receive a larger proportion of the boxoffice than was the case before the Eady idea came into operation. In other words, the different sections of the trade itself were to be given time in which to devise and agree upon a scheme of their own instead of operating one requiring Government approval and closely linked with the entertainment duty. This important and difficult problem remains to be tackled.

26 Religious TV Pix Being Made at Elstree

London.

Under conditions of secrecy, a series of Technicolor TV religious films are being lensed at Elstree by Frederick Packard, son-in-law of J. Arthur Rank. The series, which it is understood, will total 26, is being produced at the Gate studios which are owned by the J. Arthur Rank group. Each film in the series, which are based on biblical stories, will run for 27½ minutes.

Name artists have been engaged to play in these films, including Leslie Bradley, who is portraying Moses; Joan Rice and Bette St. John. Latter is currently playing in the London version of "South Pacific."

West Germany's 'In Earnest' TV Will Roll in '52

Frankfurt.

Television in western Germany will start off in earnest in 1952, but while it is expected to be widespread, the telecasting time will be on a considerably smaller scale than in England or France, not to mention the U. S. While German video will be private-run, there will be no commercial video programs, as in England and in the planned telecasts in Switzerland.

At this time, German TV is still in the experimental stage and only one station is operating. By the end of 1952, however, video experts hope there will be some 50,000 German TV set owners. The expansion of the TV net throughout Germany is nevertheless an easy possibility, since technicians will have practically no geographical problems to cope with. Additionally, distances in Germany are small by American standards, facilitating the building of numerous relay stations, which could also be used for local telecasting.

At the present, the only TV station of western Germany is located in Hamburg and operated by Nordwestdeutsche Rundfunk (NWDR), the country's largest radio network. TV programs consist of two-hour casts every Monday, Wednesday and Friday, between 8 and 10 p.m. Most of the programs are vidpix, with a very small percentage consisting of TV shows and live TV shots, such as sports events. There are less than 100 TV sets in Hamburg, despite the fact that the city has a population of 1,600,000. NWDR also operates a handful of public TV booths where viewing is free. NWDR-TV has a viewing radius of about 10 miles.

While this telecasting is only in an embryonic stage, plans for 1952 would establish regular TV stations all over the country. German TV, as is radio, would be privately operated by the big radio networks. These are NWDR; Bayernfunk, in Bavaria (Munich and Nuernberg); Radio Frankfurt; and Suedwestfunk (Stuttgart and Baden-Baden). NWDR has four AM stations, in Hamburg, Hannover and Cologne. As in the radio field, NWDR-TV is expected to cover the largest part of the country.

The German TV system would be similar to that in the U. S. It would use the 625-line system, but for about two or three years there would be no color telecasts. At present, TV transmissions cost 200 to 250 marks ($47.60 to $59.50) per minute. As with radio, German TV would be set up on a subscription basis, with set owners paying a monthly average of five to eight marks ($1.19 to $1.90).

The big deterrent to fast development of TV in Germany is the cost of TV sets. During the recent Berlin industrial fair, radio manufacturers exhibited about 40 different type of TV sets, with prices generally ranging between 1,200 and 2,000 marks ($285.60 to $476). These prices are definitely out for the average citizen. There are about 5,000 sets already available for sale, but the demand is very small, and while NWDR-TV does hope for 50,000 subscribers (in all of Germany) by the end of 1952, this could be achieved only with cutting of prices. With present manufacturing costs, this is not very likely.

The German TV sets generally have 9-by-12-inch screens.

Give British Pix a Break or U. S. Industry Will Suffer Too

By TOM O'BRIEN, M.P.

(General Secretary, National Assn. of Theatrical & Kine Employees)

London.

The British film-producing industry continues in the doldrums. It faces one setback after another. Thousands of film employees have lost their jobs, with little or no prospect of getting them back. We are helped to a very limited extent by what is, in fact, the government subsidy. The entertainment tax is a crippling burden and harmful to exhibitors, producers and workers alike. Despite it all, continue to make very good films, some of which are second to none.

The American picture industry may be tempted to believe that if Britain ceases to make pictures it will be a good thing. What a mistake this is! I know of nothing more dangerous for the American film industry or, indeed, for international relations than that America should be the sole film-producing centre of the world. Nothing will be calculated to increase the anti-American feeling abroad than for Hollywood to have a real monopoly of world film production. Those of us who, day in and day out, advocate and work for good Anglo-American relations, know that this is the stark truth.

American exhibitors must, once and for all, give a real break for good British films. This break will not injure the American industry; in fact, it will do it good. The vast millions of American cinemagoers have as much right to see regular presentations of British films throughout the U. S. as the millions elsewhere who see American films. It is manifestly unfair, and is calculated to stimulate antagonism over a wide field for good British films to be denied general exhibition in the U. S.

The Day Might Come

The day might come, and come very soon, when the American film industry on a whole will go on their hands and knees and pray for a virile British film-producing industry and for British films. It might be too late then. No one likes the same thing all the time, and what our American friends should realize is the strong possibility that there might be a world revulsion to American films. If that day comes, friends of America, like myself, will have to resist the temptation of saying "I told you so."

I know there will be an outcry from various sections of the American film industry to let the British film industry stew in its own juice. It is easy to propound a principle or policy, but carrying it out is quite another matter.

For a long time I have advocated the establishment of a permanent Anglo - American films council. The lack of unity in the respective film industries is largely responsible for this body not being set up. What a pity. Many of the leaders of the film industries on both sides of the Atlantic continue to live in a fool's paradise. They have lived for so many years in the big money that they don't think that the things can be changed overnight. But change they will, and the change cannot be stopped because there is no instrument or machinery in existence to stop it.

The American film industry is particularly vulnerable. It is in the hands and under the control of a very few brilliant men who started many years ago the hard way and who have reached the evening of their lives content in having built a film empire. But what of the morrow? What is to happen to this vast and complex American industry when the builders of that great industry are gone? Who is there to follow? Bank managers, publicity experts, star gazers, and a motley crew of hangers-on? These will never run an industry. Rather, they would rui it. There is yet time for these illustrious men in America, and the few counterparts we have in Britain, to get together and do something to provide a means where their life's work will not go up in smoke after they have gone.

Films' Influence

If films are to influence the thought of the world, if they are to take its part in preserving the peace of the world, the screens of the world must be freely open to the best films that are made in any part of the world. Woe-betide the country that forces its own thoughts and its own wares on the rest of the world, and prevents the thoughts and wares of other nations entering into their own!

There are great men in the film industries everywhere. Let these in the English-speaking world, to start with, get together and work hard for a mutual understanding and solution of their trading problems so that others may follow.

TV ADDING VITALITY TO SCOTS' SHOW BIZ

Glasgow.

Show biz is flourishing in Scotland, despite high cost of living. And now—a new development is approaching with the arrival of television.

Theatre and cinema operators aren't worried. They see in TV a useful fillup to their own promotions. Already number of cinemas are being wired for video, in anticipation of the British Broadcasting Corp. granting them licenses for relays.

In March the first Scottish video programs will transmit from the new station at Kirk ' Shotts, Lanarkshire, halfway between Edinburgh and Glasgow. It will be one of the most powerful stations in the world. At the outset, programs will be largely English.

As always, American performers have earned high popularity in Scotland. This year didn't bring as many top-liners as in earlier seasons, but undoubtedly, the act that made the deepest impression was the Andrews Sisters. They came to Glasgow's Empire Theatre and clicked big.

Judy Garland had a great reception at the same music hall in a one week date. Donald O'Connor also scored strongly in variety, accompanied by his wife. Deep River Boys, now almost a bi-annual institution in Glasgow, were another U. S. act given a top Scotch welcome. Among the lesser names who impressed was a Canadian, Fran Dowie and his wife and partner, Candy Kane. Fran has a mock-cowboy comedy act that's likely to go big. "Sugar Chile" Robinson also appeared at Glasgow Empire to good biz.

The Scottish comedians hold their own big following and continue to hold down high salaries, despite recurring criticism that new gags and material are needed. Several are looking to television possibilities. Harry Gordon, Tommy Morgan, Alec Finlay, Jack Anthony and Jack Radcliffe are in the top rank, although the last-mentioned was the object of much criticism following his appearance at the Royal Variety Performance in London, when he cracked jokes of doubtful taste before Queen Elizabeth.

Among younger artists, Jimmy Logan, nephew of Ella Logan, stands out and is fast approaching the first rank of Scottish comics. He's ably backed by radio, having his own weekly variety show "It's All Yours."

Other promising performers i Scotland include Jimmy Neil, whose homely patter goes down big in Will Fyffe style, and Josephine and Alexis Crombie, sisters who may team up.

Pantomime and summer seasons reign supreme in the land of Lauder and Auld Lang Syne. Some criticize on the score that they last too long. Pantomime runs well into April and summer seasons, from May to October. Little is left for new productions or good straight plays from London.

Domiciled in Scotland (and currently playing panto) is English comedian Freddy Sales. He lives in Glasgow, made a name here when he stood-in for Dave Willis.

Big event in the legit and music side continues to be the annual Edinburgh Festival, in which, last fall, British pic star Margaret Lockwood appeared as Eliza Doolittle in "Pygmalion."

British Bonanza Replaces Lagging Interest in Foreign-Language Films

By NOEL MEADOW

The touchingly loyal audiences for foreign-language films which have grown to maturity in the past two decades are wavering in their allegiance.

The rapid expansion of this group had been fluffed off as insignificant by Hollywood for many years, but had more recently caused American producers to show signs of deep anxiety. They may have had the perception to realize the reason behind the phenomenon: Not that this section of American moviegoers loved the foreign films more; but they loved the Hollywood stuff less.

A retreat from foreign-language film patronage has come suddenly in the past year, but Hollywood needn't indulge in the delusion that the whole thing has blown over and the prodigal has returned to its boxoffice fold.

The rebellion is still It's just taken a new turn.

There has been a switch to British films, and the rebels are picking up strength faster than ever. No more listening to languages they can't understand—no more speed-reading of the visual titles.

The pessimists can explain the new twist in this way: Anything but Hollywood films!

But that might be going too far. There is no denying that the British productions have a special charm of their own—perhaps an interesting but unhurried pace that is psychologically better suited to the cause of relaxation, which is what people go to films, for, after all.

For the British product (via Alexander Korda and J. Arthur Rank) to gain American audience favor has taken the best part of decade. Boxoffice resistance seemed to have a twofold cause: The tough-to-understand British accent, and that certain minimum of action.

But a subtle change has been wrought to make the British pronunciations more clearly understood. There is no confirmation for this, but it is evident that the English producers, pitching for the American market, have quietly gotten their players to cooperate in a campaign to promote pronunciation that the U. S. could savvy. The inescapable fact is that they're a lot easier to understand than they were a few years ago.

And the changed character of the British film is also conspicuous. Stories have become more zingy, and the development of the "suspense" film has become a virtual British monopoly.

There can be no denying that television has done its ample share to bring about popular acceptance of British films here. They are being widely shown on TV screens, though the reason is no news to anyone. They're cheaper. But whatever the underlying economic motive for their use, the fact is that the American ear has become adjusted to the British way with a word—even in the old, unreconstructed pictures whose players had not yet seen the true light. It's this stuff out of the vaults that TV is using.

British Sleeper

As a result, to cite one example, a British sleeper, "Tony Draws a Horse," is doing uncommonly well across the country, after an 11-week premiere at New York's Park Ave. Theatre. Among British pix of the not-too-distant past which couldn't have done much better than they did are: "Red Shoes," "Kind Hearts and Coronets" and "Tight Little Island." Thriving reports have been forthcoming among a more recent crop, namely "Trio," "The Wooden Horse" and "Tales of Hoffmann," and, by all means, "The Lavender Hill Mob." Even "Oliver Twist," which had poor sendoff on a wave of controversial publicity, is pulling audiences.

On the other hand, most foreign-language films have been dying in New York, where they could usually rely on getting back a considerable portion of their distribution costs, if they had any stuff at all. The city which had about a score of theatres devoted to foreign-language first-runs a few years ago now has exactly two.

Behind this sudden switch, too, is a twofold cause:

Foreign producers — especially French — have priced themselves out of the U. S. market by demanding exorbitant advances from prospective American distributors, and tightening censorship here has made the risks of distribution too much of a gamble, even without the tougher economical demands from abroad. As to censorship, there are the examples of "The Miracle" (Italian) and "La Ronde" (French), the latter having been kept by censorship from getting important playing time.

As a result, with but a single exception, there has been no really "big" foreign-language click here for a year. That exception of course, is "Bitter Rice," an Italian import, which remains the most sensational thing in this class and still a factor in the market. Because of wide distribution, it is reputed to be the biggest foreign-language money-maker of all time. In the past few years, the only foreigns to approach it were "Bicycle Thief" and "Paisan."

Other Interesting Grossers

Two other interesting grossers of 1951 were: Discina's "Manon," (French) although it still has - sorship setbacks in certain territories; and "The Emperor's Nightingale," but the latter, although of Czechoslovakian origin, had an English commentary.

Not to be ignored among the reasons for decreased sales resistance to British film fare is the recent exchange of English and U. S. stars. British players Alec Guinness, Michael Wilding, Laurence Olivier, Jean Simmons and Alastair Sim are among the hottest things on the Hollywood horizon, and Britisher David Niven and James Mason are seen often in films made in either country. Niven, Mason and Wilding followers aren't too fussy about the origin of a motion picture in which their favorite appears.

These popular British names have replaced such famous French and Italian topflight personalities as Viviane Romance, Suzy Delair, Louis Jouvet, Jean Marais, Anna Magnani and Michel Simon.

With the increasing demand, two American independent distributors have come along rapidly because they could supply it. Snader Productions has tied up a long list of Sir Alexander Korda pictures, and Dr. Arthur Epstein, heading Fine Art Films, has acquired U. S. rights for a number of British product.

Snader has come along with a unique TV tie-in. Setting up Telescriptions, as an allied agency, Snader Productions will sponsor the Korda films and other Britishers for first-run and subsequent-run theatre showings, and will then, before they are squeezed completely dry of potential audience, turn them over to its Telescription counterpart. The latter has already tied up many of the nation's TV stations for showing the films via that medium. There will also be a two-way exploitation tieup. Hence, the first of these films will be taken from the theatre market sometime next spring and will be shown, still fresh, to TV audiences.

Louis-Guerin to U.S.

Paris.

Pierre Louis-Guerin of the Lido, who also has the Empire and has booked the Sonia Henie iceshow, is leaving on a U. S. scouting tour Jan. 15. His producer, Rene Fraday, leaves a few weeks earlier.

Meanwhile, Guerin is presenting under Jules Borkon aegis, the Teresa and Luisillo Spanish ballets at the Empire. Latter opened sock and is grossing close to $3,000 nightly.

Of Old Heidelberg And 'Student Prince'

By LT. COL. BARNEY OLDFIELD

Heidelberg.

Frau Teresa Ernst-Schoenenberger says she'll probably never get the picture she wanted so long. She had just read of the death of Sigmund Romberg.

Frau Ernst's house is full of pictures—and memories. She owns the Hotel Waldhorn ob der Bruck in Heidelberg, Germany, and if you'll climb up the 36 stairs with her, she'll show you where Prince Reuss-Koestritz, of Saxony, as a student, looked out of his window and saw a girl named Kathie in 1863. The lightning that struck the prince and Kathie was purely local in those days, but for a guy named Meyer Forster it was an idea for a play called "Old Heidelberg"; for another named Viktor von Scheffel it led to poetry and student songs; and much later, Sigmund Romberg put it to music and it became the hardy perennial of the Shubert garden, "The Student Prince."

Frau Ernst's establishment is faithfully reproduced in the operetta's opening scene. She has been on the job since 1907, and since that time estimates she has climbed up and down the 36 stairs from the main floor to the room in which the prince was quartered an average of 30 times a day, seven days a week. To this time, she has shown people of 46 nations over the premises which spawned the romance (she had 45 of them on the books before World War II, and picked up an Arab sightseer to make the 46th last October).

Frau Ernst always starts with two framed pictures just inside the dining room, Norma Shearer and her late husband, Irving Thalberg. Miss Shearer's screen version in the late '20s for Thalberg's Metro did much to make the inn a tourist stopping place. Frau Ernst's mother, now dead, had written a condolence, and the answering letter is framed with Thalberg's picture, dated Nov. 10, 1936.

Werner Futterer (nee Bateman, of "Victoria Regina" with Helen Hayes in 1938) is a German actor who has made several Heidelberg pix and is well up among the faces. Lawrence Tibbett, who has probably seen "The Student Prince" through as many times as there are stairs in the inn, is hung in the Brown Derby manner, and the page in the guestbook where he has written almost falls open automatically to show his remark: "Simply fascinating, 1946."

Lubitsch and Cerf

One of the New York long-stemmed types signed i , too, Marion Bradley, who notes her vintage, "Billy Rose's Diamond Horseshoe, Nov. 23, 1945." Ernst Lubitsch is down for passage in 1928. There is also either a disclosure of a first name for the first time publicly, or it's someone else—a listing of "Alfred Bennet Cerf," who, if the Cerf. disowns New York and gives Hollywood for an address.

Another of the trade who has gone to talk over old times with Romberg, Scheffel, Thalberg, the Prince and Kathie on the Other Side is Mady Christians, who found the setting and the banks of the Neckar River inspiring. Cary Grant was in, Frau Ernst says "with somebody."

Hotel Waldhorn is closed now, because, like all places which deal in memories, it has tended to get a little musty and needs a paint job, a little heating, and some wallpaper. It hasn't yet gone the way of the Red Ox Inn, on the other side of the river, which has to put up with substitutes for the drinking songs of German variety which run variously as "Don't Send My Boy to Illinois," "Whiffenpoof Song" and "Caissons Go Rolling Along," emblematic of the Army's European Command hq. being in town.

By the way, what really did happen to the prince. He *did* marry the princess, but Frau Ernst doesn't know who she was. Nobody thought to take notes in advance of the big hullabaloo later, and besides, there were lots of princesses in those days.

The fact that the prince fell for Kathie, a summertime barmaid, was the big news, the makings of song and play.

Kathie? She went home to Vienna, and married an older gent who had a big stable of horses—dray horses, that is, not racehorses.

Real-life moral: If you can't make hay, feed it.

The First Hundred Years—1950-51 (Or, The London Story)

By NAT KARSON

London.

It'll be a cinch for you." That's what the man said to me in the lobby of the Savoy in August, 1949. The man was Joe Vogel, veepee of Loew's, and it sounded so easy—doing a new stage show every three weeks at Metro's Empire Theatre in London. Ah, London—the prewar England I knew in the '30s—stately, dignified and leisurely, none of that New York rat race, just a civilized existence doing the kind of stuff I had been perpetrating at Radio City and on Broadway. No more finding scripts to produce, auditioning for backers and fighting with the Shuberts on house terms, just a nice little resident company of singers, ballet, orchestra and rhythm dancers, 3,000 miles from Lindy's—yes, it was going to be a leadpipe cinch.

"You'll never find the type of dancers or singers you require in this country; they just don't exist in England." That's what they all told me on my arrival in London. But I wasn't buying it! No—not in the country that had produced the Sadler's Wells ballet and the original Tiller Troupes of the early '20s—and besides, what did we require other than people with average intelligence and enough training in the basic rudiments of dancing and singing? Beyond that we were prepared to train our company to exact specifications. So-o—no dancers. Well, approximately 2,000 showed up at various auditions, which we finally weeded out to two troupes of dancers numbering 30 and 20, respectively. Singers — and good ones — were in abundance, and there was no trouble filling our complement of vocalists. So, we were in rehearsals, three weeks of it and one to go—when, Boin-n-n-g! ! !—a strike! It seemed that British Actors Equity and the Variety Artists Federation couldn't agree as to who was to have jurisdiction over our resident singers and dancers. We at the Empire had no quarrel with the basic contract, since we were paying double the basic minimum for 12 shows, as we were doing 24 per week. And further, we had voluntarily increased the rehearsal salary, but there we were in the middle of it just one short week prior to our opening. Pickets, frontpage publicity, excitement—all well and good—but what about the rehearsals? The two unions finally resolved their differences in the form of a temporary joint agreement, and so we carried on in that final short week replete with moments of impending disaster, mechanical difficulties, nightmarish last-minute rehearsals. I was ready to take the first plane back and reopen "Nellie Bly!"

"It's always a great privilege to see a genius at work." That's what one of the byline journalists said in scoffing at our auditions. The Metro press department has asked me, in view of the great interest in the new policy, if I had any objection to admitting the press to auditions. I explained that it was not customary in the States, as auditions are a cold, hard facet of show business, not altogether pleasant. However, since I was unfamiliar with local practice, I bowed to their judgment. The "genius" crack appeared the following day. "Ah," I said to myself, "a little anti-American bias." This and other vague West End mutterings—"he'll never open on time etc."—were not calculated to make me feel any more comfortable or happy. That's all I needed now with all of the preproduction headaches. I awaited the opening-day reports with not a little trepidation.

"Well, at least, there are plenty of vaudeville acts in England." I said to myself that I had seen hundreds of acts in London variety halls, prewar and postwar, and radio had not encroached upon and killed vaudeville as it had in the States. This was going to be no problem. But I encountered this kind of baby talk: "Pantomime season, you know, old man. All our very best acts have been booked up since last summer and will be playing pantomime for the next 12 weeks." So here I was, stuck, and with a British quota yet (50% of all acts in variety theatres must be British). Frantically, I cabled the States and the Continent. Somehow, we got enough acts to open.

"L.C.C. Makes Further Cuts i Allocation of Steel and Timber." Such were the headlines in '49. Well, I couldn't get dancers, acts, there were technical hitches—now I had to face the brim regulations so necessary in an England emerging from a particularly chaotic war period with its shortages. What with the licensing restrictions and curtailed materials, I would have to depend on British craftsmanship to overcome this lack of basic necessities and still maintain a standard of production. Oh, well, I wasn't any worse off than the next producer. As if this weren't enough, I was formally introduced to the "power cut." Suddenly, a phone call at 11:53 a.m., —"Say, there's a power cut coming in at 12, there'll be no lights for the stage show." I was on the verge of giving it all up then and there and rechristening the show "Dancing in the Dark!"

"Empire Girls Steal Royal Command Performance Honours" (quote from London dailies). These were the dancers they told me I couldn't get. As a matter of record, our Empire Girls are acknowledged to be the finest dancing troupe in England and the Continent, and have performed at two Royal Command shows within 24 months. They are in tremendous demand for all important charity and gala functions. Our little ballet company has turned out quite a bit of talent, some of it migrating to Sadler's Wells. As far as our singers are concerned, a number of them have graduated to more important parts in current West End shows.

"Hall, Norman & Ladd Hit of Royal Variety Show" (quote from London papers). Faced with the problem of securing acts for the Empire, I scoured the provinces and the more obscure music halls, with the result that many an unknown act has played its first West End engagement at the Empire. It's quite a kick to cite the success of the following: Fayne & Evans, who went on to score in the last Royal Variety Command Performance; Rex Ramer, who stopped the show cold opening night of "Folies Bergere"; Bill Hurley, who at the moment is hot with his first recording.

"Minister of Supply Suggests Cuts in Luxury Materials" (quote from London papers). So maybe there'll be no more spangles and a little less of costly fabrics, but then after two years of working with British craftsmen I'm not at all concerned. Somehow or other they manage to create an illusion with a deplorable lack of materials. Don't take my word for it, just ask Rodgers & Hammerstein, Jo Mielziner, Jack Hylton and Lem Ayers, whom I am certain will agree with me that "Carousel," "South Pacific" and "Kiss Me, Kate" were more than adequately reproduced here in terms of scenery and costumes. In many instances I feel that the London production was much better.

"Imaginative." "Colourful." "Inventive." "Brilliant." I could go on quoting. I can only tell you that my anticipatory fears about a biased British press were utterly groundless, that it has been most encouraging in its praise.

I get a lump in my throat when a British audience screams the house down for a Danny Kaye, a Bob Hope, a Judy Garland or a Mary Martin, whether it be at the Palladium, Drury Lane or any other West End theatre. But I get a bigger kick out of the realization that the British public has taken into its hearts the all-British resident company at the Empire—the orchestra, Empire Girls, choral group and ballet. And if we here at our little gilt and plush lean-to in Leicester Square have done one small bit to solidify our Anglo-American relationship, it's worth all the blood, sweat and tears of the past two years. I wouldn't exchange this experience for the world.

Video's Increasing Influence On British Film Business

By SIR PHILIP WARTER

(Chairman, Associated British Pictures)

London.

Let there be no mistake about it. TV is making friends and influencing people. This new medium (still in its infancy) is making, and will continue to capture a substantial share of the British public's interest with its variety of programs, especially its key asset of presenting the news.

We in the film industry were naturally concerned when TV first began to cast its shadow over our theatres. Some even called the cathode tube the shadow of a monster whose eventual appearance would cause a crushing disaster from which the industry would never recover. Others warned of the great transformation of cinemas to TV theatres. Of course this isn't the first time the film industry has been frightened by scientific achievements or other crises. Shadows have been with us before, just as frightening and gloomy as the TV shadow, or, as I prefer to call it, "the five o'clock shadow" which can be cleared away with a blade or an electric shaver. In other words, we are faced with a "five o'clock shadow" situation which, if neglected, will put our industry in a very drab position and, before we know it, we'll not only appear down and out but begin to believe it ourselves.

We in the industry must assess the competitive value of television as opposed to the value of motion pictures, and we must also examine ways in which these new developments in electronics can assist us technically producing better product at a more economic price. We must also learn (as we did with radio) how to use this intimate medium as a means of advertising and promoting our pictures.

From statistics that are available to us, it looks as though a large proportion of regular cinema patrons are in the 17-to-25 years age group while at the present time, at any rate in Great Britain, apart from certain sports items, television is inclined to appeal to the older people. It is, of course, very noticeable that when television comes to a new era the novelty value alone attracts a much wider circle of viewers than when it has settled down and the novelty has worn off. This fact is generally admitted in America and it has been noticed here where the London cinema receipts, which were hit badly during the novelty period, are now on the upgrade. In the Midland area, where TV is still the new rage, receipts have fallen sharply despite the high spending power in this essentially manufacturing area. The conclu- , therefore, is that provided we can maintain and improve the standard of the films we show to the public and pay constant attention to the service and comfort of the patrons in our theatres, we need not fear a serious decline in attendance as a result of a TV antenna on Mr. and Mrs. Public's roof. It must also be remembered that in addition to novelty drawing power of TV, the hire-purchase monthly payments reduce spending money for cinemas, but thereafter the boxoffice does not suffer to the same extent.

Large-Screen TV

One of the ways which has been suggested for competing with this new living room attraction is large-screen television in cinemas. As I understand it, the proposal is that large-screen television should take the place, to some extent, of the supporting program. Personally, I am inclined to think that this idea unsound except, perhaps, for a limited number of large city houses. The cost of large-screen television, both for equipment and programs, would far exceed the amount that exhibitors can normally afford to pay for supporting bills, and they would be faced with need, either to increase admission prices, with a risk of losing attendances, or else to reduce substantially the feature film hire. Latter, in the long run, would eventually reduce the quality and drawing power of the feature films which, basically, are what the public pay to come and see. In fact, more now than ever, our studios should continue to produce bigger and better films which over the past year have proved that the public does prefer a seat in the cinema to an easychair in the lounge.

In the field of publicity, the industry is making extensive use of radio which over the years has become an accepted and effective promotional outlet. Obviously then, the visual method of showing the public extended trailers, specially prepared scenes, or special adaptations, and using guest stars, should have a much stronger appeal than radio. In fact, this medium is still undeveloped and I feel certain that the use of the TV screen opens an entirely new selling approach which must show results at the boxoffice.

I also believe that new techniques in film production can be developed as a result of research in electronics. It is interesting to note that a company has been formed in England to exploit certain ideas in this connection. The industry should take a deep interest all TV developments and should certainly adopt any technique which will improve or facilitate production.

As more and more of Great Britain is being initiated to TV, it is most encouraging to note that the cinema is still, by public choice, the best form of entertainment. We are, of course, very grateful for Hollywood product, which has certainly improved in quality in the past year.

Buzzell to Europe For Mag Story Deal

Edward Buzzell, freelance director since leaving Metro about two years ago, sailed from New York Saturday (29) on the Queen Elizabeth for Europe to work out a deal in which he'd produce and direct a film version of a Cosmopolitan mag story, "The Third Girl From the Right."

While declining to reveal the identity of his Continental associates, Buzzell said he would discuss the project with individuals in London and Rome. He then planes to Rio de Janeiro to look over studios in nearby Sao Paulo, where the venture may be made.

BSO in Paris Bow

Boston Symphony Orchestra will make its first appearance in Europe next spring. Orch will give three concerts in Paris in May, under the sponsorship of the Congress for Cultural Freedom.

Charles Munch, symph's musical director, will share the podium with Pierre Monteaux, as guest.

Current London Shows

(Figures show weeks of run)

London.

"And So to Bed," Strand (11).
"Biggest Thief," Fortune (20).
"Blue for Boy," Majesty's (57).
"Colombe," New (3).
"Day's Mischief," Duke York (3).
"Figure of Fun," Aldwych (11).
"Folies Bergere," Hipp (43).
"Gay's the Word," Saville (46).
"Hollow," Ambassadors (31).
"Indian Summer," Criterion (3).
"Kiss Me Kate," Coliseum (43).
"Knight's Madn's," Vic Pal. (94).
"Little Hut," Lyric (65).
"London Melody," Empress (31).
"Love 4 Colonels," W'ndh'm (33).
"Lyric Revue," Globe (14).
"M'summer Dream," Old Vic (1).
"Moment of Truth," Adelphi (6).
"Penny Plain," St. Mart. (27).
"Rainbow Square," Stoll. (15).
"Relative Values," Savoy (4).
"Reluctant Heroes," Wt'th (78).
"Seagulls Sorrento," Apollo (78).
"South Pacific," Drury (9).
"To Dorothy, a Son," Gar'i'k (58).
"Waters of Moon," H'ym'kt (57).
"White Sheep Family," Pic. (12).
"Winter's Tale," Phoenix (27).
"Women of Twilight" Vaude (11)
"Zip Goes Million," Palace (11).

OPENING THIS WEEK
(Figure denotes preem date)
"Thieves' Carnival," Arts (2).

Tokyo Takes On Tinsel by Nite

By RUSS SPLANE

Tokyo.

You wouldn't know her today. Tokyo, that is. The bomb-scarred capital of six years ago which early occupation troops watched digging herself out of the dusty rubble of war is a tinseled city today. Still drab in spots in the harsh light of day, Tokyo takes on color and glamor at night that make it sparkle like an Oriental gem. Night life in Nippon has made a sock comeback, and to many Americans fighting in Korea or on occupation duty in Japan, Tokyo has become the Paris of the Far East.

Current upbeat can be traced not only to Japan's gradual recovery from the ravages of the last war, but to the artificial period of prosperity which a large segment the population is enjoying because of the present conflict in Korea.

There is little evidence by night of the rigid austerity which the Japanese are supposed to be practicing to get the country on its feet and free from American dollar aid. • Before the present power shortage brought on restrictions on kilowatt consumption, Tokyo's half-dozen popular entertainment districts were a blaze of neon and incandescent invitations to pleasure. City officials report that by December, 1951, more than 2,000 licensed bistros were operating.

Joints range from tiny standup bars, about the size of an eastside necktie emporium in N. Y., to lavish nightclubs like the two-storied Club Teito, the gaudy Grand Palace, the rowdy Show Boat and the popular Harem, which reportedly employs 600 girls as hostesses and dancing partners. Lavish clubs of this nature not only have English names, but offer American-style entertainment. Western dancebands, fast-talking emcees, girlie lines, singers and specialty acts make up the standard bill. Vocalists sing American pop tunes in English and orchs play so many U. S. tunes they sound like a recording of one of last year's Hit Parades.

Police Crackdown on Strippers

Strippers were standard attractions in nearly all clubs until early in 1951 when police instituted a crackdown that has driven the peelers from the better bistros. Gals are reported to be playing smaller cabarets on an unscheduled basis, doing a quick turn at one joint, then moving on to another.

Ban on strippers does not affect theatres, and many comely misses are peeling for pay and plaudits at the burley houses and in the popular revues staged at a dozen or more theatres in Shinjuku or the flamboyant Asakusa district of Tokyo. A recent innovation in the latter area which became a sock success in 1951 is a "strip kabuki," a parody on the classical all-male "kabuki" play which depicts the usual band of heavily-costumed warriors, but irreverently adds a scantily clad female who engages in sword fights and generally winds up without any sartorial accoutrements whatsoever. Customers love it.

Theatres in Japan are okay for Allied patrons, but majority of the cabarets are still "off limits" to occupation forces. Rule is that establishments serving food or drink are taboo unless specifically posted as "approved" for occupation personnel.

Despite the outward glitter, many Tokyo night spots claim that steep operation expenses cut into profits so heavily that they are barely breaking even. High prices keep away many Japanese patrons who are not benefiting directly from the "procurement boom." Biz picks up for two or three days after end-of-the-month pay days, then slackens off. Average white collar worker can't afford to patronize a nightclub where beer sells for 600 yen ($1.65) a bottle and where the hostess who sits at his table expects a sizable tip. He may go to a more modest cabaret, where beer in 300 yen and where he can get by with a nominal 10% tip. Or he may duck into a standup bar in one of Tokyo's myriad byways, where he can buy a shot of tolerably good whiskey for 100 yen (28c). But whatever his inclinations, there are plenty of opportunities in Tokyo.

Intra-Table Phone-Call Nitery Highlights Berlin's Big Cafe Biz

By PAUL GORDON

Berlin.

Berlin, still a hotspot for international politicians, also is a city with plenty of hotspots for nightclub lovers (who, of course, are international). The Berliners refer to these places as "Bars" or "Tanz-Kabaretts." The prices are high and Berliners are poor but nevertheless business is good.

The most "sensational" bar is the Resi, 400-table affair which has the largest dance floor of any night club in town and a 23-piece orchestra to go along with it. There are two water shows a night which consist of numerous fountains being sprayed thisaway and thataway under changing colored lights. It's a sort of water ballet (the orchestra invariably plays something from the Tschaikowsky Nutcracker Suite) with just a nozzle instead of Esther Williams.

The main attraction of the Resi isn't the large dance floor nor the water show. What really attracts the customers (especially the single ones) is the communications setup. Each of the 400 tables is equipped with a telephone and a vacuumatic mailbox which is just what the doctor ordered if you want a dance with a fraulein at a table across the floor, (If she's beautiful, someone will have her on the phone before you can read the table number. It wouldn't be a bad idea to take a pair of binoculars to this place. Among other purposes it facilitates reading the phone number hanging over the table).

Last August the Resi was a favorite with the "Oklahoma" cast which appeared here during the Cultural Festival. Celeste Holm, Mary Marlo, Ridge Bond, Pat Johnson and all the cast dropped in at one time or another. They all made a big hit with the Berliners readily accepting all invites to dance.

Still the plushiest joint in town and still the best place for a good meal is the Queen Bar. No VIP or celebrity comes to Berlin without dropping in the Queen Bar for a lobster, filet or shashlik. The Queen is located in the Grunewald area where beautiful mansions with huge terraces are common.

German Jive

Berlin has one place which resembles a little of 52d street and a little of Greenwich Village. It's a jive joint known as the "Badewanne" (the bathtub). Drummer Joe Glaser emcees in this cellar below, what used to be, the prewar, world-famous Femina club. The room is done in red and black with giant sketches of Lionel Hampton, Duke Ellington, Stan Kenton, Woody Herman, Harry James and Tommy Dorsey on the walls. Many Americans stroll up to the bandstand and join the jam session.

The best night club, complete with floor show and all, is the Splendid at Nollendorf Platz. This place has a 50c entrance fee which seems rather ridiculous when a scotch and soda sets you back a buck. But it isn't in effect to keep the drinkers out. There are too many Berliners around who can't afford a dime for a beer but can afford plenty of time to watch the Splendid floorshow.

For American in Berlin there's nothing like a Saturday night at the U. S. Press Club. Berlin used to have over 200 correspondents here when the Press Club was first opened. At that time it was exclusively (emphasize the "exclusively") for correspondents and their invited guests. General Frank Howley used to be one of the favorite invited guests here.

35c Scotch at Press Club

Today Berlin has approximately 15 correspondents. It takes a lot more to support a Press Club than 15 correspondents so there is a very liberal policy of giving out "guest cards" which are good for a year. On Saturday night just about all the "guests" are there and they keep Bartenders Alex and Kurt, and Rudy Piesker and his combo, on the job until 8 o'clock on Sunday morning. A scotch and soda here is 35c. Familiar faces around the Press Club in 1951 included William L. Shirer, Stewart Alsop, Edward R. Murrow, Drew Middleton and Marguerite Higgins.

Top names from Broadway and the Coast in Berlin in 1951 included Bob Hope, Marilyn Maxwell, Joan Fontaine, Arthur Godfrey, Joseph Than, Jan Kiepura, Martha Eggerth, Celeste Holm, Judith Anderson, Guthrie McClintic, Les Brown, Spyros Skouras, Francis Lederer, Robert Stolz, Jerome Whyte, Peter Davis, Robert Schnitzer and Jean Dalrymple. The latter, by the way, is now living here as the wife of Col. P. D. Ginder, who commands the 6th Infantry Regiment.

Berlin also has its existentialist hangout. It's a place known as the "Ewige Lampe." The floor show here runs for three hours, starting at 9 every evening. The sets look as if they were designed by Salvádor Dali.

Another popular spot the small cocktail lounge, "Volle Pulle," which is run by former filmstar Winnie Markus. It is sort of the Lindy's of Berlin, a popular spot for the after-theatre crowd and the actors who drop in for a drink and a bite of shashlik.

Two other spots well known in Berlin are the Eldorado, which features female impersonators, and the Golden Horseshoe. The latter has a riding ring in the center, surrounding the dance floor. The patron can dance or ride. After a few drinks some people have tried to do both at the same time, but it just doesn't go.

'House Girls'

There are plenty of joints in Berlin. Many of them have very modernistic decorations with high prices and watered drinks. Without an exception, these expensive ones have a doorman out front who not only keeps an eye on your car but also keeps an eye on the "house girls." These girls are allowed to drum up business at a bar, which is much better than operating on the corner of Augsburger Strasse and Kurfurstendamm.

Another type of joint in Berlin is that which offers a series of strip-tease acts. These places are usually pretty rundown as far the conditions of the building goes but they get prices on par with the most expensive clubs. The big trick of this trade is to space each strip a good 15-minutes apart. A strip (actually in many cases it is not even a strip, but just a gal in a French bathing suit dancing the "Rhapsody in Blue" or the "Bolero in Green") usually lasts about two minutes. So, for a half hour of drinking watered drinks at high prices the customer gets four minutes of "naked" girls.

Another type of night spot to open during the past year in Berlin is the "Spiel Casino." According to Berlin law, gambling joints are verboten. Some promoters of the game "Decarte" petitioned the Berlin supreme court in 1951 asking that Decarte be permitted in Berlin because it was a game of skill, not chance. When a favorable permission was handed down, the Berlin senate lost no time in passing laws regulating the number of, and the operation of, these "Spiel Casinos." A lot of night spots which were on the verge of bankruptcy immediately switched over into a very profitable business.

East Vs. West Zones

There is quite a contrast in Berlin night life between the East and the West zones. As far as the East Sector goes, there just ain't any night life.

Typical Commie method in combating the West Berlin showwindow was an editorial in one of their newspapers a while back titled, "Bananas, Buicks and Brothels." They pointed out that the West Berliners have become too materialistic, succumbing to American capitalism. They imply that the East Germans are much better off without the bananas and the Buicks. With regard to the brothels, they may deny they have 'em, but the West Berliners remember all too well the days of Russian occupation in 1945.

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Friend and Enemy,

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> Nor is not mov'd with concord of sweet sounds,
> Is fit for treasons, stratagems, and spoils:
> The motions of his spirit are dull as night,
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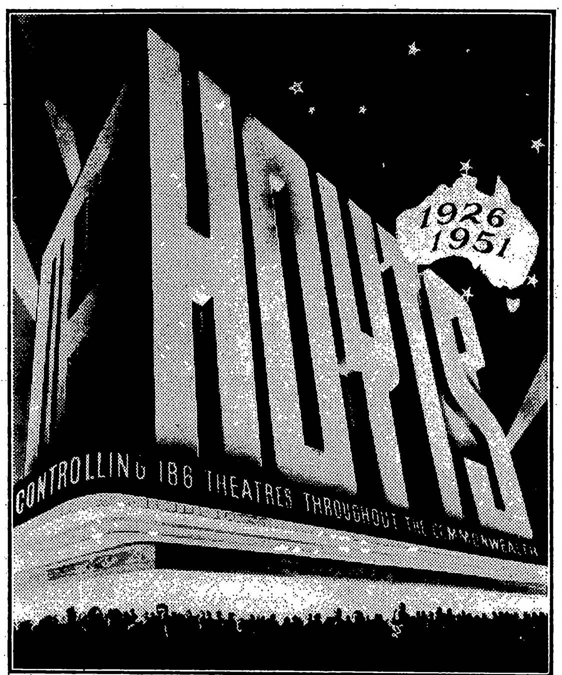
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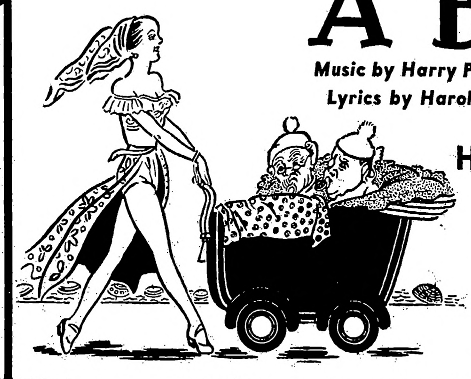

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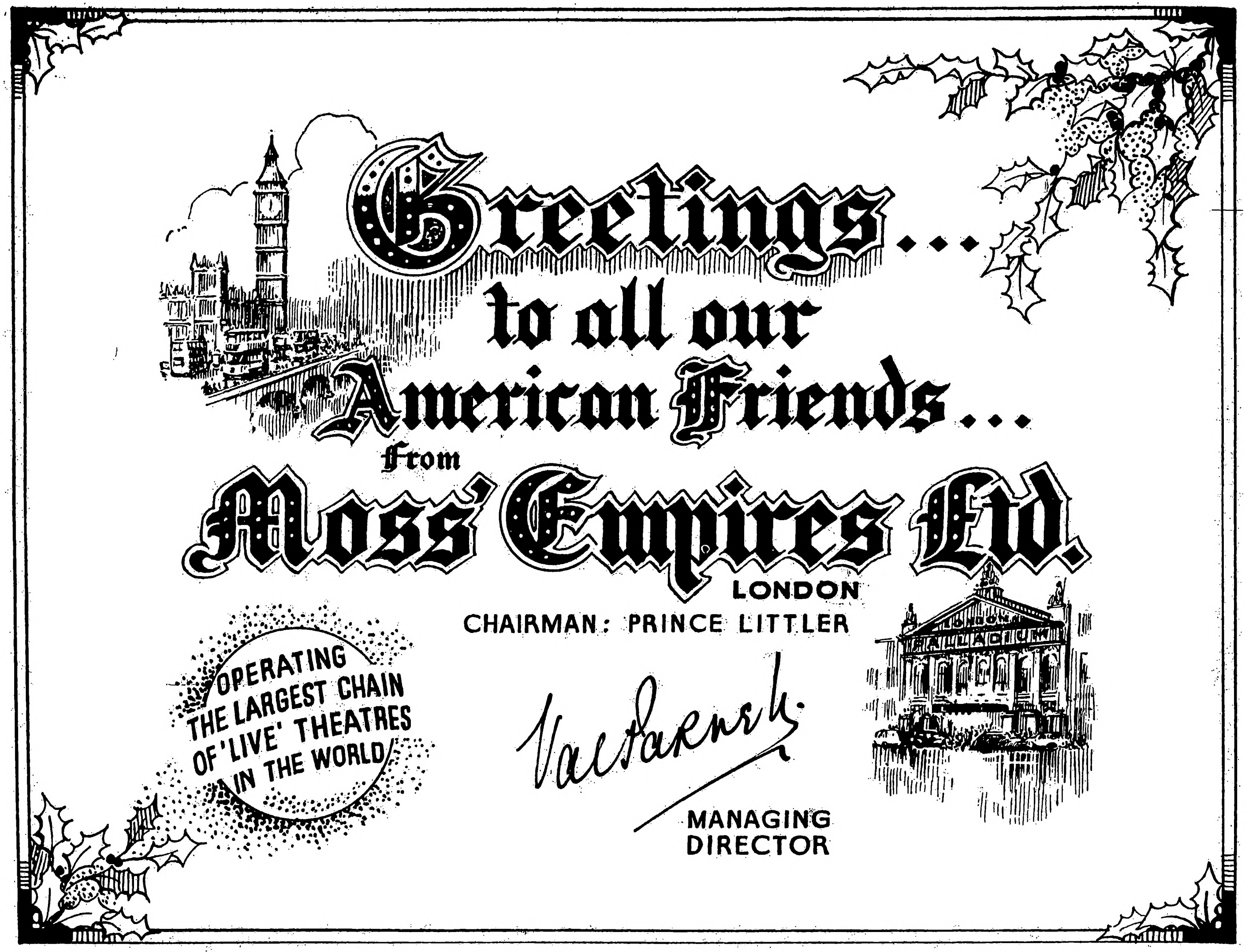

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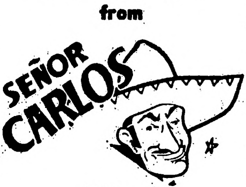

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Britain's Changing Show Biz Pattern As TV Moves Ahead

By CECIL MADDEN
(Assistant to Controller, BBC Television Programs)

London.

Television is changing living habits for Britons by bringing entertainment and current life (this has been Festival of Britain year with its Battersea Pleasure gardens thrown in) to rural districts where many have never been inside a theatre. The housing shortage caused by war blitzing has forced families to double up with their daughters and their husbands and children, who between them can usually invest in a television set. And this is where Grandma comes in—Grandma who was too old for anyone to take out to a show or the movies. Now Grandma sits permanently installed at the family TV and misses nothing on the screen, not even a repeat performance, of an Elizabethan tragedy. So today Grandma is probably the best informed person in the country and will soon be quoting Shakespeare and Ibsen.

Well, what is the state of TV in Britain today? There are now just over 1,000,000 TV license holders paying £2 each, and probably at least 100,000 more pirates who pay nothing, but are being rounded up. Compare this with 11,000,000 radio license holders paying £1. Since the Government decided to raid 15% of BBC's entire license revenue towards cost of rearmament, television has to budget with extreme care on a relative shoestring. The BBC's charter will be debated in Parliament in the next six months, with some pressure for a measure of sponsorship and BBC against this as avowed policy.

To recap history, BBC started first television service back in 1936 (first program of which I myself directed) sadly and instantly closed by war in 1939. Re-opened in 1946 TV remains a monopoly under the BBC umbrella, expanding to the Midlands in 1949, to the North in 1951—with two powerful transmitters due to open in 1952, covering Scotland, Wales and South-West England. Thus some 80% of the country will be served, assuming manufacturers can get components and the 66% purchase tax on the sale of sets is not too great a sales deterrent. But the Government cuts regretfully force abandoning of giant White City project and five low-power stations planned for Newcastle, Aberdeen, Southampton, Belfast and Plymouth.

Children's TV Click

Probably the greatest success of the year has been the development of Children's TV, catering from five to 15 years old, with huge adult parent public joining in at weekends. Restricted to one hour daily with specially written plays, serial novels (Treasure Island, Little Women, Sara Crewe, Railway Children) ballet, sport, nature, animals, costume, art, competitions and magaines, juvenile taste is carefully moulded. Robert Morley eagerly created and starred in a comedy series "Parent-Craft" for children, with Alan Bromley (who also scored hit with Trafalgar adventure play "Powder Monkey") as director. First quarter hour daily is devoted to younger children, mostly with new puppet characters such as ('Timothy Telescope') or ('Vegetable Village,') the rest of hour working up robustly in the age groups.

Children's documentaries are "Men of Action," subtly suggesting careers, "Junior Wranglers" were popular debates, and histrionics came fast and furious in "Play the Game." Film star Valerie Hobson ran "How To" series, actor Humphrey Lestocq started new career as foil to "Mr. Turnip" puppet, light comedian discovery Bruce Gordon scored as "Man in Armour."

Program scheme differs from the U. S. in length—mornings, two hours of film for trade purposes: afternoon: 3-4 for housewives, with summer sports additional; 5-6 for children: evening; 8-10:30 p.m. for general public. Northerners, alleged to go to bed early, are demanding earlier evening start, which is a likely future development.

Outside events, notably public functions and movements of the Royal Family, remain outstanding attractions with General Election reflected up and down the country in the new TV coverage of the change to Conservative Government. In Election, telecasts Anthony Eden revealed himself an effective fireside personality. At fees available sporting promoters remain intransigeant on professional bouts. England, land of no baseball, has its own summer time-filler in cricket with football (Rugby and Soccer) in winter and growing interest in televised ice-hockey. Important microwave link program was across Channel from Calais, auguring well for Parisian week being mulled for 1952. BBC runs its own newsreels at 15 minutes, new three times a week with Sunday summary, has reciprocal arrangement with NBC.

Drama at full length (sometimes up to 2¼ hours) remains backbone of TV with many stars ready to appear when free. Local playwrights Rattigan and Priestley obliged with special TV Festival offerings. Absorbing Naval POW play "Albert," collaboration of Guy Morgan (British) and Edward Sammis (USA) obtained highest rating figures in BBC's own viewer poll. "Night of the Fourth" a German thriller and "To Live in Peace," an old Italian character piece (not the film story), were surprise hits. Amongst American plays recently mounted were "Lillian Hellman's "Little Foxes," "Dinner at Eight," "Petrified Forest," "Claudia," "The Golden Door"—oh, and "Apple in Eden" altogether new script so light it almost vanished in lingerie and a bath tub which were summarily censored out for repeat performance.

No Kinescoping

Equity restrictions so far prevent any kinescoping whatsoever and Musicians' Union likewise prohibit relays from any theatres as remotes. Agreement, however, is likely soon on TV pickups from straight plays. Invited rehearsal, however, brought spectacle of the year with Langdon's "London Melody" from Empress Hall on stage and ice with Norman Wisdom and Belita.

Variety relied on established favorite floorshows "Cafe Continental." "Top Hat Rendezvous" and "Music Hall," adding Terry Thomas crazy hit "How Do You

(Continued on page 220)

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Britain's Changing Show Biz

Continued from page 218

View?" Eric Barker satirical comedy half-hour and Jewel and Warris "Turn It Up" knockabout show. British version of New York's "What's My Line?" caught on with political quiz "In the News," a Friday night "must." "The Passing Show" was series of five 90-minute full scale cavalcadees of 50 years of British show biz with four human stories spanning the times, bridging favorite musical comedy excerpts, which mostly starred lovely American songbird Irene Manning.

Authenticity of medical series "Matters of Life and Death" caused widespread attention also documentary series on Law Courts (from scripter Duncan Ross and director Ian Atkins). "I Made News," weekly crime series introduced the actual character in very case along with dramatization. Loch Ness monster program, no leg pull, produced many eye witnesses with remarkably sincere evidence of its existence.

"Picture Page" girl Joan Gilbert won Television Society award and with Pin-Up announcer Sylvia Peters heads many popularity polls. In fact the three regular staff announcers lead over artists as household gods.

Novelty experiments have been i televising of instrumental music, also staging of full-length studio operas, "Butterfly," "Boheme," "School for Fathers," "The Consul" and "Belle Helene"— latter to mixed notices.

Recent U. S. visitors interviewed from London's Alexandra Palace studios included Clifton Utley, Lizabeth Scott, Jose Ferrer, Evelyn Keyes, Theodor Uppman, Margaret O'Brien and Tennessee Williams.

New idea of surprise items inserted unscheduled at sudden notice shewed flexibility and often cause viewers to regret having missed a gem, one such being Irish playwright Lennox Robinson's unexpected complaint that the royalty rates would ruin writers. Another, Naval Captain Brown's unemotional account of Anglo/U. S. joint recovery from sea of Russian MiG in Korea, 100 miles behind enemy lines. Mr. and Mrs. Carlin astonished all by their adventurous Atlantic journey from Canada to London in an amphibious jeep, crowning all by driving their precarious vehicle up the lift into the Lime Grove TV studio itself.

It is probably true to say that the endless choice and more violent tempo of American TV suits America and the solider British brand fits the quieter British way of life, at any rate for the time being. The twain might meet, but they seldom do in plays on Broadway or Shaftesbury Avenue and it is more likely that common ground would be found on comparisons of living and customs. When nations realize we are fundamentally the same, television may do much to speak peace across the world, so with Continental TV now a fact, though up to now only on small scale for restricted hours in France (819 lines), Denmark and Holland (625 lines), with Belgium due to follow and Spain dickering, thanks to Britain's lead (still on 405 lines, incidentally) international TV may be just around the proverbial corner for a real window on th world.

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By GEORGE F. GAAL

Frankfurt.

The U. S. Army is believed to be running one of the biggest, if not *the* biggest talent agencies in Europe, providing entertainment to American soldiers on the Continent.

There some 300,000-plus American GI's now in Europe, with an additional 50,000 or more Yank dependents. Their presence here, and their possible further increase, will make the Army's entertainment program enlarge even further.

This vaudeville agency is incorporated in the Special Activities Division (SAD) of the European Command (EUCOM), headed by Brig. Gen. Charles H. Schwartz. SAD has three branches, the EUCOM Exchange System (post exchanges, commissaries, snack bars, etc.), the EUCOM Motion Picture Service, and the Office of the Chief of Special Services. Latter outfit's entertainment branch handles all talent booked for the GI circuit, directly or through agents authorized by the Army.

An estimate of $2,000,000 yearly-minimum in salaries for talent is figured on the basis of actors presently employed service clubs throughout the command. There are some 375 European entertainers now working in these clubs. Most of them are Dutch, French, English, Irish, Italian and Danish. If their salaries are figured to average $100 per week, which is a low average, then these salaries alone would come to almost $2,000,000 a year.

In addition to them there are German entertainers and musicians, plus a small number of Yank talent hired in Europe. The German acts are all booked by German agents. The talents do not include USO shows, and name stars from Hollywood or Broadway, who appear on the GI circuit on a no-salary basis.

Dreher Elected Prexy Of K.C. Musicians Local

Kansas City.

In its annual election recently local musicians union boosted Ted Dreher to the presidency for 1952. He had been treasurer of the organization, Local 34, American Federation of Musicians. Al Phillips, who had been filling an unexpired term as vice-president, was elected to the position for 1952. Larry Phillips was reelected secretary. New treasurer is Olin James. Guy Davis was elected sergeant-at-arms.

Board of directors consists of Charles Dickert, who served part of 1951 as president; George Weiser, Ruel Joyce, William Trumbauer, Rubert Willis. The vacancy in the top spot was created when Frank Lott, longtime prexy, retired last October. Local also picked Dickert and Willis and delegates to the convention to be held Santa Barbara, Calif., next June.

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Recall Heyday of British Composer And Int'l Rise of U.S. Songsmith

By JOHN ABBOTT

(Director of Francis Day & Hunter, Ltd.)

London.

Gallons of ink have been spilled, conferences of Briting songwriters held from which delegates have been appointed to interview British Broadcasting Co. officials, questions asked in Parliament, all with the worthy idea of getting a fair quota of British-produced songs to the public over the air.

The BBC has listened sympathetically, circularized bandleaders, artists and others, but with little result, if the showing in the weekly hit parade is any criterion. The percentage of the home-produced article is about one in 10—not a very encouraging outlook for British writers.

With an experience of over 50 years in England and America in the pop music business, I have been trying to trace the reasons for the decline and fall in the popularity of British songs and the rise to the premier position of the American creations, not only nationally but internationally.

The responsible factors are numerous, but consist mainly in the kind of songs required to fit the various changing moods of the public over the last half century, plus the greater opportunities afforded to the imported article.

The heyday of the British writers was undoubtedly in the late '90s and the early years of the 20th century, and synchronized with the popularity of vaudeville. At one of these West End places of entertainment, it was no unusual thing to get a bill with 20 to 25 acts, the majority being vocalists and stars in their own right.

The Golden Opportunities

These golden opportunities, as usual, created a school of writers who could provide songs to fit the style and characters created by individual artists, because their strength was in the characters they portrayed. Artists like Albert Chevalier, Gus Elen and Alec Hurley; Dan Leno giving us humorous pictures of shopwalkers, Tower of London beefeaters; Vesta Tilley bringing to life the mashers of the day in "Piccadilly Johnny," "Following in Father's Footsteps" and "The Midnight Sun"; while Ella Shields and J. R. Rickaby burlesqued them in "Burlington Bertie" and "They Built Piccadilly for Me"; Vesta Victoria in domestic situations like "Waiting at the Church" and "Poor John"; George Bastow with his Army prototypes, "The Galloping Major" and "Captain Gingah"; Eugene Stratton a great artist in minstrelsy singing such songs as "Lily of Laguna," "I May Be Crazy" and dozens of others. And, of course, Harry Lauder in his romantic and humorous Scotch studies.

But why go on—there were hundreds of others, great artists creating good songs, many of which still live and will in time become traditional.

The point is that these characters no longer exist and, in a mixed holiday crowd, it would be difficult to distinguish the city bank manager from the one who supplies the needs of his customers from a barrow, all being more or less cast in a common mould. Vaudeville, or the music hall as they were more generally called, was changing in its character, assuming the cloak of respectability under the influence of the feminine portion of the population, who saw no reason why they should be barred from sharing in the pleasures enjoyed by their sweethearts and lesser halves.

The situation on the other side of the Atlantic was decidedly different; only a few years had elapsed since the passing of the act which conferred the benefit of copyright on British musical and literary works, and anything new in the way of comedy songs, ballads or the outpourings of a literary genius was welcomed. Tony Pastor made regular visits to England, not only to secure the services of vaudeville stars, but to get a supply of up-to-date comedy songs.

Re Stephen Foster

Looking through the indices of copyright entries at Washington made many years ago, I was amazed to find that a big percentage of compositions entered there consisted of sacred songs and rather maudlin ballads with little claim to popularity. In the middle of the 19th century America produced only one great writer in Stephen Foster. He showed his versatility when he gave the world "Camptown Races," "Oh, Susannah" and "Jeannie with the Light Brown Hair." Here again Foster was working to get something in the way of a pattern in supplying songs for the numerous minstrel companies coming into popular favor.

After that, with the exception of several patriotic songs produced by the Civil War, there was little until towards the end of the century, but America, while importing British pop songs, ballads and musical plays, was learning and catching up. In opening its doors to emigres from Europe, they were importing not only the hewers of wood and the drawers of water but something spiritual and cultural. They brought with them traditional melodies which were often blended and used in popular songs, and they produced and gave opportunities to great composers and authors.

Today America has almost ceased to import, but exports its musical products all over the world. Gone are the days when Gilbert & Sullivan operas, or a musical comedy by Leslie Stuart, drew admiring audiences in New York, but today London theatres await the latest Rodgers and Hammerstein, Irving Berlin and Cole Porter successes.

American pop writers also have golden opportunities through commercial radio, television, sound films and gramophone records to get their works before the public, and it is in this respect that the style of the British composer is somewhat cramped.

An English bandleader making up his usual half-weekly program feels that he is bound to include something from the latest musical play, excerpts from cinema films and a few numbers from the American hit parade. And by the time he has listed one or two standards, there is precious little room for the hundred homemade songs struggling to find a place in the sun.

Hence the reason for the continual cry of the British writer for encouragement. But hope still springs eternal.

Music's Potentialities In Television

By ANDRE KOSTELANETZ

The potentialities which television brings to music are as tremendous as they are obvious. For the first time in history music in the form of operatic or concert presentation can be witnessed in their entire effect not only by those attending the performance in the auditorium but by millions in every big city and small community.

The potentialities which music brings to television are equally tremendous. Although the television industry is young, opinions are being voiced increasingly that this form of entertainment absorbs material at a greater rate than it can be created. This is not only true of comedy material or straight plays, but also of the personalities performing them. More than once I have heard the criticism: "I have watched this actor in several different roles and he is always very good—the same face all the time!" I believe this is one of the reasons why some smart actors, though young and personable, have begun to "hide their faces," as it were. They balance a "straight" appearance with performances as character actors, hidden behind beards, character makeup, wigs, ets.

Music, on the other hand, doesn't present these problems. Past history has proven, through operatic performances, concerts, radio, records, etc., that we are perfectly willing to listen to the same piece of music time and again while we might get slightly bored seeing the same play, even with a different cast, more than twice or three times. To explain the whys and wherefores of this would take too long at this point, as we would have to discuss the emotional and mental makeup of people. But let us not forget that good songs are being written daily—certainly at a greater rate than good dramatic material. This wealth of continually appealing material which music offers is, I believe, the biggest boon to television—certainly so in the long run.

Great strides have been made during the last few years in the actual presentation of music on television, although it seems to me that there is still too mush preoccupation with showing the technicalities of a musical performance. Although it may offer a technically interesting picture on the screen showing, through a closeup, how an attractive singer becomes unattractive while singing a high-note, and although it might make an equally intriguing shot to show how a pianist hits the keyboard with his fingers a violinist works his left hand, these technicalities diminish the final effect of music. They distract and rob the audience of a certain magic and illusion which should be part of a good musical performance. In the final analysis, an audience is only interested in the musical message, not in its mechanics.

For this same reason I believe that the current preoccupation with the "roving camera" is carried too far. Admittedly there is an educative value in featuring an instrument on the TV screen at that particular moment when it is heard most prominently in the orchestra. Continuous repetition of this same effect, however, becomes tiring and obvious. Such effect should be used like a spice in cooking. In showing an orchestra on the screen we should remember that when we attend a live performance we never lose sight of the entire orchestra, although our eye may rove for a moment to a particular section.

Just as there are different kinds of dramatic presentations we have to consider different forms of presenting music on TV. There is the concert or opera which is broadcast from the actual auditorium; then there is the musical presentation which is especially created for the cameras in TV studios. On such programs we might not only show the orchestra, but feature a musical scene as interpreted by singers, dancers, instrumentalists, etc. For such projects we need spacious and well-equipped studio facilities which are still at a premium.

Imagination's Free Rein

Not until studios, especially designed for musical presentations have been built, will we be able to give our imagination the necessary free rein. Such studios should have the necessary space for presenting on the same program a full symphony orchestra, a ballet, and several sets in which musical numbers can be enacted. These studios should make use of such modern technical equipment turntables, hydraulic stages, etc., and if the producers desire that an audience witness the TV broadcast, then facilities should be such as to enable the audience to watch the entire performance without being in the way of those working on the show.

I also believe in musical stand-ins, so as not to tire out the performers while cameras, lighting, etc., are being set up. A singer, more so than any other performer, is only able to give his best performance if he is not exhausted by overlong rehearsals on the day of the show, for otherwise his voice will betray the strain on him.

Last but not least I would like to stay a word about the music itself. I firmly believe that TV will be such a boon to it that new works will be especially commissioned and composed for TV presentations. In budgeting a musical program money should not only be expended on the presentation of already existing works, but also toward encouraging and finding new ones. The TV medium is much too important to remain a borrowing agency from other media; it should take the leadership and become an outlet for new compositions.

'Puss on Ice' a London Hit; Arnold Circus Oke

London.

With three American stars heading the cast, Claude Langdon's new blades pantomime, "Puss In Boots on Ice," preemed at the mammoth Empress Hall Thursday (20). This sumptuous production will undoubtedly pay dividends on its $300,000 investment. Eric Waite, as the King, skates with great skill and a fine comedy sense, which will appeal to the moppets while Jimmy Carter and Alice Farrar the Prince and Princess glide with spectacular charm. With a cast of more than 100, including a corps de ballet and flying ballet, production is first-rate seasonal fare and should draw big in its three months season.

The second major London circus opened the same day (20) at Harringay Arena. For the fifth year it is presented by Tom Arnold, with Sabu heading a big international cast. One of the highlights of the show is aerialist Rose Gold, who reenacts the thrilling high leap recently performed over the Seine [illegible] Paris from the Eiffel Tower.

Among the many specialty acts to receive ovations were the Schumann Horses, The Andalusian Sextet, Enrico Caroli, the Great Pusztan Troupe of springboard acrobats, the Mazur Bros., Four Fellers, the Eight Flying Croneras and the Amazing Briton. Animal acts play a major part in the show.

FRANKIE LAINE
COLUMBIA RECORDS
Soon To Be Released for Columbia Pictures
"RAINBOW ROUND MY SHOULDER"
Produced by Jonie Tops
Opening Jan. 8th, "DESERT INN," Las Vegas
Personal Management: GABBE-LUTZ AND HELLER Direction G.A.C.

French Assembly Keeps Theatre Admission Tax

Paris.

The National Assembly has continued the admission tax on Paris theatres. The funds from this are to be used to subsidize the privately-owned Paris theatres to the tune of 110,000,000 francs, about $300,000).

Since the state-owned theatres are practically exempt from tax, this means that the funds gathered from privately-owned houses will be used to subsidize a smart, selected few.

I Like To Remember...

By MRS. GUS EDWARDS

My devotion to the songs of Gus Edwards is a mixture of many things. To me, each song is a milestone, a happy reminder of yesterday and the hundred little things that made it merry and perhaps a little sad. I've shared Gus Edwards' songs with the world —they are sung hundreds of times a day on radio, on records, in theatres and on people's tongues—but the memories behind these songs are mine alone. I cherish them and it's no wonder I like to remember:

"Schooldays"—featured Gus Edwards' "Song Revue of 1910." VARIETY — yes, I still remember that clipping — predicted bright futures for Georgie Price, Eddie Cantor, Walter Winchell, George Jessel, Herman Timberg and Lila Lee. They were talented youngsters that Gus had recruited from ferryboats, street corners, alleys and wherever youngsters happened to be singing dancing. What wonderful youngsters they were! Walter Winchell—so handsome and a real heartbreaker. Georgie Price —a seven-year-old bundle of courage and talent, the spunkiest kid I've ever seen. Bert Wheeler—our lovable "bad" boy, who caused many a black eye with his backstage scuffles. And, of course, Eddie Cantor and George Jessel, inseparable from the first day they worked for Gus.

I remember the early heartaches of producing the first "Song Revue." Gus had an instinct for spotting talent and a genius for working with youngsters, but alas, the big booking agencies didn't share his enthusiasm for kid shows. After being turned down by everyone, Gus finally persuaded the manager of the old Hammerstein Theatre to take a chance on his youngsters. What an ovation on opening night! A dozen curtain calls and Gus taking bow after bow, with his talented babes screaming with glee because we were "in." Then came offers from everywhere — "the Palace," London, Paris. Eventually we played them all.

Trouping The World

What fun we had trouping all over the world—Gus and I with our family of young stars. In those days vaudeville salaries were not lucrative and travelling expenses made it necessary for us to do a little fibbing about the ages of our company. Gus managed to convince one skeptical train conductor that the youngsters required only half-fare tickets when suddenly George Jessel appeared wearing his favorite derby and smoking a big black cigar! And he was only 11!

I also like to remember "Sunbonnet Sue" and the way Georgie Price used to sing it to Lila ('Cuddles') Lee. I'll never forget one performance in particular. We were on the last lap of a cross-country tour and had played all the top cities except Chicago (which had a city ordinance prohibiting youngsters on a public stage). After much pressure, Gus agreed to take a chance and bring the youngsters to the Windy City.

Opening night was an exciting event. Chicago theatregoers had been waiting for Gus to play their town, the press had been wonderful and the theatre was sold out. Then came the fly in the ointment. Five minutes before curtain, the Gerry Society served notice that the kids couldn't appear. Things looked pretty black but Gus saved the day with an idea that gave us quite a chuckle.

Instead of sending Georgie and Lila out on the stage, he let them do "Sunbonnet Sue" on the steps leading from the stage to the orchestra pit. The rest of the show was performed in the aisles, in boxes and from the first row in the orchestra. The Gerry Society was helpless; technically, we weren't performing onstage. The audience loved it and the show went over big.

"I Just Can't Make My Eyes Behave" recalls memories of Flo Ziegfeld and Anna Held. Gus wrote this song at Ziegfeld's request for one of his "Follies." It helped make her a great hit in this country and cemented a friendship between Gus and Ziegfeld. Ziegfeld was delighted when one of the kids would be tapped for the "Follies." Eddie Cantor, Mae Murray, Lillian Lorraine and Mitzi Mayfair were just a few graduates into Ziegfeld shows.

"When Old New York Was Young" reminds me of Reisenweber's in 1917 where Gus startled New Yorkers with the first lavish floorshow in this country. He produced a show of legit stage proportions—but as a cafe offering it was unheard of . . . $15,000 for beautiful costumes, a line of gorgeous girls and a fine dance orchestra. These were all innovations. Some tables were reserved for the entire season, with the same "men about town" coming back night after night. That was the beginning of the real big restaurant cabaret, the forerunner of today's Latin Quarter and Copacabana.

Singing Commercial

"In My Merry Oldsmobile" was one of the first hits Gus ever wrote and probably the first singing commercial. In later years, another Edwards hit, "Tammany," was to be turned into a singing jingle for Barbasol. In those days it was hard to get an Olds, and Gus occasionally became irked when performers who merely sang the song received a bright, shiny car while the composer walked. In retaliation, he wrote "Take Me Back In Your Cadillac," which poked gentle fun at the Olds. He had been promised a car by the Cadillac company, as it was interested in the exploitation value of an Edwards song. When the great day finally arrived, Gus was introduced to a top official who informed him, "Sorry, Mr. Edwards, Cadillac merged with the Oldsmobile Co. this morning!"

Of all Gus' songs I have a particular affection for "By the Light of the Silv'ry Moon." My devotion to this song is purely emotional for within those famous 20 bars are memories of the first trip Gus and I took through the Grand Canal in Venice in 1915. We were very young, and one beautiful night we cruised through the Canal in our gondola.

Other youngsters whom Gus started on the road to fame in later years included Ray Bolger, Eleanor Powell, the Duncan Sisters, Groucho Marx, the Lane Sisters, Hildegarde, Earl Carroll, Ann Dvorak, Mervyn LeRoy, Lilyan Tashman and Jack Pearl, to mention a few.

Perhaps the continued success of his songs and the triumphs of his youngsters are the best memorial any showman can have.

Disk Jockey Review

ROCH ULMER
WHB, Kansas City

Roch Ulmer is new to these parts, but is no newcomer to radio and the music biz. After a long spell at KSTP, St. Paul, he put in about a year as production manager at KFEQ, St. Joseph, Mo., before joining WHB last September. Recently the time schedule has been made up to give him two long sessions, one from 2 to 4:15 ("Club 710") each afternoon, and the other from 11:15 p.m. to 1 a.m. He also handles "The Weather and You," a five-minute daily shot at 6:45 p.m.

The two long shows are straight record sessions, Ulmer going in for most anything in the field of music. On the late show he plugs requests by wire, and draws a fistfull of telegrams nightly, indicating a lively and extensive listener following. Afternoon round features pops of the day and standards, but on the evening show the edge goes to the varied and unusual recordings.

In the jockey role. Ulmer keeps chatter to a minimum and also keeps it crisp and sprightly much of the time. Chatter also reflects his familiarity with the recorded note. Over all Ulmer turns out a very listenable platter session.

Quin.

How Corny Can We Get?, Or How Binge Of Offbeat Music Brought Sock '51 Payoff

By HERM SCHOENFELD

New sounds and new talent took over the music business in 1951. It was a year-long jag of gimmicks, novelties, alfalfa tunes and electronic stunts the climaxed a trend away from the old song patterns building since the end of the last war. With the end of the offbeat cycle not yet in sight, the songmakers are now seriously and intensively pondering the question: "How corny can we get?"

The disk end of the music industry is apparently aiming to push the current cycle to its outermost limits. During the past year, the offbeat binge has brought the biggest payoff since the spectacular profits of the war period. While the solid songs, with few exceptions, laid bombs saleswise last year, the novelties and country tunes have been breaking through on wax with a steady succession of hits. The disk-makers have found that new sounds can sell their merchandise and they have been garnishing their platters with echo chambers, jazz harpsichords, multiple-voice dubbings and other forms of electronic exotica. There are no signs in the wind that the disk companies will reverse their field in the coming year. The present formula has proved to be the right recipe for the public taste.

But while the diskers have come up with the key to the mass market, the publishers made little progress during the past year to reestablish their operations on a solid basis. The old squeeze is still on. The record companies are still firmly in the saddle of the music business; sheet music sales, particularly on the hit novelties, have continued to sag; mechanical royalties are not enough to pay the overhead; and the multiplicity of small firms, with no staffs and sometimes no offices, are furnishing tough competition in an offbeat song market.

For the major publishers, the most hopeful sign for the future has been their steadily rising take from performance rights. During the past year, the income of the American Society of Composers, Authors and Publishers hit an all-time peak of about $12,000,000 despite the absence of licensing agreements with the picture companies. Radio, in face of video's inroads, accounted for over $8,000,000 of the total, with television chipping in over $2,000,000.

ASCAP's TV income is seen growing to the single biggest source in a few years, while a new avenue of performance revenue may be opened up as a result of the Kefauver-Bryson amendment to the Copyright Act, which would compel jukebox operators to pay 1c a record per week as licensing fees. With an estimated $5,000,000 to come from the jukeboxes, if the amendment passes, the era of a $25,000,000 ASCAP melon is drawing near.

Emergence of BMI

One of the most important by-products of the recent cornball cycle has been the emergence of Broadcast Music, Inc., into a high-powered licensing organization. Operating with an extensive stable of folk publishers, headquartered in Nashville, and a flock of New York "hillbilly" outfits, BMI during 1951 had its greatest play on the best-seller lists since its formation 10 years ago. BMI hits included such whoppers as "Tennessee Waltz," "Come On-a My House," "Cold, Cold Heart," "Slow Poke" and "I Get Ideas." BMI's own publishing firm, under Julie Stearns' direction, came up with "Because of You" and "Jezebel" for a record-breaking year. Topping the previous year's activity by a considerable margin, BMI shelled out about $2,650,000 for performance rights for the fiscal year ending July 31.

The "new sounds" pattern of the music business, however, gave the biggest break of all to new talent during 1951. The disk-buying public, which is centered in the 12 to 16-year-old age bracket, brushed off most of the established name singers for youngsters with a fresh, and sometimes weird vocal attacks. For the major diskers, the click of the newcomers took them off the hook for the heavy minimum guarantees made to the vet stars who failed to pay off as expected.

The new constellation of disk stars gave bigtime status to such vocalists as Tony Bennett, Rosemary Clooney, Les Paul & Mary Ford, Guy Mitchell, April Stevens, Johnnie Ray, The Four Aces, Eddie Fisher, Tommy Edwards and Del Wood. One of the most phenomenal clicks of the past year was Mario Lanza, who straddled both the longhair and pop fields with his multimillion sales for RCA Victor on such numbers as "Be My Love" and "Loveliest Night of the Year." Lanza was one of the few "legitimate" voices to break through this year but, once again, his powerful tenor fitted the definition of "new sound."

Whether the disk companies are building genuine new vocalists or only selling electronic and stylistic gimmicks, only the future will tell. How many of the newcomers who clicked in 1951 will be part of the disk picture in the years to come? Some of the youngsters, who rode to the top via tricky novelties and background effects, are proving to be one-shot flashes in the pan. They are already having trouble in getting followup hits, and the tendency of the artists and repertory brain-trusters to duplicate the same sound patterns on the sequels is only accelerating the downward slide.

Paul-Ford's 6,000,000 Sale

Such artists as Bennett, Ray and the Paul-Ford team have shown enough stuff during the past year to produce clicks back-to-back. The Paul-Ford duo, with their soundtrack dubbing technique, racked up a 6,000,000 sale this year with their cuts of "The World Is Waiting for the Sunrise," "Mockin' Bird Hill," "Whisperin'" and a couple of other best-sellers. For the year, they are sharing bestselling honors with Patti Page, a vocalist who broke through in 1950 with "All My Love" and followed up with a spectacular string of a dozen consecutive hits on the Mercury label.

The shifting pattern of the wax market also resulted in a radical reshuffling in the positions of the major diskeries on the bestseller lists during the past year. Columbia Records, which early in 1950, had been banking on its longhair long-play catalog to make up for the deficit in its pop operations, surged to the top during 1951 with its roster of young vocalists and a new administrative team headed by Jim Conkling, who took over the prexy spot early in the year after the resignation of Ted Wallerstein, and Mitch Miller, pop a&r chief, who has hit with his "experimentation" with jazz harpsichords, English horns, echo chambers and offbeat vocalists. The last 12 months have been the biggest year in Columbia's history.

RCA Victor and Capitol also perked considerably during the past year in their pop operations to boom the whole disk industry over last year's retail gross turnover of $150,000,000. Decca slipped off its 1950 clip but the company has been maintaining its solid financial standing due to the strongest pop catalog business in the field. Among the smaller companies, Mercury has also had an exceptional year, paced by such artists as Patti Page, Vic Damone and Eddy Howard. London Records, on the other hand, folded its American waxing operations to concentrate exclusively on distribution of British-made platters.

The ever-shifting a&r picture at the major companies brought two important switches during the year. At Decca, Dave Kapp, brother of the diskery's co-founder, Jack Kapp, exited the company in a policy disagreement with Decca prexy Milton R. Rackmil. Morty Palitz replaced Kapp at Decca, and Kapp moved into the RCA Victor pop a&r spot held by Charles Grean for a little less than two years. Mitch Miller, meantime, was inked to another two-year pact with Columbia Records, signalizing the company's intention to travel in the same offbeat groove which paid off during 1951.

Disk-TV Link Stronger

The past year saw a growing liaison between the disk and television industries. In a concrete way, Decca prexy Milton Rackmil made a bid to move into the vidpix field via the diskery's buyout of the majority holdings in Universal Pictures and the eventual merger of the two companies.

Television also had a strong positive impact on disk sales during the past year. Fears that video saturation would eventually cut into the platter market were completely dispelled in 1951. The year-end statistics showed that the disk industry take had increased over the previous year while the circulation of TV sets was reaching into 14,000,000 homes with an estimated audience of 60,000,000 people. As one trade exec explained it, "TV is keeping 'em at home and that gives us a shot at the public."

Although video has proved a valuable adjunct in selling wax, the new medium has played an insignificant role in making hits to the disappointment of most publishers who are looking for some way to take the business out of the hands of the record companies and the disk jockeys. But video, unlike the early days of radio when new songs were made by live plugs, has confined itself to the playing of standards and established hits, with new entries getting the complete brush on important shows or relegated to minor programming spots.

No change in video's stance on new songs is expected with its continued growth. Countering the belief that TV, like radio, will inaugurate new era for young songsmiths, vet trade execs point out that radio was forced to make its own hits. Two decades ago, disks did not have the power it has now, with the result that radio had no outside criterion to go by in the selection of its material. That factor, plus the power of such names as Bing Crosby, Guy Lombardo and Kate Smith to make hits overnight, gave radio the self-confidence to plug new tunes. Currently, however, TV can afford to play it safe because it has an objective check in disk-bestseller lists. Tunes that sell on wax are held to be surefire material for TV shows, and programmers are taking few chances in testing untried song material on high-budgeted shows.

Along with the new sounds, last year saw the complete breakdown in the barriers between pop and country music. Once confined to the hinterlands, the backwoods tunes and the alfalfa artists have been harvesting spectacular sales in the urban centers. Such names as Eddy Arnold, Tennessee Ernie, Red Foley, Lefty Frizzell, Ernest Tubb, Stuart Hamblen and Roy Acuff, among others, have developed into the most consistent bestsellers on wax in the business, surpassing most of the top pop names on the major labels.

The click of the cider-jug ditties was highlighted during 1951 by the "Tennessee Waltz" phenomenon. The biggest hit in 20 years, the number sold over 4,500,000 on disks (over 2,000,000 via Patti Page's version alone) and over 2,000,000 copies of sheet music. The number started late in 1950 and continued on the bestseller lists well into 1951. Other mountain-born clicks this year include "Cold Cold Heart" and "Slow Poke," both of which are headed for the golden 1,000,000 record-seller circle.

Political pundits, meantime, can read their own lesson for the 1952 elections in the year's biggest hypo, "Old Soldiers Never Die," which was taken from General Douglas MacArthur's address to a joint session of Congress following his return from Japan last spring. Within a few hours after the address, all the major labels were rushing versions of the "Old Soldiers" p.d. tune to the market in addition to long-play platters of the full MacArthur address. But despite the disk jockey hypos, the newspaper bally and the mag spreads, the "Old Soldiers" etchings and the L-P platters laid a big egg in the disk market.

The Funny and the Unusual, Or Disking's Early Days

By JIM WALSH

Vinton, Va.

During the almost 75 years since Thomas A. Edison invented the phonograph, plenty of funny things have happened in connection with the oldtime cylinders (known then as "rollers") and the still-dominant platters.

Probably most of the funniest occurred in pioneer days when techniques were experimental and all sorts of makeshifts were resorted to, but I can't withhold a feeling of envy for a certain New York record-collector. This bird, name unknown to me, is said to have friendships with the different record companies that allow him to obtain masters that were discarded when something went wrong. He specializes in those on which Crosby, et al., express their chagrin in the most uninhibited language. A New Yorker who has heard some of the rejects tells me that a number of the girls—not necessarily Tallulah, either — deliver themselves even more pithily and to the point than do the boys. Anyway, a fellow with such a collection need never be shy a barrelful of laughs.

But getting back to my thesis of the funny things that happened in the old days, vet tunesmith Fred Hager still chuckles at something that occurred in the '90's, when he was directing recording bands for Edison, Columbia and Zonophone. Fred, the first man to make a commercial violin record, recalls that he conducted a band in a room so small there wasn't room for the slide trombonist to do his stuff. So Mr. Trombone had to stand on a chair out in the hall and toot his horn over the transom.

* *

Pres. Taft's Personal Recordings

One of the funniest stories I've heard in connection with the phonograph had a political angle. It was told me by the late George O'Connor, a Washington attorney who has been a favorite White House entertainer through every administration from William McKinley's to Harry Truman's. Back in 1912, genial William Howard Taft was running for re-election to the Presidency but not getting anywhere fast, with Theodore Roosevelt opposing him on the Progressive ticket and the Democrat, Woodrow Wilson, obviously in the lead. Taft knew he was in for a licking, but he didn't let it get the best of his sense of humor. He summoned O'Connor to the White House, and said:

"George, I've just made some Victor records, giving my views on public affairs, for use in this campaign. Now I want you to do me a favor. I want you to go to the Victor plant at Camden and make two records especially for me. I want you to sing two of my favorite songs that have a direct bearing on the way things are going in the campaign.

"What are the songs, Mr. President?" roly-poly George politely inquired. And the President almost burst with laughter as he replied:

"They're two old minstrel numbers—'Tain't No Disgrace to Run When You're Skeered' and 'If He Comes In, I'm Goin' Out.'"

Recognizing that the "he" in Taft's mind was Wilson, O'Connor entered into the spirit of the joke. He did go to Camden and make the records. They, of course, were not put on sale, and only about half a dozen copies of each were pressed. O'Connor afterwards became a Columbia recording star, but that was the only time he ever did any recording for Victor.

* *

Nuts to "Home on the Range"!

I also remember O'Connor's saying he used to enjoy watching Franklin D. Roosevelt writhe when somebody—anybody—began singing "Home on the Range." Roosevelt, he said, especially hated that song, but one of his aides, Marvin McIntyre, liked to form impromptu quartets and harmonize the number in barbershop style, so he circulated the report that it was FDR's favorite composition.

The hoax was so successful that the average American now religiously believes that "Home on the Range" was *THE* Roosevelt song. Apparently, the President chose to bear the torture rather than publicly express his sentiments, but O'Connor quoted him as saying: "George, if you ever dare to sing that dirge in the White House I'll shoot you!"

George didn't.

* * *

'Everybody Works But Father'

Let's skip now from an American president to a onetime king of Greece.

One of the big American song hits of 1905 was "Everybody Works But Father," originally an English comic ditty that was revised for use on this side by Jean Havez, advance man of the Lew Dockstadter minstrels. The song also went well overseas and came to the attention of Prince George of Greece, who was amused by the easy-going manner in which his father, King George, discharged his royal responsibilities.

The prince heard the number when he visited an English warship that was cruising in the Mediterranean, and some of the ship's officers played a recording of it. Being delighted with the tune, and even more with the words, the prince obtained a copy of the record and a gave a dinner in Athens to some of his intimate friends, at which he invited his father to be present. After the banquet he played the "Everybody Works But Father" record. And, as related by the now-defunct Talking Machine News, "Everybody present who understood English appreciated the criticism of King George, but no one laughed more heartily at the joke than he did."

* * *

The Big Victor Fire

Phonograph companies in the old days seem to have been especially prone to fires. In England, the Edison Bell Co. was burned out several times, and the disastrous Edison fire at West Orange in December, 1914, is still a vivid memory to many grizzled Edisonians. Ten years farther back, on Sunday, April 25, 1904, Victor's entire instrument plant at Camden was destroyed, with the loss of about a quarter of a million records. And here is the way a reporter for the conservative Philadelphia Press described it:

"There were several thousand talking machines on which cylinders had been placed. When the flames reached the floor where these were stored, the heat set all the machines working, and for a few minutes there was a volume of noise that would have made a steam calliope sound like a penny whistle. In the machines were scores of popular songs and recitations and dozens of reproductions of stirring marches by bands. With them all going at once it was bedlam broken loose. Half a dozen machines were giving a spirited rendition of 'There'll Be a Hot Time In the Old Town Tonight' while from others there peeled the notes of 'Fireman, Save My Child.'

"'Gee!' exclaimed a young hoseman, as he paused to listen, 'this is the first time I ever worked at this trade with music on the side!'

"The performance did not last long, however. In a few minutes the floor fell, and the machines went down to the solemn accompaniment of 'The Dead March In Saul.' Some of the firemen who heard the machines playing from a distance thought that people had been penned in the building and were crying for help. These had to be held back from rushing to the rescue of the supposed victims. It took four hours to get the fire under control."

The London Express facetiously reported that the fire was started by an incendiary whose life had been made a hell by constantly hearing Victor records of the then-reigning hit tune, "Hiawatha."

* * *

The Phonograph Clock

Another gent with an imagination and a solid literary background, although he was no reporter, was the fellow who constructed a clock that had a phonograph attachment. The year was 1908. This ingenious device announced each hour with a spoken quotation from Shakespeare. The face of the clock was painted to represent the lowered curtain of a theatre. As the minute hand touched 12, the curtain would roll up, disclosing a miniature stage with two tiny figures, about three inches tall, perfectly modeled and costumed. They appeared to be talking with each other. At six o'clock the following was heard:

"How's the day? On the sixth hour, at which time, my lord, you said our work should cease"— a quotation from act 5 of "The Tempest." Other hours were announced as follows:

"The bell then beating one" ("Hamlet," Act 1).

"Sure, Luciana, it is 2 o'clock" ("Comedy of Errors," Act 2).

"The clock hath stricken three" ("Julius Caesar," Act 2).

"How far into the morning is it, Lords? Upon the stroke of four." ("Richard III," Act 5).

"At 5 o'clock I shall receive the money" ("Comedy of Errors," Act 4).

"Let's see, I think 'tis now some seven o'clock" ("Taming of the Shrew," Act 4).

"The eighth hour—be that the uppermost?" ("Julius Caesar," Act 2).

"It's supper time, my yord—it's 9 o'clock" ("Richard III," Act 5).

"Ten o'clock; within these three hours 'twill be time enough to go home" ("All's Well That Ends Well," Act 4).

"Eleven o'clock the hour" ("Merry Wives of Windsor," Act 4).

"What hour now? I think it lacks of 12" ("Hamlet," Act 1).

Unfortunately, the name of the genius who devised this classic timepiece doesn't seem to have been preserved.

* * *

That Dog Fight Record

The average man of 1951, who has been driven almost beserk by hearing someone in his cups play the same maudlin number over and over on a jukebox may think nobody ever suffered worse tortures than his, but even as long ago as 1903 the phonograph could be, and frequently was, an instrument of torture. Witness this letter written by a justly annoyed gentleman to a New York paper:

"A dozen times a day a dogfight in its most realistic form is performed on a phonograph, apparently to the unalloyed delight of my neighbors. A hoarse-voiced 'tough' announces the terms of the fight in tones only possessed by that variety of mankind of which he is a representative . . . At last the fight is on, and if you were actually assisting at it, in defiance of the penal code, you could hardly get a more realistic sense of the elevating amusement. The talking machine tells the whole story. If the dogfight was actually taking place on the lawn, and the refuse of humanity had gathered there to see it, the proceedings would hardly be more real than they seem in this machine reproduction . . . From repeated hearing of that phonograph I feel as if I had now subjected myself to criminal arrest for violating the law by sneaking into that sort of ring."

The complained-of record was "A Scene at a Dog Fight," made in the early 1900's by the late Len Spencer, an imaginative oldtime recording artist, and the animal imitator, Gilbert Girard. If Len and Gil knew of that letter they probably were pleased by the backhanded compliment to the fidelity of their recorded work.

HUGO WINTERHALTER

Exclusive RCA Victor Recording Artist

Disk Best-Sellers of 1951

Listed below in alphabetical order of the artist are the top 35 best-sellers in the pop recording field during 1951. Compilation is based on the information contained in VARIETY'S *weekly retail record sales chart.*

Artist-Title	Label	Publisher
Ames Bros.-Les Brown "Undecided"	Coral	Leeds
Tony Bennett "Because of You"	Columbia	Broadcast
Tony Bennett "Cold Cold Heart"	Columbia	Acuff-R
Rosemary Clooney "Come On-A My House"	Columbia	Duchess
Nat (King) Cole "Too Young"	Capitol	Jefferson
Perry Como "If"	Victor	Shapiro-B
Perry Como-Fontane Sis "You're Just In Love"	Victor	Berlin
Doris Day "Shanghai"	Columbia	Advanced
Billy Eckstine "I Apologize"	M-G-M	Crawford
Four Aces "Si "	Victoria	Algonquin
Phil Harris "The Thing"	Victor	Hollis
Eddy Howard "Sin"	Mercury	Algonquin
Frankie Laine "Jezebel"	Columbia	Broadcast
Frankie Laine "Jealousy"	Columbia	Harms
Mario Lanza "Be My Love"	Victor	Miller
Mario Lanza "Loveliest Night of Year"	Victor	Robbins
Tony Martin "I Get Ideas"	Victor	Hill-R
Guy Mitchell-M. Miller "My Heart Cries For You"	Columbia	Massey
Guy Mitchell-M. Miller "My Truly Truly Fair"	Columbia	Southern
Guy Mitchell-M. Miller "Roving Kind"	Columbia	Hollis
Guy Mitchell-M. Miller "Sparrow In the Tree Top"	Columbia	Santly-J
Patti Page "And So to Sleep Again"	Mercury	Paxton
Patti Page "Detour"	Mercury	Hill-R
Patti Page "Tennessee Waltz"	Mercury	Acuff-R
Patti Page "Would I Love You"	Mercury	Disney
Les Paul-Mary Ford "How High the Moon"	Capitol	Chappell
Les Paul-Mary Ford "Mockin' Bird Hill"	Capitol	Southern
Les Paul "Whispering"	Capitol	Miller-Fisher
Les Paul-Mary Ford "World Is Waiting for Sunrise"	Capitol	Crawford
Johnnie Ray "Little White Cloud That Cried"	Okeh	Spier
D. Reynolds-C. Carpenter "Aba Daba Honeymoon"	M-G-M	Feist
Dinah Shore "Sweet Violets"	Victor	Morris
Weavers "On Top of Old Smoky"	Decca	Folkways
Weavers "So Long"	Decca	Folkways
Del Wood "Down Yonder"	Tennessee	Southern

BMI's 'TV Sketchbook' To Suggest Tele Scripts For Song Showcasing

In a move to hypo video performances of tunes from its affiliates' catalog, Broadcast Music, Inc., has shipped out the first edition of the Television Sketchbook to ad agencies and TV stations around the country. BMI's Sketchbook is a compliation of songs with accompanying ideas for TV production.

First edition contai 44 songs with 13 BMI publisher affiliates represented. E. B. Marks and Peer International lead the pubs with eight songs each. The song production sketches were scripted by Stephen Hunt White and Stephen Falk Krantz. Book was distributed cuffo.

'First Born' in London, Jan. 28

London.

As an extension of the Arts Theatre Club, which is limited to members only, Alex Clunes has taken a lease of the Winter Garden Theatre for normal public presentations.

Opening attraction will be Christopher Fry's "The First Born," which starts Jan. 28.

Veteran Songplugger Recalls Glamor Of Early Tin Pan Alley Era

When W. R. Hearst, Sol Bloom, Frank Keeney, Carl Laemmle, William Fox, Harry Cohn, Irving Berlin Were Songpluggers Or in the Music Biz

By RAY WALKER

Miami.

I am one of the very few songpluggers on the job before 1900 who is still at it and keeping busy. I'm now plugging "I Found A Peach On Miami Beach" for Charles Abel, Miami Beach music pub.

My plugger career covers 53 years. I started in 1898 for Willis Woodward Co., in the Star Theatre Bldg., 12th St. and Broadway, N. Y., plugging "Hot Time In the Old Town Tonight." For sweeping floors, wrapping packages, running errands, delivering music to stores and being generally handy I got $3 a week. When I used one of Woodward's 2c postage stamps for personal correspondence, my salary at end of week was $2.98.

In 1900, George C. Tilyou, of Steeplechase Park, Coney Island, published the song, "At The Steeplechase," and hired me to see that everyone on Coney Island received copies. The fife and drum corps at the entrance on the Bowery and Tilyou's Walk played it over 100 times a day. The corps there in 1940 still played the song. Wonder if they are the same men or descendants of the original fife and drum corps?

James T. Quirk had a publishing business on 34th St., N. Y., in 1901. He published "I'm The Messenger Boy In Demand." I started a trio, with Thomas Potter Dunne and Arthur Carlton, to plug it. We were such a success agents offered us vaude dates, and we were booked into Huber's Museum on 14th St. for $45 a week. I left the trio before playing there. Willie Howard, who had been working as a plugger for Witmark, took my place. When Carlton quit the act Eugene Howard replaced him. Later on Dunne quit to do a single, and the Howard Bros. continued as a team, still wearing messenger boys' uniforms.

Doty & Bril, in 1902, had a music pub business on 28th St. "Tin Pan Alley" was born there. Charles Doty, of the vaude act, Steele, Doty & Coe, was of this company, for which I plugged "My Lady Lou" and "Game Of War."

Hearst In Tin Pan Alley

None of obits I read of the late William Randolph Hearst mentioned his one-time music business. He had the American Advance Co. at 57th St and Broadway in 1904. I plugged "The Man With The Ladder and the Hose" for him.

Frank Keeney, later to become a powerful theatreowner, then owned Keeney's Fulton Theatre at Fulton St. & Nostrand Ave., Brooklyn, and started a music pub business about 1904 on lower Fulton St. in that borough. George Botsford worked there with me.

Sol Bloom, who became a congressman later on, was a music publisher in 1904. "Sunflower and the Rose" was the one I plugged for him.

Carl Laemmle, who founded Universal Pictures, also had a pub biz that year. I plugged "You've Got Me Going, Kid" for him.

William O'Gorman, coroner of The Bronx, started the Atlas Music Co. on 28th St., in 1905. For him I plugged "I'm Going to Tell On You" and Billy Tracey's first song, "Ching Foo." Bill Kelgard was pianist there with me.

A Brooklyn pawnbroker, Gabriel Selig, started the Selig Music Co. on 28th St. in 1907. I worked for him in 1908 and plugged "All Aboard For a Good Old Time" and "Best of Friends Must Part." Latter was one of first songs by Irving Berlin, but he never mentions it in the list of those he has written. Wonder if he has forgotten it? I still have a dance orchestration of "All Aboard," introducing the chorus of "Best of Friends."

Charles K. Harris Co. was on 31st St. in 1908. Meyer Cohen,

(Continued on page 216)

Future of the Band Biz Remains '52 Problem

By MIKE GROSS

Although the opening months of 1951 loomed as the beginning of a resurgence of the dance band, the year is closing without any positive answers; the future of the band biz remains the big questionmark for 1952. During the year, a few remaining name orchs held on to their top-dog status in the booking scramble, but the new names, with few exceptions, found it tough going.

In an effort to give the band biz "new look," agencies went in for new orchs, package deals, guarantee cuts and promotional hypos, but were stymied by opposition from the majority of ballroom operators to accept new names or formats. The ops' reluctance to stray from the practices of the past is held as the major factor in the overall b.o. drop. Their reliance on the w.k. orchs and a few of the newer names who have broken through in the past couple of years, such as Ralph Flanagan and Ray Anthony, has paid off at the gate, but there weren't enough of these attractions to push a 52-week operation into the black.

Standout among the old name bands was Guy Lombardo, who continued to rack up solid grosses. Several of the other names also fared well in one-niters and location dates, but since they comprised only a handful of the band biz retinue, it wasn't a representative picture. Ops kept grabbing these names just as they did in the halcyon days but the newcomers remained an agency headache.

Due to the paucity of name attractions and the refusal to gamble on new orchs, terpery owners pulled away from a six-day week operation. Eastern ballrooms, especially, began to concentrate on weekend shindigs and sluff off the midweek dances by stressing a big name barrage for the Friday-Saturday affairs, they drew enough to carry over the sluggish biz during the week.

Attempts were made by agencies to hypo operators' interest in promotion and exploitation. Pessimistic attitude taken by many of ballroom owners on their dance dates curtailed their coin outlay for newspaper ads or radio time. Through enlarged press books, flyers, etc., the agencies tried to show how planned promotion campaigns could boost b.o. Ballrooms, which channelized their exploitation coin expenditure according to plans laid out by the agencies, generally saw the results in upped returns.

Ballroom Setup Changed

Along with promotion, agencies pressed the need for a complete renovation of the ballroom setup, especially in the east. Offish biz in this area was attributed to the makeshift and shabby halls which were passing as dance emporiums. Bands, which cleaned up in the modernized, well-kept ballrooms of the west and midwest, continued to make poor showings in the east's seedy spots. Despite pressure from the bands as well as the agencies, few of the operators shelled out any loot for renovation.

The year also saw little improvement in the impact of bands on wax. With the market spotlight still on vocalists, a solid band instrumental meant little in the market. Diskeries bypassed their orch pactees to give the best songs to its vocal stars. Although some of the orchs were able to break through with a hit, total sales seldom came close to those racked up by a vocal disk pitch. Flanagan, on RCA-Victor, and Anthony, on Capitol, came through during the year with occasional clicks, and though sales were only moderate the bands showed a wax profit.

Agency men feel that the public is getting its fill of gimmick sounds on platters and will want to hear melodic instrumentals again. They claim that the new sound craze has reached its peak and the dwindling terp clientele will start coming back to the ballrooms. Evidence of the forthcoming return to melody was also demonstrated by several of the diskeries' artists and repertory heads, who said, in the closing months of the year, that they're going to stress the tune and not the gimmick.

Another factor contributing to bands' problems was the dearth of top sidemen available for steady orch work. The demand for a good instrumentalist on TV-radio and recording dates has reached the point that many sidemen have dropped out of the band picture completely in favor of freelance band assignments. These men pioneered a new elite of radio-recording specialists, and the orch leaders found it difficult to buck the lure of regular hours and bigger coin in assembling a topnotch crew. An additional employment problem which beset the orchman was the difficulty in getting youngsters to serve apprenticeship as band instrumentalists. Many of the youngsters were called up by the draft while others showed preference for small combo work.

The small combo field developed during the year. Units of five to seven men, usually headed by a name instrumentalist, started getting terp dates as well as nitery bookings. With the dearth of big name orchs, operators took on the small bands and discovered that the terp devotees would come out for them just as often as for a large unit. Lower guarantees on the combos also influenced the steady stream of bookings.

Biggest b.o. draw in the combo field were the jazz units. In New York, Chicago and San Francisco, the jazz groups found new spots open to them with a large new audience comprised mainly of youngsters who had received their jazz indoctrination via collectors-items platters. Predominance of jazz boites in these cities was a throwback to the 1920s. Its impact was also evidenced by the b.o. cleanup of jazz concert packages. Such units as "Jazz At The Philharmonic," Billy Eckstine-George Shearing, and Stan Kenton scored heavily in their separate tours during the past fall.

Year also saw a fadeout of rhumba orchs. Facing a grassroots area closeout, the Latinos began to deemphasize their south-of-the border rhythms and add a wider selection of pop melodies. With the exception of Xavier Cugat, the rhumba orchs found themselves limited mostly to the N. Y. and Miami Beach locations.

Strong musical moneymakers in 1951 were the rhythm and blues units. Although their appeal was centered mainly in the hinterlands, the Negro combos were able to rack up as much as $750 to $1,000 a night. Disk royalties matched their live b.o. and the indies which etched the b&r groups, such as King, Alladin, Savoy, Atlantic and Jubilee, his consistent top sales figures throughout the year.

HAM AND EGGS ON WAX

By ALAN KAYES

(Commercial Manager, RCA Victor Red Seal)

It has been no secret for some years past to operatic impresarios that when all else fails there is always Ham and Eggs—or Cav and Pag, as the three-sheets list the twin-bill operas. That these two sterling examples of Italian *verismo* are boff at the boxoffice has been proven again and again by savants of the business from Gatti-Casazza right on down to the Met's Mr. Bing, not forgetting Fortune Gallo, and Salmaggi. Thus, by a peculiar juxtaposition of words, Ham and Eggs are bread and butter in the opera trade.

But what is of particular interest of late is the fact that Ham and Eggs, and sister operatic productions of the Italian, French and German schools, are also becoming the bread and butter, along with Tchaikovsky, J. Strauss and Beethoven, of the classical end of the record business. It wasn't always thus.

For many years RCA Victor's Red Seal catalog contained a sprightly assortment of operas on disks—complete and in tabloid form. While there was always a modest customer interest, no record salesman ever had the feeling that they were his own bread and butter, much less a dealer's cushion for the peaks and valleys of consumer demand.

All that has changed. In the past two years RCA Victor has released a spate of operas. Some had been dormant in the catalog for more than a decade. One fast look at the windows of record shops during the Christmas season was enough to show that dealers were featuring opera on disks—not to the exclusion of other forms of repertoire—but alongside the records that for years have been known as standard Christmas items for the longhair customers.

It isn't difficult to trace the new trend. It started with, has accompanied, and in some instances has outstripped, consumer transition to new-speed records and instruments. Strangely enough, the demand for full-length opera on microgroove disks has not been limited to long-play versions. The 45 rpm disk is getting a healthy share of the business in complete versions.

Classics Go Pop

Then, to thoroughly confound the crystal-ball gazers of the industry, operatic repertoire which once was known as Strictly for Connoisseurs has begun to bob up on best seller lists, proving, if anything, that Everyman, in addition to being the salt of the earth, is also a Connoisseur. Thus RCA Victor's Glyndebourne Festival versions of Mozart's "Don Giovanni" and "Marriage of Figaro" are giving our recent studio production of "Carmen" and the Toscanini off-the-air "La Traviata," a good race for the consumer dollar.

Chronologically it is difficult to pinpoint the nascence of public interest in grand opera on disks as a volume phenomenon. As far back as 1946, three years before the new-speed revolution the industry, RCA Victor had announced plans for full-length operas, to be made under acoustically ideal studio conditions, featuring outstanding stars under contract to the Red Seal label.

It is generally known that Toscanini was to have conducted the first of these studio-planned productions. Had it not been for a series of contretemps, the off-the-air version of "La Traviata" which RCA Victor released in October, 1951, with Licia Albanese, Jan Peerce and Robert Merrill in the starring roles, actually would have been a studio production.

But circumstances prevented this. The plan gestated for another few years. Then, in the spring of 1949, RCA Victor, instead of dipping a dainty toe into the cold waters, plunged bodily with a studio production of "Rigoletto," starring Leonard Warren in the role he has made his own at the Metropolitan, the ubiquitous Peerce as the Duke, and Erna Berger as the Gilda. It may be of passing interest to Broadway producers and angels to know that the nut for a studio production of "Rigoletto" was roughly the same as the current going rate for raising the curtain on a three-act drama which calls for a couple of scene changes and a full crew of stagehands. It will probably be of more specific interest to the money chasers of show biz to know that within a year of its release "Rigoletto" was well an its way off the nut and sailing out of the Red Seal into the black.

Real Productions

With this encouraging public reaction as proof of the putting of risk capital into operatic disk ventures, RCA Victor has gone further into the field. Last June, an all-star cast, headed by the Met's Rise Stevens, and with Met batoneer Fritz Reiner at the conductor's microphone, went to work in midtown Manhattan on a complete "Carmen." The nut was even greater than that for "Rigoletto" but once again, public reaction is proving that the risk was a sound one and the project shows signs of quick amortization.

At the same time RCA Victor engineers, employing an alchemy best known to themselves, gave the masters of the Glyndebourne Mozart operas going over, along with the Sir Thomas Beecham "Faust" and "Magic Flute," and came up with a quality of sound in finished versions now on the market which is so remarkable that many critics still don't believe these recordings originally were made a decade and more ago.

This is not to suggest that RCA Victor has been the only sturdy pioneer in opera on disks. Our worthy competitors are providing their share of first-class opera on records. And the proverbial bedroom operator is also in the act, securing masters from sources best known to himself and slipping them into the market at a rate limited only by the necessity of moving from one P. O. box to another in order to avoid discovery.

This may suggest that competitively, the companies that are investing substantial amounts of money in domestic productions of recorded opera, and giving gainful employment to union musicians, choristers and principals, are somewhat at a disadvantage.

But the public, that same Everyman, has a wisdom and perceptivity which is in direct ratio to the cost and worth of the project. With a covey of operas to choose from, Mr. and Mrs. Public have become more selective. They bypass the shoddy versions for the quality production.

No sane person makes long-range predictions in the record business. But it is pretty safe to assume that a trend has been established in classical recordings which will continue for some time to come. The trend, if I have not made my point, is recorded Grand Opera, full-length and tabloid, is here to stay.

The Thankless Muse

Saga of a Quest to Recompense George Cooper Who Collaborated with Stephen Foster

By JAMES J. GELLER

Hollywood.

Two incidents of comparatively recent vintage brought back a few vivid memories of a personal experience with an old songwriter. The first, the Federal Court's drastic decision which affects a large slice of the enormous income of the American Society of Composers, Authors and Publishers. The second was the annual contest of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, which concluded its yearly convention on June 11 at the Civic Auditorium in Omaha before a gathering of 10,000 faithful devotees. Among the close harmony exhibits which filled the air were "Sweet Genevieve," "Beautiful Isle of the Sea" and "Bring Back My Bonnie to Me," all of which originated from the prolific brain of George Cooper about as far back as four score years ago.

It was exactly 27 years ago that Harry Staton of the N. Y. Herald Tribune Syndicate assigned me to write a weekly series of nostalgic pieces under the general heading of "The Story Behind the Song." Each contribution purported to narrate the little known facts in connection with a popular ballad of the past. They were illustrated handsomely by Reginald Birch's pen-and-ink drawings which were frequently superior to the text.

It was the venerable Henry J. Sayers who, by the way, was credited in 1891 as author and composer of the rollicking "Ta-ra Boom Dere," that started me sniffing on the trail of "Sweet Genevieve," copyrighted in 1871.

I located Cooper in an old frame red dwelling of two stories at 2172 Washington avenue in The Bronx, N. Y. As I recall, he was a genial and friendly man of medium height, smooth shaven, a strongly lined face, a trifle robust, laughing blue eyes behind rimless spectacles, a full head of silvery white hair, and in his nineties. He beckoned me to the outside porch where we both sat on the wicker rockers. He was immensely flattered that a so-called member of the press had condescended to look him up after more than a quarter of a century of total obscurity. I asked him for a few anecdotes relating to the writing of "Sweet Genevieve" and what inspired the song. He told me that the ballad was based on the sentimental remembrance of his wife who died during their first year of bliss. Her memory haunted him at every turn. Fifteen years after his tragic loss, he wrote the lyric in quick order and sold it for $5. It was a common occurrence for authors and composers in that distant harvest to create a song in a few minutes and promptly relinquish all claims to it for a meagre sum.

The rhymes and jingles that Cooper hurled on his early public possess a cadence and rhythm that can be the envy of the better songwriters of today. His lyrics were vastly above the prevailing doggerel of the time. His lines can be scanned, his sentiments are genui Oscar Hammerstein 2d and Richard Rodgers could appreciate him.

Cooper digressed for a few minutes to loving exhume a number of the old favorites which were whistled, sung and bawled at the early public from the old minstrel shows and variety theatres, to whose languid rhythm, singers, contortionists, hoofers, tightrope walkers and jugglers performed their routines.

When Cooper casually tossed off a remark concerning his song collaboration with the gifted Stephen Collins Foster, I perked up and listened most attentively. Told me how he first met Foster before the American Civil War, nursed, tidied, fed and looked after him generally until he, Cooper, enlisted in the 22d New York Regiment which participated at Gettysburg and other campaigns. Mustered out of service, he resumed his collaboration with Foster on more than a score of published songs that are registered in the copyright office at Washington. It was George Cooper who telegraphed the melancholy news of Foster's death to a brother of the deceased in Cleveland. The original wire, "Stephen is dead. Come on," still preserved in the Stephen Collins Foster Memorial on the campus of the University of Pittsburgh, together with an ambrotype of Foster and Cooper as they posed for an unknown photographer.

When I referred to the popularity of his songs on current phonograph records, he revealed his feelings against a powerful recording corporation that was making beautiful use of his material without payment of royalty. Cooper explained that any composition copyrighted prior to 1909, could be recorded mechanically without payment to author, composer or publisher. "Thank goodness," he said, with an indifferent shrug of his shoulders, "I receive my Civil War pension of $30 monthly."

A Tin Pan Alley Quixote

I was a little touched. Voluntarily, I embarked upon a crusade which might bring, I hoped, a little extra collateral for his lean pocket. I wrote direct to the president of a phonograph recording company, calling attention to the impoverished status of the old songwriter in his nineties, barely subsisting on a small Civil War pension and whose songs were being used for commercial gain by his corporation, without payment, even though it was sanctioned by legal monkeyshines. Such soloists as John McCormack, Alma Gluck, John Barnes Wells and other professionals were rendering Cooper's material on phonograph disks, not to mention various quartets and trios. Perhaps he should grant, I rambled on, some modest compensation as a fitting gesture to a deserving old man in the twilight of life. My plea was promptly shelved.

My next essay in folly was to storm the ASCAP headquarters, then housed at 56 West 45th street, where I spoke to two members of the administration board, J. C. Rosenthal and E. C. Mills. I inquired as to whether they knew or recognized the name of George Cooper. They were frankly unable to place him. When I repeated a partial list of Cooper's contributions as well as his collaboration with the memorable Stephen Collins Foster, they regarded me as if I were affected by the rays of the moon. They summoned Silvio Hein from an adjacent office. His contacts among the loiterers of Tin Pan Alley had also earned for him the reputation of an old song antiquarian.

Rein remembered Cooper. I can see him a trifle dazed when I informed him that the old gentleman was among the living. He dug deep in his memory and began humming snatches from a number of Cooper's songs. I reminded them that he enjoyed no remuneration or income from the constant performances of his ballads, that ASCAP's boast of guarding the people who wrote the songs of a nation instead of the laws, could now be gloriously put into practical use. All that I brashly suggested to ASCAP was to admit Cooper into the ranks so that he might benefit from the quarterly dividends. I was advised this could be accomplished at the recommendation of the administrative board, especially in view of the fact that his backlog of songs were being played and sung frequently by professionals. As a result, the affable Hein was commissioned to make certain Cooper was not imposter.

That same day, Hein and I taxied to Cooper's home on Washington avenue. The old man was delighted to meet a fellow songwriter: more so in the case of one who so well remembered his lyrics. He listened with quiet enjoyment as I dwelt on the purpose of my second visit. Accordingly, Cooper signed an application blank in his wavering hand as he quoted a line from Oliver Goldsmith about the belated recognition which finally arrived "when life's taper comes to a flickering end."

Shartly after, ASCAP generously forwarded a quarterly check for $500 to the old songwriter. Three months later, after receiving his second dividend, Cooper was stricken with pneumonia and passed away after a brief illness, in 1926.

Grace Hayes' St. Louis Blues

Last year I told you of my debut at the Palace theatre, and this year I shall re-play a couple of dates that subsequently followed that strange and terrifying experience.

You may recall, the billing was Grace Hayes & Co., but I neglected to mention the rest of the company. Grace Hayes, definitely considered a "class" act, naturally had to dress the stage with a handsome young accompanist. on several occasions we also had to dress the handsome young accompanist. . .he drank! He drank periodically (one every five minutes) and eventually wound up "Alcoholic Unanimous." Curiously enough, there was a strange alliance between the accompanist and myself; we were always broke, and my mother's tight grasp on the community pursestrings soon made her the over-all "heavy" in our little play. His salary went immediately for booze, and my $20-a-week allowance methodically found its way into the nearest marble machine.

St. Louis in the dead of winter is dead enough, but in the year 1934 it became the setting for a dramatic scene that would have made Madam X run for cover. The handsome one was stiff as a billygoat and was threatening not to play the supper show (the one VARIETY always catches) unless a slight advance on next week's salary was immediately forthcoming. Mme. Hayes was expounding at great length on the theory that the show must go on, I'll call the union, you can't do this to me, that's loyalty for you, etc. Finally the great man stumbled to the piano and gave the down beat for the opening of our act.

After a couple of warmup tunes, my mother gingerly directed the spotlight to the popular young composer at the piano and announced triumphantly that he would now play a medley of his hits. By this time the popular young composer was breathing heavily and glaring indignantly at the unsuspecting audience. Suddenly and without warning he bellowed a "Haw! Haw!" at the audience then placed a fixed stare in the general direction of Miss Hayes, encircled his puckered lips with his thumb and index finger, and emitted a shrill and soul-shaking razz.

Miss Hayes, severely shaken by this ad lib, retired to the wings and eagerly awaited the last bow the popular young composer would ever take with us. As he stepped from the blinding spotlight into the dark recesses of the velvet curtain, I'm quite sure he never knew what hit him. It seems Miss Hayes had borrowed a stage brace from an innocent stagehand, and anyone will tell you that a stage brace in the hands of a panic-stricken star of stage, screen and radio can be a most formidable weapon. She laid him low with one well-placed blow, and then went on to finish the act.

After the show quite an argument took place regarding the advance in salary, as well as the low punch in the wings. We thought we had escaped our giddy friend, and mother and son were scurrying past the front of the theatre just as the audience was wandering aimlessly back into the cold, cold night. several of them recognized us and stopped us briefly to tell us they had enjoyed the show, and it was so nice to see mother and son doing so nicely together, and then it happened a voice rang out on the cold night air and as we turned, there he was, stripped from the waist up and looking like a wounded sea-lion . . yelling at the top of his voice, "Well, for Fally Markus' sake, can't Grace Hayes' piano-player even have a nickel for a telephone call?"

—*Peter Lind Hayes.*

Piscatorial Thespian

Pt. Pleasant, W. Va.

We had an actor on our showboat one season who loved to fish and as soon as the boat was landed and tied up he would go ashore and put out a handy line that he would anxiously watch throughout the day and at night when the fish were biting good he would hurry out during the performance and re-bait the hooks between scenes.

We were doing "East Lynne" that year and my wife, Josephine, was playing Lady Isobel. The actor in question had the part of Sir Francis Levinson. One night we were playing Cottonwood Point, on the lower Mississippi, when the actor came up missing during the elopement scene. Lady Isobel had desperately repeated his entrance cue several times but nothing happened. "Take me away Sir Francis Levinson," she cried in a final attempt. "I am wretched —jealous—mad———" But there was still no Francis.

By this time the rest of the cast and crew were frantically searching for the missing actor and just as the curtain was about to be lowered on a hopeless situation, the actor came rushing on stage. His shoes and trousers were spattered with mud. Out of breath and trembling with excitement he whispered to the enraged Lady Isobel: "I just caught the damndest, biggest fish!"

—*Capt. Billy Bryant.*

Austria 'ASCAP' Revolt Ousts Veteran Leaders

By ROBERT STOLZ

Vienna.

While looking over my previous anniversary articles for VARIETY, I read again my 1949 piece, entitled "Meeting After Death." It was a short story about the life of the Austrian Society of Composers, Authors and Publishers (AKM) up to 1938, its real death in that year, its resurrection in 1945. My first meeting with my "Mother Society" had the subtitle "Emil Oswald's Mission." That article was an optimistic preview of the future. According to my opinion, there could be no failure. Everything had to come off right.

Today, looking back, I must say that the AKM has fulfilled in all fields all hopes which have been placed in it. Still, in the last part of "Emil Oswald's Mission" something seems to have gone wrong.

A recent circular of the AKM dated Oct. 29, 1951, which fills me with immense amazement as well as a little sadness. This circular contains the information that the General Assembly of the AKM of Sept. 25, 1951, has recalled after only one year of office, the entire board of AKM, although this board had been elected for a period of five years. At the same time, the circular announces that the general manager of AKM, Emil Oswald, has left the Society on the same date.

The general manager's exit was reportedly caused by a one-sided act of termination of Oswald's contract by the new board of the AKM and that with immediate effect. Oswald, at this, has taken legal action against the AKM in the Austrian courts because of breach of his contractual rights, demanding from AKM fulfilment of his contract as well as payment of damages.

Now an entirely new wind is sweeping the AKM since its last extraordinary General Assembly of September, 1951. A revolution, organized with a great deal of skill, swept away from the board men whose names seemed forever to be associated with the history and fate of the AKM. Men like Rudolf Sziecyznski (composer of "Vienna, City of My Dreams"), Dr. Fritz Stein (one of the greatest experts on copyright law), the well-known writer Dr. Adler, Mr. Sitka (owner of Hofmeister Figaro, the biggest sales-organization of published music); men who for decades have been unselfish advisers in the management of the AKM do not appear on the Board of the AKM any longer. Schlee of the Universal Edition, composers like Hans Lang and Hans Jellinek, and last but not least, young Hochmuth, the most successful Tin-Pan Alley music publisher, have left the Board as well.

New Brooms Sweep AKM

Aside from Prof. Josef Marx, the newly re-elected President, there are mostly new "brooms" that came in and the proverb goes "New brooms sweep well." Even with the proverbs, matters are not as simple as all that. Sometimes the new "brooms" believe they are sweeping well while the old ones stand aside watching the mistakes the new "brooms" are making.

The formation and building of the new AKM from scratch is being regarded as a matter of course. The house, in its present state, with the most simple and, at the same time, most efficient apparatus is a natural thing which came by itself. The ever-growing income of the AKM (over 10,000,000 Schillings in 1951) is simply flying in through the window.

The excellent international connections of the AKM have seemingly been established by themselves. They don't want to remember that these connections are the result of hard, tireless work and efforts created with great skill and diplomacy regardless of many difficulties.

"Emil Oswald's Mission" comprised also the noble duty of regaining for the new AKM all their old prominent members. Many came back to the new AKM in spite of the fact that in the past few years AKM had little to offer. In this connection I only want to mention names like Richard Strauss, Franz Lehar and many others. All that is considered today a matter of fact.

The new board started work with a magic word: "economical measures." This, as everyone knows, is a very effective slogan and makes extremely good propaganda. Whether it will be possible to enforce effectively these new economical measures without harming the excellently working system of the AKM in Austria and in foreign countries, only the future can tell.

Every revolution brings with itself a certain amount of violence and that is perhaps the only explanation I can find for the manner in which the termination of Oswald's contract was effected. Now it is up to the courts to decide if the board has been justified in its decision and way of acting.

Like in every revolution the new heads of AKM will have to prove that they can do better than the old ones. The heritage they have taken over is a smooth-running organization with many invaluable assets. Let's hope they will do a good job running the Society. We all wish it for the sake of the great, old AKM, of the oldest Societies in the world.

Fun in a Fun Factory

Hollywood.

When I first met my wife Bernardine, she was shy and reserved and very remote from jokes. I was the first comedy writer she ever met and "Life of Riley" was the first comedy show she ever listened to. I was very happy with this situation. A few months after we were married she started to wisecrack, tell jokes and, at parties, she was the first one to come up with "this reminds me of a story." I was amazed at the sudden change in her personality. My wife really had sense of humor. But one morning I was disillusioned. I picked up her pillow and there was a batch of cards from my gag file. My file now has a padlock on it.

Pat Costello, a writer on the Abbott & Costello show, was sore because the other scripters refused to cut him in on the plugs. When they mentioned a vacuum cleaner every writer except Pat would get a vacuum cleaner. Ditto for electric toaster, typewriter, bicycle and other items of merchandise. The week "Finian's Rainbow" was in town, one of the writers suggested a gag about "Gloccomora." Pat, boiling by now, started to pound the desk and scream: "The joke is out. I say it's out, unless you cut me in on a gloccomora."

—*Alan Lipscott.*

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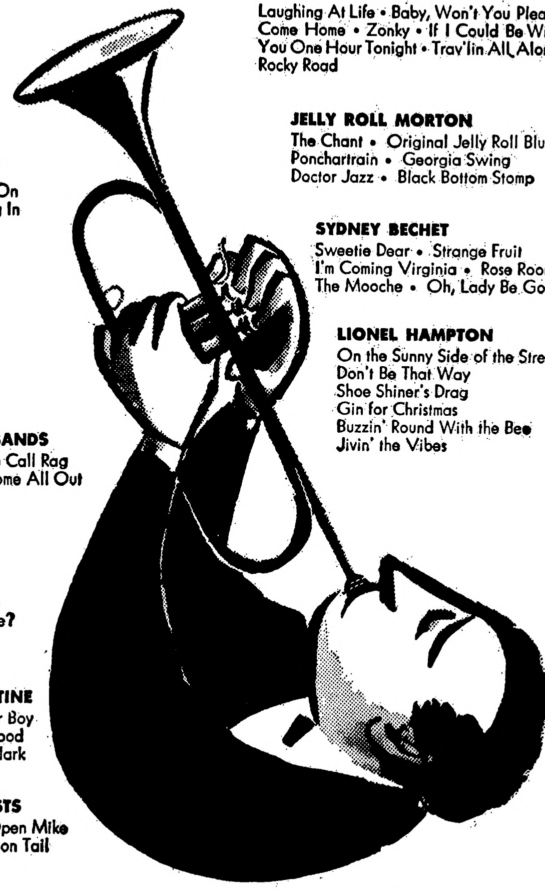

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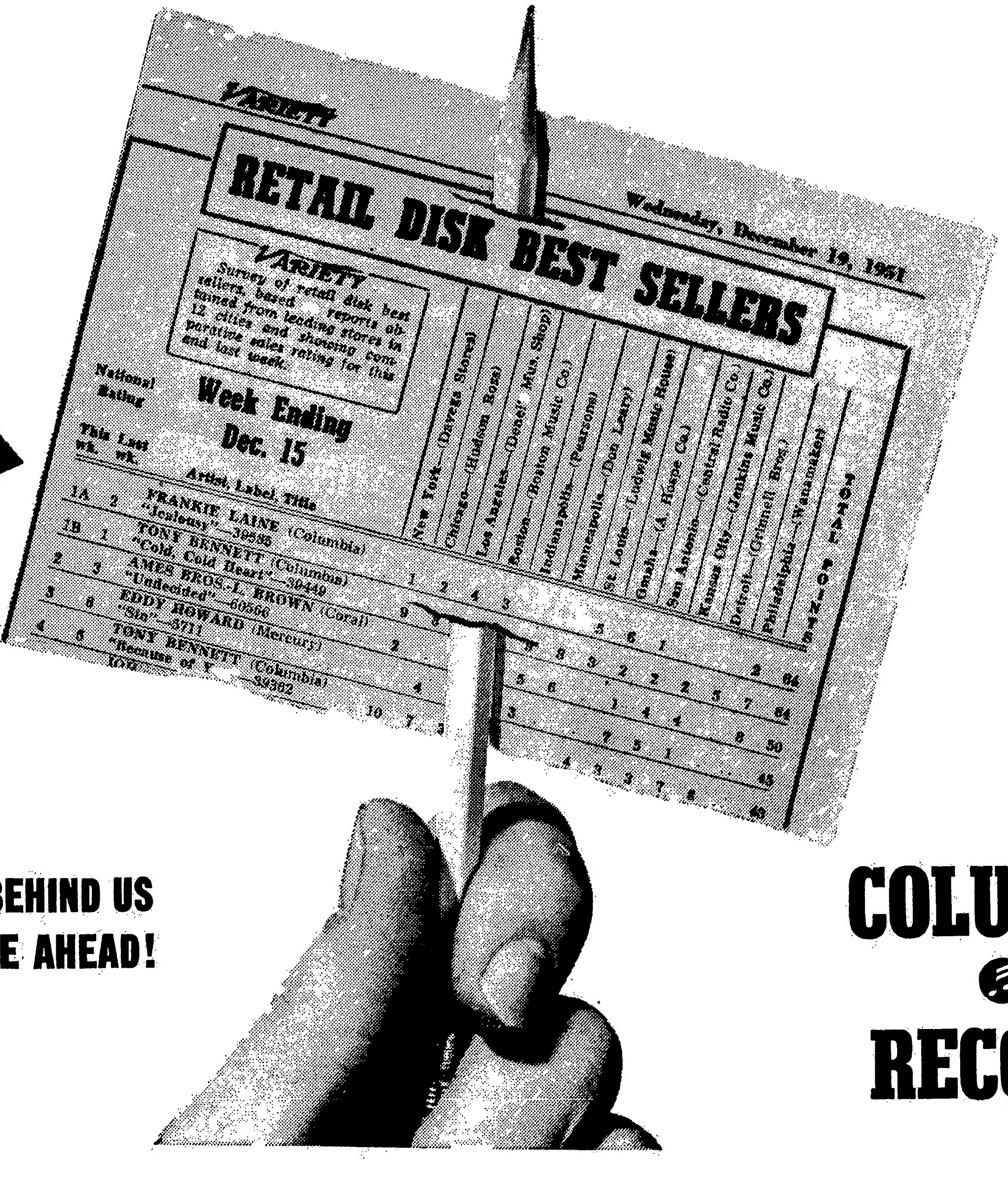

VARIETY

RETAIL DISK BEST SELLERS

Wednesday, December 19, 1951

VARIETY Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Dec. 15

National Rating

New York—(Davega Stores) · Chicago—(Hudson Ross) · Los Angeles—(Dene' Mus. Shop) · Boston—(Boston Music Co.) · Indianapolis—(Pearsons) · Minneapolis—(Don Leary) · St. Louis—(Ludwig Music House) · Omaha—(A. Hospe Co.) · San Antonio—(Central Radio Co.) · Kansas City—(Jenkins Music Co.) · Detroit—(Grinnell Bros.) · Philadelphia—(Wanamaker)

This wk.	Last wk.	Artist, Label, Title	TOTAL POINTS
1A	2	FRANKIE LAINE (Columbia) "Jealousy"—39585	84
1B	1	TONY BENNETT (Columbia) "Cold, Cold Heart"—39449	84
2	3	AMES BROS.-L. BROWN (Coral) "Undecided"—60566	50
3	6	EDDY HOWARD (Mercury) "Sin"—5711	45
4	5	TONY BENNETT (Columbia) "Because of You"—39362	45

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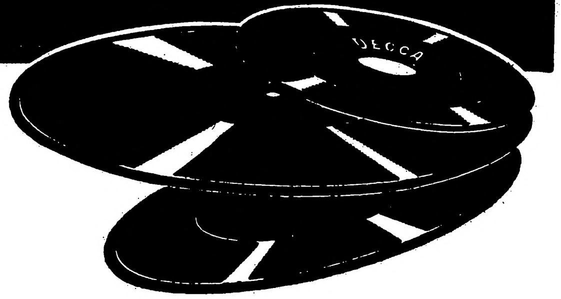

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FOLK RECORD
17 OUT OF 20

81.5% OF YOUR VOTES FOR *"BEST FOLK RECORD of 1951"*

COLD, COLD HEART—Hank Williams	48,362
SHOTGUN BOOGIE—Tennessee Ernie	44,729
KENTUCKY WALTZ—Eddy Arnold	36,857
IF YOU'VE GOT THE MONEY—Lefty Frizzell	35,762
RHUMBA BOOGIE—Hank Snow	35,258
I CAN'T HELP IT—Hank Williams	31,967
I LOVE YOU A THOUSAND WAYS—Lefty Frizzell	28,735
HEY, GOOD LOOKIN'—Hank Williams	25,324
I WANT TO BE WITH YOU ALWAYS—Lefty Frizzell	22,946
ALWAYS LATE—Lefty Frizzell	21.339
LOOK WHAT THOUGHTS WILL DO—Lefty Frizzell	19,476
GOLDEN ROCKET—Hank Snow	19,105
CHEROKEE BOOGIE—Moon Mullican	15,001
LET'S LIVE A LITTLE—Carl Smith	14,563
CRYIN' HEART BLUES—Johnnie & Jack	12,992
I'M MOVIN' ON—Hank Snow	11,931
POISON LOVE—Johnnie & Jack	11,749

Best
WESTERN RECORD
6 OUT OF 9

68.6% OF YOUR VOTES FOR *"BEST WESTERN RECORD of 1951"*

ON TOP OF OLD SMOKY	42,836
SLOW POKE—Pee Wee King	38,397
TENNESSEE WALTZ—Patti Page	32,203
TENNESSEE WALTZ—Pee Wee King	19,704
BEAUTIFUL BROWN EYES—Jimmy Wakely	16,372
ON TOP OF OLD SMOKY—Burl Ives	15,989

Best
JAZZ and BLUES RECORD
17 OUT OF 25

73% OF YOUR VOTES FOR *"BEST JAZZ & BLUES RECORD of 1951"*

SIXTY MINUTE MAN—Dominoes	51,367
BLACK NIGHT—Charles Brown	47,826
CASTLE ROCK—Johnny Hodges	47,571
BAD BAD WHISKEY—Amos Milburn	41,039
TENNESSEE WALTZ—Patti Page	36,209
PLEASE SEND ME SOMEONE TO LOVE—Percy Mayfield	32,844
I'M WAITING JUST FOR YOU—Lucky Millinder	29,425
ROCKET 88—Jackie Brenston	26,783
DON'T YOU KNOW I LOVE YOU?—Clovers	23,327
TEARDROPS FROM MY EYES—Ruth Brown	20,074
I GOT LOADED—Peppermint Harris	18,348
I WILL WAIT—Four Buddies	16,436
I GET IDEAS—Louis Armstrong	15,822
CHAIN OF LOVE—Joe Turner	14,342
LOST LOVE—Percy Mayfield	13,829
DO SOMETHING FOR ME—Dominoes	13,104
ONCE THERE LIVED A FOOL—Jimmy Grissom	9,894

Best
RECORD of 1951
10 OUT OF 29

38.9% OF YOUR VOTES FOR *"BEST RECORD of 1951"*

TENNESSEE WALTZ—Patti Page	56,992
BECAUSE OF YOU—Tony Bennett	43,226
ON TOP OF OLD SMOKY—The Weavers	41,437
SIN—Four Aces	36,735
COME ON-A MY HOUSE—Rosemary Clooney	35,169
SIN—Eddy Howard	30,629
JEZEBEL—Frankie Laine	27,368
DETOUR—Patti Page	23,411
I GET IDEAS—Tony Martin	14,539
THE THING—Phil Harris	5,248

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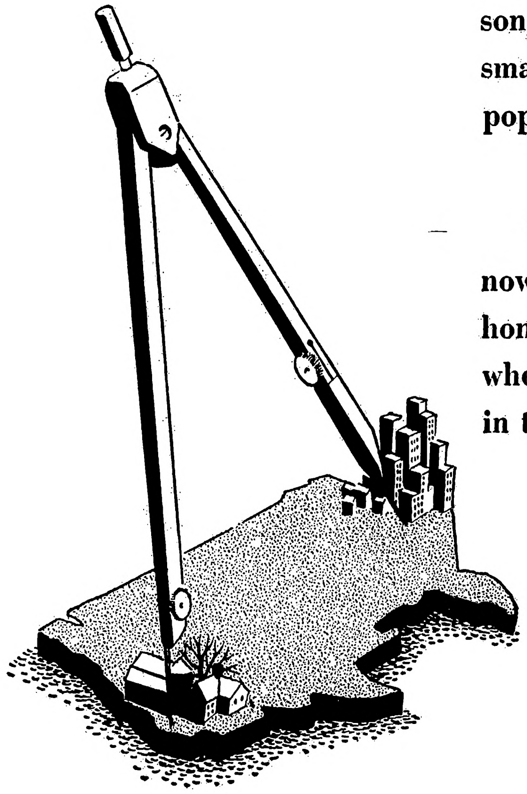

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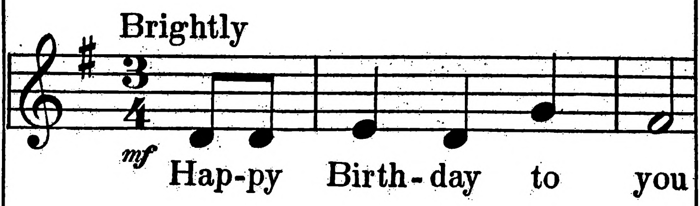
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Greetings

FRANK LOESSER

Unusual Tunes as British Hits

By REG CONNELLY

London.

Since Britishers sang and danced the 1950 year out, and the new one in to the strains of "I Tawt I Taw a Puddy Tat," many unusual pop tunes have become great hits, and a few original accompanying noises contributed in no small degree to the new successes.

In '50, Gordon Jenkins had paved the way to some extent, co-starred with the folksy and punchy Weavers vocal group, with their recordings of "Goodnight, Irene," "Roving Kind," etc., True, in these instances the songs concerned were lilting part-P. D.'s, but the introduction of a new type sound had started, and this year Jenkins skillful treatment of one of the best-written recent songs, "My Resistance Is Low," was sufficient in England—where it is still possible to obtain strong concentration on an outstanding record interpretation, that will get a "yes" or "no" from listeners—to put the song rapidly in the No. 1 bestseller spot.

With vastly different and exceedingly well contrasted formats, Mitch Miller, producing an unbroken chain of successes, month by month, indisputably became No. 1 record man of the year, his series of accompaniments to Guy Mitchell's vocals on a number of pop tunes having been so sparkling and zingy as to sweep both records and singer to stardom. And in the case of Frankie Laine's "Jezebel" the same feat was accomplished with just one record. The general standard of all output on this particular label has been amazingly and consistently high, and is winning acclaim for vocalists and accompanying orchestras alike, the world over, prestige of names such as Doris Day, Tony Bennett, Rosemary Clooney, Frankie Laine, Jo Stafford, Percy Faith, Paul Weston, etc., to name a few of the principal ones has never been so high.

Reaction to all this in England has been instantaneous, some of the titles having sold proportionately higher here than in America. Strangely, one of the year's greatest records and biggest sellers, Patti Page's "Tennessee Waltz," did not share in the general upsurge due to this particular version not being available to British buyers. This omission did, however, provide a golden opportunity, which was promptly seized by local a&r man Norman Newell, whose record of the tune, sung by Teddy Johnstone, secured sales comparing favorably with the bestselling U. S. artists. Significantly, local singers derived great benefit from this intensified public interest, records by new vocalist Jimmy Young of hit songs "Because of You," "Too Young," etc., having also hit top sales figures.

The Disk As New Talent Hypo

Looking back on all entertainment activity in 1951, the record has been the greatest single factor to create new star talent, or to add to the stature of up-and-coming artists. Names in the first category are such as Laine, Nat Cole and Dinah Shore, and among the up-and-comings, Les Paul and Mary Ford, Tennessee Ernie and Guy Mitchell being a cinch to bring crowds not only to London's Palladium, but to any other great provincial British vaudeville house where they might appear. Of course, this attraction is even more strongly emphasized in the case where a successful recording artist is also a film star, such as Doris Day, whose "Shanghai" record was smash hit. Either medium is effective in attracting attention, but the combination of both is irresistible.

It is hardly surprising, therefore, with the hypo this buoyant record phase is providing, unexpected song hits have developed, without apparent reason, more so perhaps in England than America, where the picture is less diffused due to the limited number of disk jockeys and record programs. Few though these are, one interesting aspect has emerged from the BBC's decision to invite personalities from other sections of the entertainment world to emcee record presentations. In every case where such personalities have continued these programs over a period, it has given a sudden but unmistakable spurt to their popularity—a further indication of the potency of the record's appeal.

In the field of accompaniment, backgrounds to vocal records, and purely light instrumental records, there have been always outstanding American arrangers whose names became bywords, and who, like Ray Noble, Sid Phillips and Stanley Black in England, graduated via their own individual arranging styles to become directors of their own orchestras. Morton Gould, Raymond Scott, Axel Stordahl, Hugo Winterhalter, David Rose, Percy Faith, Tutti Camarata and others equally gifted, have set a standard which continues to evoke universal admiration. On occasions in the past there have been good melodic compositions whose popularity and success were undeniably due to brilliant instrumental recordings, as for example "Pavane," "Intermezzo," "Holiday for Strings," "Third Man Theme," etc. But with the development of this branch of recording stimulated by the fresh ideas the past year has brought, examples are increasing of songs becoming hits from performances of instrumental records without benefit of vocal refrain. This happened in England with the "Petite Waltz," and more recently with "Charmaine" and "Love's Roundabout" ("La Ronde") due to English maestro Mantovani's arrangements and interpretations.

But whether it be Mantovani's strings, Mitch Miller's French horns and harpsichords, or Les Paul's beguiling guitar performances, we are now embarked upon a new phase, of experiments with intriguing fresh sounds, the impact of which on listeners brings instantaneous reaction—or none at all!

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Old Time Song Pluggers

Continued from page 227

"The California Baritone," was manager and plugged songs with me in theatres. Our feature numbers were "I Wonder Who's Kissing Her Now" and "Love Me Just a Little Bit." The Grismer Sisters plugged with me in cafes and theatres. They went into vaude and I gave them the name of Courtney Sisters. (They wanted to use name of Walker Sisters). Florence Courtney married George Jessel later on, and I understand she had been married to one of the great American ragtime piano players, Mike Bernard. To my knowledge Courtney never married. Also at Harris were Harry De Costa, Steve Jones, Arthur Lange and Felix Arndt, who wrote "Nola."

Harry Von Tilzer was on 43d St. in 1909. I worked there a year, and plugged "Cubanola Glide" and "Yiddisha Rag." Max Winslow, who became Berlin's partner later, was prof. manager — the greatest plugger I ever worked with. We'd plug in theatres from 7 to 10 p.m., and then to cafes until 4 a.m. In cafes like Maxim's, the Abbey and Pre-Catalan, no singer was allowed to give out standing up. They had quartets sitting at tables, pretending they were guests. Winslow was the only performer allowed to sing, standing on the floor. I played piano for him.

Most music publishers in those days (before the Music Publishers Protective Assn. theoretically curbed it) paid performers to use their songs, also loaned piano players to acts. Von Tilzer sent me in 1910 to play for Sophie Tucker when she broke in her first vaude act in Stamford, Conn. She had been singing at the German Village on 40th St. "Cubanola Glide," "Yiddisha Rag" and "Lovey Joe" were her feature songs. She learned "Some of These Days" later.

Belle Baker's Start

The team of Leslie & Baker were playing at a William Morris theatre in Newark. Von Tilzer sent me to see them and try to land "Funny Face" in their act as a double. Lew Leslie was doing an imitation of Harry Lauder. Belle Baker only sang double songs with him. Made appointment for next day to teach them the song at her home on Delancey St. Leslie didn't show up so Belle asked me to play some comedy songs she had; she sang them so great I came back to the office raving over her. Arranged an audition and an agent booked her in a single act. She was a big hit—and still is.

Many stars owe most of their success to songpluggers. We taught them songs, coached them and played for them when they broke in their new acts. The Mystic Theatre on 3d Ave. and 51st St., in Brooklyn, was a great break-in for them. Eli Sobel booked it for $3 an act, be it one person or 20. I played for dozens of acts there to help them break in new songs.

Some of the pluggers who worked with me at Harry Von Tilzer's were Al Doyle, Ben Bornstein, Harry Jones, Joe Geisler, Jimmy Monaco, Al Von Tilzer, Con Conrad, Ray Brown, Jules Von Tilzer, Ed Porrays. Ruth Propp was in charge of the floor.

Irving Berlin was a great songplugger. With George Whiting and Ted Snyder, he wrote "My Wife's Gone to The Country" in 1909. The New York Journal printed new verses to the song each day, and Berlin would try them out at Kennedy's cafe, 38th St. and Broadway, the night before.

Generous Tanguay

Maurice Shapiro, Inc., had offices in the Casino Theatre Bldg. in 1910. For him I plugged "Goodbye Rose" and "You Are the Ideal of My Dreams." One day I was playing some songs for Eva Tanguay. She told her then pressagent to look out the window at the Rolls-Royce she had just bought for $10,000. He said he'd give anything—for a car like it—and she made him a present of the machine. She died a few years ago, broke. Edgar Selden was prof. manager of Shapiro's and his son, Elliott Shapiro, was learning the busi . Tom Hughes was in charge of stock room, and still is. Some of the pianists there were Joe Cooper, Herbert Ingraham, Bob Kaiser (later Bob King, "Mary Earl" and other noms-de-Tin Pan Alley) and Gene Plarzman.

In 1911 I worked for Joseph W. Stern & Co., on 38th St., plugging "Mississippi Dippy Dip" and "I Wish I Had My Old Girl Back Again." Henry R. Stern, who wrote under name of S. R. Henry, worked there with me, as did Alfred Solman. Ballard MacDonald and Charles McCarron plugged songs with me in cafes and theatres.

William Fox, of the Fox Film Co., backed William Tracey in music pub biz in 1912, with headquarters on 42d St. I plugged "I'll Be Welcome In My Home Town" and "If We Could Always Live In Dreams." Tracey and I would demonstrate the songs all day long in the five-and-tens, sing with slides at picture theatres from 7 to 10 p.m., then to cafes until 4 a.m., and be back at 10 a.m. to the grind in the dime stores. Tracey never tired. Harry Jentes also played piano for Tracey.

Jerome H. Remick Co. was on 46th St. in 1912. For them I plugged "Good Night Nurse" and "Mary, You're a Little Bit Old-Fashioned." Some of the pluggers there were Tom Penfold, Al Gumble, George Botsford, Richard A. Whiting, J. Bodewalt Lampe, Vincent Youmans, George Gershwin, Egbert Van Alstyne, Ray Egan, Gus Kahn, Dick Jess, Henry Marshall, Sammy Collins, Ed Abeles, Milton Lee and Will McKenna. Mose Gumble was prof. manager, Joe Keit business manager, and Fred Belcher, general manager.

In 1914, I worked for Broadway Music Corp. at 145 W. 45th St. I plugged "Poor Pauline" and "When You're a Long, Long Way From Home." Working with me were Al Harriman, Jack McCoy, Harry Blair, Ed Mobous, Wynn Brookhouse, Al Von Tilzer, Sam Lewis, Joe Young, Jack Egan, Nat Vincent, Dick Howard, Jack Edwards (formerly editor of the N. Y. Clipper), Dave Ringle, Harry Tenney, Harold Normanton, Walter Douglas. Francis Carroll was in charge of the floor. ASCAP started that year. I was one of its first members.

The Broadway Music Corp. sent Will Hart and me to plug their songs at a nudist colony at Yaphank, L. I. Everyone was nude. They told us we would have to be nude to sing the songs. Hart sang nude but I refused to take my shoes off on account of the pedals of the piano. The song that made the biggest hit was "At The Hoboes' Ball" but we sang a parody on it, "At The Nudist Ball." Wonder if any other songplugger ever worked at a nudist camp?

P. J. Howley Co. were located on 45th St. in 1915. I plugged "They Can All Hit The Trail With Holliday" for them. Buddy Walker worked with me in cafes and picture houses. Jack Robbins also worked there, delivering orchestrations to hotels and cafes for $12 a week. One day a young man came in and asked for a job as pianist. I gave him copies of all the songs, told him to memorize them in every key. One week later he came back and was hired. His name was Ted Shapiro, now and for many years with Sophie Tucker. Ray Sherwood also worked there with me, and Bob Geraghty, now in Australia, played the piano.

Teaching 'Em How

Forster Music opened a New York office in 1917. Abe Olman was general manager, and Tom Payton, manager of the New York office. We plugged "Missouri Waltz" and "Oh Johnny Oh." First one to sing "Oh Johnny" was [illegible] ("Squidgilum") Lewis in a Broadway show.

Taps, now a theatrical booking agent, had "Songwriters Nights" at the Mt. Morris Theatre, 110th St. and 5th Ave., N. Y. It was a must for all pluggers. Tommy Gray, who wrote "Tommy's Tattles" for VARIETY sang there with me every week.

I went to France in 1918 for America's Over There Theatre League to entertain the troops. Had been rejected by all branches of the service. While in Paris, Francis Salabert had me distribute his song, "Toot Sweet" to American entertainers.

Back in New York in 1920, I went to work for Irving Berlin at 48th St. & Broadway, and also in the Chicago office in the Grand Opera House Bldg. Maurice Ritter was Chicago manager. Harry Pearl succeeded him. Flo Jacobson was the main singer there, and Mabel Pearl and Bernice Petkere were the pianists. I plugged "Tuck Me to Sleep In My Old 'Tucky Home" and "Say It With Music." In the New York office were Bob Geraghty, Jerry White, Jack McCoy, Ed Porray, Jack Stern, Jim Clark, Taps, Harry Akst, Ben Bard (who plugged songs with me at block parties and later went into pictures), Mornay Helm, Al Moquin, Max Rich, Sam Lewis, Sam Ward, and Ed Chirstie. Francis Kahn was in charge of the floor.

Erin Lends a Plug

In 1920 I plugged for Thomas & Walker, Inc. They published "There'll Never Be A League of Nations Without Ireland." I had Eamon De Valera autograph the title page. On St. Patrick's Day we hired a truck and got in the parade on 5th Ave. Four singers with megaphones were on the truck—Lou Allen, Margie Bishop, Charley Robles and Henry Marcus; I played piano.

A Doughty Corps

Some of the pluggers I worked with were Nat Osborne, Dave McFadden, Max Burkhardt, Ernest Breuer, Harry Hoch, Ben Edwards, Jack Glogau, Bert Kalmar, Earl Carroll, Duke Leonard, Jeff Branen, Amy Butler, Felix Bernard, Leon Flatow, Rubey Cowan, Phil Ponce, Benny Bloom, Maurice Abrahams, Lewis Muir, Jack Drislane, Sadie Helf, Leo Edwards, Harry Armstrong, Dick Gerard, Mal Franklin, Matt Silvey and Mack Stark, who had been a drummer in the orchestra of the Orpheum, Brooklyn, opened a music store next to the theatre, then went into music pub biz, and is now general manager for Mills Music.

Others were Frank Clarke, with whom I worked in Chicago; Mickey Curran, who is now a labor leader, also worked for Clarke; Tom Quigley, Rennie Cormack, Moe Kraus (M. K. Jerome), Al Raymond, Fred Fisher, Harry Tierney, George Fairman, George Friedman, Fred Rycroft, Solly Cohen, Max Silver (who was manager of F. A. Mills Co. in 1901), Joe Goodwin, Bernie Grossman, Lou Handman, Dolly Edwards, Murphy (the man who sang to beat the band), Jimmy Flynn, Arthur King, Benny Davis, Felix Feist, Abe Holtzman, Harry Cohn (who worked for Waterson, Berlin & Snyder in the Strand Theatre Bldg. in New York; he is now president of Columbia Pictures), Arthur Fields, Ed Weston, Charley Lang, Charles Bayha, Joe Cooper, Harry Puck, A. Seymour Brown, J. Fred Coots, Stanley Murphy, Theodore Morse, Ted Barron, Seymour Furth, Fred Hamil, Ren Shields, Percy Wenrich, Ed Gardner, Archie Gottler, Bert Grant, Eli Dawson, Fred Phillips, Alex Gerber, Addy Britt, Johnny Tucker, Clarence Gaskill, Ben Alberts, Fred Whitehouse, Charley Edwards, Vincent Sherwood, Henry Berman, Dave Dreyer, Sammy Fain, Leon Flatow, L. Wolfe Gilbert, Joe Gold, Fred Hall, Will Heagney, Marvi Lee, Charles Rosoff, Cliff Hess, Herman Paley, Dave Stamper, Jack Stern, Harry Tierney, Pete Wendling, Abner Greenberg, Johnny Nestor, Jack Mills, Frank Hennings, Billy Berkes, Lew Pollack, Billy Cripps, Jack Elliott, Frank Mervin, Mel Morris, Joe Santly, Tom Murray, Harry Ferguson. Many of these graduated into top ASCAP writers.

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THE GREAT WIT WAY

By JOEY ADAMS

There are no people like show people. Their contribution to the world scene is what built this great civilization. Of course people like Thomas A. Edison, Alexander Graham Bell, Marconi, Washington and Lincoln got into the act, too! They didn't exactly retard us even though they couldn't sing, dance or tell jokes!

It's true that Alexander Graham Bell invented the telephone, but it took Don Ameche to make it popular. I wonder if Mr. Bell would have bothered with the whole bit if he ever tried to get his wife on the 'phone when she was talking to her Mother.

George Washington was the father of our country, but Crosby and Cantor helped a little!

Abraham Lincoln freed the slaves and has gone down in history as one of the greatest men in the world, but it took Raymond Massey to make him popular.

The people in Show Biz who make up the great Wit Way may never be recorded in the History Books, but they make all the Broadway columns.

Every nation has its own humor; every religion its own wit. Show biz is a world unto itself with its own dialect, expression and humor. We even have own bible—VARIETY.

Most comedians would rather get laughs than loot. Jack Benny has laughed CBS out of quite a few million! Bob Hope has convulsed Paramount into accepting a small percentage of his pix. Milton Berle "ad-lifted" NBC into a 30-year contract where he put them on a straight salary. Georgie Jessel has a great sense of humor and a bankroll to prove it.

A fellow-writer called Shakepeare once said, "The play's the thing," but Will didn't know the modern comics. If the Bard of Avon were bred on Broadway instead of Stratford, he might've said: "The Gag's the Thing."

This'll Kill You

American sense of humor has seen us through everything. Don't you feel like gagging when you pay your Income Tax? Don't you laugh when Harry sits down to play? Does the amusement tax amuse you? Even when a comedian doesn't get laughs, it's funny . especially to another comic.

A comic's life is no bed of roses but then who wants to sleep in a rosebush? An actor's life (if you call that living) is perfectly normal. The only trouble is everyone else is nuts. What's wrong with reading the morning papers the night before and scanning the evening papers at breakfast. I think that anybody who goes to sleep at 10 o'clock at night is mad. He's wasting the best part of the day. I became an actor because I like to sleep late.

Not so in Hollywood. But who wants to make pictures? . . . Me! I am an Academy Award loser. I made a picture that was so bad, it'll be the only new picture ever shown on television. The best acting in Hollywood is done by the stars congratulating the Academy Award Winners. A good friend of mine won top honors last year. He's not an actor or a director—he makes popcorn! He received an Oscar made out of halvah! If they put me in pictures, there is no finer industry in the world. If not—I may get even with those producers, I'll become an architect and build couchless offices!

All phases of Show Business need laughs. It is the most precious commodity a man can own in writing or in speaking. I have found after spending a lifetime in telling jokes that timing is everything. The way you wait for laughs . . . sometimes that takes real patience.

Laughter is a serious business to the professional laugh-maker. You'd know what I mean if you ever saw a story conference of gag-writers and comedians who are planning a TV or radio show. They look like they're laying out the plans for the next war.

Everybody thinks it's easy to be funny. I never finished a show that somebody didn't slap me on the back and say: "I got a joke for ya." Usually, they fall all over themselves with laughter as they tell you a bad joke that you probably discarded 20 years ago. Of course, if you never heard the joke before, it's new! If a gag fits the situation, it's funny! And if you tell it to a comic, it's sure-death because he's too busy thinking of the topper or the switch.

We need more laughs every place. In fact, a few laughs in the White House, the Capitol or in Congress wouldn't be amiss right now.

New Acts to Grind

The producer came home to his wife and gleefully announced, "I think I got a hit." "How do you know?" "I met three critics and each told me if I changed one of the acts I'll have a hit." "That's wonderful!" "Yeah, but each picked a different act!"

The male comic and the female comic got married and they lifted happily ever after, as they say in the joke books—until one day she caught him in the act with her jokes down—and to this day they are still fighting over the custody of the material.

Harry Truman is wearing all those loud sport shirts—"He would rather be *reet* than President."

I asked him why he looked so sad. He said, "I had a terrible argument with my wife—she told me she wouldn't talk to me for 30 days." "Well," I said, "Then you should be happy." "What happy?", he wailed, "This is the last day."

When I wrote "From Gags to Riches" I asked Earl Wilson to write the "*forward.*" He wired back, "I'll be glad to, but who will write the *precipice?*

Bowery Theatre's Mildewed Memories

By HARRY G. SMITH

This space is reserved for a brief on the mother-theatre of them all—the old Bowery. Its memory has become mildewed, its lustre tarnished, and the vital rŏle it played in nurturing the early traditions of the theatre is given but perfunctory credit.

Because the final years saw it become drab and dingy, its eminence as the standard bearer of show business is brushed off. It is remembered now only by senile historians.

Historically and artistically, as well as in time, the old Bowery had the jump on the latter-day emporiums of entertainment. When Times Square was a wilderness crossroads on the trail to Harlem, and the 14th Street Rialto was fallow pasture good only for summer stock (on the hoof), Chatham Square and environs was the big show beat, encompassing all that the amusement world of that age could offer.

Here it was that the Bowery started its career (1826) and weathered 103 years before finally wilting in a holocaust. That was in 1929 and it was the sixth fire that had burned it down to the gunnels. But it always arose from the hot ashes, charred but undaunted, and resumed business. After several fires it was renamed the Thalia.

The Bowery had a career that ran the gamut of glory and endured the vagaries of time and circumstance with superb nonchalance. It had a crack at everything, from its opening melodrama, "The Road to Ruin," to the clamorous Chinese drama it housed when the final grand arson ended it. When crinoline and frockcoats were in vogue, it was here that Junius Brutus Booth stormed through "Richard III." Edwin Forrest took his bows there in "Hamlet" and "Othello." Charlotte Cushman made her debut there as Lady Macbeth.

Opera Introduced There

The opera was introduced here, and the noted English warbler, Mme. Malibran, was imported to give bon tone to the arias. The debut of the ballet was another first. Mme. Hutin, the Parisian danseuse, shocked the old town with her first piroutte. The tiny skirt, typical of the Victorian ballet dancers, brought the blush of shame to patrician brows and derby-wearers alike. Many walked out. The Bowery boys, tough sissies, were quite a bit abashed at this unprecedented exposure of the feminine limb.

The circus came to the door of the Bowery and was not turned

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Loew's State Bigscreen TV

Loew's State, N. Y., has installed RCA big screen television system. Equipment is ready for use, but hasn't been tested as yet. It's the second Broadway house to get an RCA installation. Other theatre is the Strand.

For many years, the State was a vaudfilmer, but dropped stageshows several years ago.

An Agent

By LENNY COLYER

Chicago.

Between the innocence of dancing and the dignity of a Broadway show, we find a delightful creature called an agent. Agents come in assorted shapes and sizes, and all have same greed to sign you for life with options and never split a commission.

Agents are found most everywhere; in phonebooths, bedrooms, bookie joints, office buildings, hash and pash houses, underneath, on top of, climbing on or jumping, to desks, tables and bar stools.

Talented acts hate them, "no-talent" acts love them, chorus girls tolerate them and entertainment committee chairmen protect them. An agent is truth with its fingers crossed and the hope of show business with a racing form in its pocket.

When you want them they can't be found. When you don't want them, they find you. An agent likes steaks, chorus girls, night-club managers, rates, scotch'n'soda, the clubdate season and rebates.

Agents hate mothers who travel with their talented offspring, clean-up committees, temperamental prima donnas, freelancers, bar tabs, unions, phone bills and Senator Kefauver.

No one but an agent can cram into one pocket a VARIETY, unsigned and signed contracts, a leaky fountain pen, empty wallet, a brochure, a pair of dice, and a one-nighter hotel key.

An agent is a magical creature. You can lock him out of your home life, but you can't lock him out of show-biz. You can keep him out of your home, but he'll walk into, without knocking, a dressing room.

So, Acts, we might as well give up. He is your captor, your jailer, your boss and your master, He's a bundle of noise with the energy of a pint-sized atomic bomb. He can't write his own letters, but he can always rewrite your act. But when you enter his office with only the shattered pieces of your dream, he can mend them anew with six magic words:

"Hey, kid, you're booked next week!"

How They Used to Make A Star, In The Old Days

By SOPHIE TUCKER

Sophie Tucker

I get hundreds of letters from mothers, fathers, brothers, sisters; uncles and aunts stating their sons, daughters, brothers, sisters, nieces, nephews and all members of their families are talented. Another Bing Crosby — better than Tony Martin—can outsing Mario Lanza—better than Dinah Shore—much prettier than Judy Garland — more talented than Bette Davis—can outact Gregory Peck, etc., etc. Please give them a break, hear them sing, see them act, for you know all the ropes, you can *help them.*

Then you hear from youngsters who have had a little experience in the small nightclubs, at clubdates, the USO and hospital shows. Please give them a break, get them into the big nightclubs—you know all the bosses, etc. The majority ask to be given a break, some ask for gowns and clothes (to make a nice appearance), very few ask for money, but no one asks for material to frame an act, and no one asks where to go or whom to see in order to get this material. Few are interested about the act, what he or she can do or will do; few have in mind, the most important thing for success in show business, i.e. material, style of work to be employed and, above all, experience. All they know is, "Give me a break."

All right, so I answer all the letters with the following important message. We troupers, when we first started out, never asked anybody for help. We found the breaks ourselves; we went from booking offices to agents and to joints, even sang without pay. Wherever there was entertainment we went to get a job, for every job meant more experience.

Worked 5 Spots a Night

We went to each and every publisher for their songs. We would work four and five spots a night to earn $10-15 a day, and then there were many nights we couldn't get any kind of job. But we never wrote letters to anybody, we didn't have the nerve to write to strangers. Our school of training was: hustle for yourself, get it the hard way, easy come, easy go. There isn't one trouper who didn't go through hard knocks, heartaches and grief, but we never complained. Just as long as we made enough to eat and pay our rent, we went along trying all the harder to find the breaks. We knew what we wanted and we learned where to go and how to get it. There wasn't any of us who imitated any certain star's work. We learned to be individuals, whereas today nearly every singer of songs is trying to be either a Frank Sinatra, a Bing Crosby a Dinah Shore, or some other star, all sounding alike. The cafe owners' cry is "I can get them for a dime a dozen."

Of course, I love the youngster who writes, "You know as well as I do that a performer needs a lot of money to reach the top. Do you know anyone who would back me until I get a start?"

Where do the kids get these ideas. Not one of us, I can remember, had wealthy friends or a wealthy family to back them. In fact, we never told our families what we were doing until we had made a success.

Nearly all of us had families to support, and those of us who lived correctly and saved their earnings are the ones who are still on top, and will stay there, because we can't forget that it was not easily obtained. It takes a lot of guts to weather the storm of bad luck when it hits you, but we've all had it from the start.

The Film Business

The film industry lured many vaudevillians but there were very few who were successful in duplicating their former triumphs. I've seen many fledglings without stage experience working day and night, starting as extras, stand-ins, bit parts, even manual labor; girls working in drugstores, as waitresses, doing anything, to be able to maintain themselves while being coached at the studios—but overlooking the fact that the coaching does not prepare them for the footlights. Very rarely have they made a success in the theatre. Yet many of them who were smart enough not to believe everything the publicity department sent out about them, made it a business. They, too, like we troupers, will still be on top. That goes for radio and television, too. Basically, you must know two things: (1) What to give the public; (2) How much to bank each week.

Once you've made it a business then you gain respect from your public, and when you have that respect, you will find the work easier. A star is ageless, best confirmed by contemporaries like Ed Wynn, Jimmy Durante, Ted Lewis, Gracie Fields, Eddie Cantor and many others. A star is born, a star is made, only when that star has talent. Today, Judy Garland is the big example of our show business for the younger generation, and now is her time to gain the respect and love from the public. And, above all, to make show business a *business.*

New Act

AUDREY VANDERPOOL
Songs
10 Mins.
400 Casino, Albany.

Attractive, young Negro mezzo, has a fine voice enhanced by poise. Sings "Black Magic," "Because" and "Temptation" on one set; "September Song" and "Danny Boy" another. Claire Woods, white pianist and a standard hep accompanies Miss Vanderpool surely on the straight ballads. Frank (Two-Trumpet) Motley's band backgrounds her for the others.

Miss Vanderpool was indistinct in the first number when caught, either the support carrying too much volume the microphone failing to function properly. Then after she projected with clarity, tone and range.

"Because" and "September" are probably her best. "Danny Boy," while splendidly sung, does not seem an ideal choice. Sticking too close to the mike, she also needs to project more warmth. A stronger routine, special arrangements and proper management should put her in line for stronger dates. *Jaco.*

LUCILLE and EDDIE ROBERTS

The amazing and amusing magical mentalists. Co "WHAT'S ON YOUR MIND"?

Currently appearing at the Caribe Hilton Hotel in San Juan, Puerto Rico thru January 10th. Booking was by Miss Merriel Abbott thru May Johnson & Al Herman.

The Roberts return for their third year opening on January 15th to the Radio Club in Fort Lauderdale, Fla.

Press relations: Frances Kaye & Gig Rosenfeld. Booking thru all major agencies.

PRIVATE CAR

By JOE LAURIE, JR.

In the many years I've spent traveling in show-business, I've seen enough scenery and got enough laughs to store away in my heart and hang up on the walls of my memory to last me a life time!

Joe Laurie, Jr.

In the old days when vaudeville shows traveled to the Coast, we would make our jumps in a private car, or what the showfolks called a "Company Car." To get a baggage car to carry our trunks, scenery and props, we had to buy a block of 25 tickets or more (tickets by the way that were longer than the trip) and that would give us the privilege (?) of having a day-coach all for ourselves. These cars were our playground on travel days. They were old cars. If any fresh air would happen to get in, it would be committing suicide!

Making our jumps to the next town, gave us a chance to relax, if you can say that actors ever relax. Our thoughts would keep tempo with the 'clackety-clack' of the train wheels. We would tell each other of past triumphs and future ambitions. The acts would spread themselves all over the car. Some played cards, the younger and faster set usually would have a noisy dice game in the smoker; some of us would read and a few would nip on a bottle of nose-paint, exchanging "train sickness" for alcoholic headache. Some of the women folks would be knitting or sewing while exchanging theatrical dirt. A couple of acrobats would be having a "head-to-head" talk, and maybe some wife would be nagging her husband on to better things. The comedian would tell us some off-the-record jokes that made his listeners laugh until their sides were sore. The show-kids would be running up and down the aisles playing games that other children were playing at home. The kids got plenty to eat, especially after they learned where the candy-butcher kept his supplies.

Then there were always the tyros, youngsters just breaking in the business and making their first western trip. Some of them would be impressed with the scenery while others would have just as soon stayed in Brooklyn, with the one good tree. I remember remarking to a kid (who by the way is a big headliner now) when we passed some magnificent trees, "Those are very tall trees aren't they?" The youngster just gave them a quick glance and said, "They're only tall on top." And the time I said to one of a troupe of acrobats from Reading, Pa., that I thought California was a wonderful place to live in. And he shrugged his shoulders and said, "Yeh, especially if you're an orange!" It was the same guy who said to me, "California is a nice place, but it's too far west!"

The conversation in the smoker was always fun for me. There you could always find the fellow that knows all the statistics. He can name the capitals, states and rivers of the United States, and if you get an especially bright one he can also name the cities in Canada. Then there was the fellow who knew all about the different railroads, he can tell you the exact time the train will arrive at any town without looking at the time-table. He can also tell you the rate of speed the train is traveling, he counts the telgraph posts as we pass them and times them by his watch . . . . and there you are! Then there's the actor that reads all the newspapers, politics is his specialty, he is all befuddled, he argues one way, then argues against himself. Of course there is always the actor that asks you a question, answers it and then says you're wrong! I can always tell what town a man is from. Just ask him which town has the best fire department. There was funning all over the place and pet jealousies were forgotten . . . for the duration of the trip. On traveling days it was a case of everybody letting off esteem for each other!

Always 'On,' Even When Off

Although our day off, we were still play-acting, but without makeup and costumes. Every once in a while, curious passengers from the other cars would stroll through the showcar on some pretense to take a gander at the actors. Some of us would put on an act for these tourists. When we would see them coming some of us would walk up and down the aisles on our hands, a contortionist would go into a back-bend and stick his head between his legs. Others would make horrible faces which scared them half to death, while the comedian would engage them with double talk and bewilder them with goofy questions that would send them hurrying from the car, away from "them crazy actors." Anything for a laugh! The brakeman and conductor would always find an excuse to be in the showcar most of the trip. They liked to talk to actors, for they were sure of getting a lot of laughs and a drink from these children of Thespis! I never saw it to fail that the conductor or brakeman weren't a bit stagestruck . . . "you know I coulda gone on the stage once . . . .", or "a fellow played my town wanted to take me with him to sing, I have a pretty good voice and . . . ." These guys were duck-soup for the actors' kidding. Before the trip was over we had them singing and reciting pieces.

We would pass what we would call "Old Glory Towns" (flag stations) and the "Tired of Growing Burgs" which we called towns that just stood still after building a bank, general store, courthouse and a few shacks. The train would stop to trade off some people who were tired of traveling for some other people who were tired of staying at home. We would look at the towners dressed in their go-to-meetin' clothes, who would come down to the station to see the train come in, and we would wonder how anybody could be satisfied to spend the rest of their lives in a "one-course town." There isn't much to be seen in a small town, but I guess what you hear in them makes up for it. When we would get out to where the cows begin, our talk would switch to "farmer talk." I have never met an actor that didn't want a farm and live a quiet life of a farmer, while passing through farm country. But as soon as the train puffed into a city, the farm was forgotten. After all, farmers don't have any fun, they don't get laughs. And laughs was the business of this trainload of Merry Andrews!

Speaking of laughs, recalls many funny incidents that happened on these jumpdays on these private cars.

There was the time when Lester & Allen (who were the funniest and highest paid two-man act in the early '90s) found themselves with just enough to buy their tickets to the next stand. As they took their seats in the train, they stuck their tickets in the band of their hats (the custom those days) and settled down to read their newspapers. Unbeknownst to Allen, his partner removed his ticket from his hat and placed it with his own ticket in his own hatband. About 20 minutes later he casually said to Allen, "Here comes the conductor, you better get your ticket ready." Allen looked up from his paper, and putting his hand to his hat said, "I've got my ticket right here in my hat." By now he was feeling for his ticket, not finding it, he took his hat off, the ticket was gone. "I'm sure I stuck it in my hat." He got panicky, started searching his pockets, looked on the floor thinking he may have dropped it. "I can't find it Bill, what will I do?" "Quick," said Lester, "get under the seat and I'll hide you." Allen quickly got under the seat, while Lester calmly spread his newspaper over the crouching figure of Allen. A few minutes later the conductor came along and asked Lester for his ticket. Lester reached for his hat and handed the conductor two tickets, and kept on reading. The conductor seeing two tickets and only one person occupying the seat, asked, "Where is the other party?" Lester removed the newspaper over his lap and pointing to his partner doubled up under the seat, said, "Under here!" The conductor shook his head and mumbled, "Those crazy actors," as he walked away. I don't believe Allen spoke to Lester for the rest of the trip.

Working the Railroad

Years ago, there was terrific competion among the railroad companies. There were all kinds of bargain "excursion rides." On long trips you could buy a round-trip ticket for just a few dollars more than a one-way fare. Many people would buy these tickets and when they got to their destination would sell the return ticket to a scalper who in turn would re-sell it to someone who would pay a few more dollars than he paid for it. To offset this the railroad companies made you sign your name on the ticket at the time of purchase and also sign your name on ticket when making the return journey, in front of the conductor, to make sure it was the same person that bought the original ticket. Some passengers would sign a very short and ordinary name, which wouldn't cause any trouble to the scalper's customer, but some of them would write their own names and not worry about the future purchaser's troubles in trying to forge it. This all leads up to the time Bert Swor, the great minstrel man, bought a scalper's ticket at Chicago for his trip back to New York. Bert's green cabbage was very low. The name on the ticket was Dimitri Moselockovitch, and to make it harder, it was written "fancy." Bert stayed up all night trying to forge the signature, so he would be O.K. when writing it for the conductor on the train, but he couldn't get anywhere near it. He finally got an idea. (You get ideas when you are spending case money). When he got on the train he looked like a man that's been on a binge for weeks. He had sprinkled whiskey on his clothes—and of course took a few nips for his breath. He started to annoy the passengers. When the conductor asked for his ticket he insisted he had already given it to him. The conductor being used to dealing with all kinds of people, told him gently to look for it and he would be back to get it. Again Bert annoyed the passengers telling them he is trying to make him pay two fares, etc. The conductor returned and smilingly said, "Did you find it?" "No," said Bert. "Look through your pockets." "Okay, but I'm sure I gave it to you."

Bert started emptying his pockets, lurching against the conductor, stepping on his corns, etc., emptied his pockets, dropped pencils, papers, handkerchiefs, bottle, etc., while the conductor was picking them up and handing them back to him. "Look in your grip." "Okay," sez Bert, and proceeds to throw out dirty laundry, shoes, socks, etc., with the conductor packing them up. Suddenly the conductor spied the ticket in the grip. "Ah, there it is. I told you you didn't give it to me." At this Bert put on a crying act, apologized, offered a drink to the conductor, begged for forgiveness from all the passengers, etc. "All right, here's a pen, sign your name," said the by now disgusted conductor. Bert took the pen, still crying, his hand shook, he spilled ink on the conductor's pants. By now the conductor lost all patience, grabbed the ticket and the pen and said, "Wait a minute," he yelled angrily, "sit down and behave yourself, I'LL SIGN IT MYSELF!" Thus Bert got to New York okay.

Lydia's La-de-da Lays an Omelet

Then there was the time Lydia Barry, the great singing comedienne, decided to sit in the Pullman instead of staying in the company car with the rest of the troupe. A very well dressed snooty sort of a fellow got into conversation with her. The talk got around to show-people, and the young man didn't seem to like them. Lydia never tipped her mitt that she was a vaudevillian, in fact she told him she didn't care for the theatre, etc. The young man invited her to have lunch. They sat in the dining

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Running a Good Restaurant Is Good Show Business .

By VICTOR GILBERT

Ridgefield, Conn.

Running a fine restaurant is showbusiness. It is production without greasepaint, stage flies and footlights, but it involves color, props, ingenuity and direction. If this weren't so, more of the chefs who tried their hand at owning a restaurant would still be in business. Given the same, the finest of raw materials with which to work, a location equal to the next, sufficient capital and a fairly large group of friends, one man will succeed where 10 others fail. Success lies in proper timing, common sense, but most of all a flair for the theatre. Personality is the term some use, but after all what is personality—it is the ability to greet as if you mean it, to serve adequately but obsequiously, to gain the respect of the guest to the extent that he feels beholden to you, to make that guest happy to be with you, to have him feel privileged to be within your walls, to make him feel part of the institution without having your responsibility for it. Success is not good food alone. Good food like truth is expected in a fine restaurant. It is the way it is served. Large portions are no more the answer than low prices. Many a guest is nauseated by having an overloaded plate set before him. Sensible portions, a little interest in how the food is being received, friendliness on the part of the whole staff, a little show of the host's "know-how"—these are the necessary components of successful operation.

Further, it is far easier to train the staff than it is the guests and yet they go hand in hand. The manager or owner of a hotel or restaurant who fails to gain the respect of the guest is lost. The institution is headed for defeat. The guest must feel that he is proud of the restaurant, that he may brag about his patronizing it, that he knows the boss, that he is accorded a real welcome, but that he is sufficiently impressed with the management to respect the house rules. Indeed, he is proud of the rules and would have it no other way!

Up here in the country we have a number of really high-priced inns and small hotels, not least of which is one known as Old Drover's Inn in Dovers Plains, N. Y. A scotch-and-soda is $1.50. Yet, down the road the same scotch (slightly less of it, but very slightly) is 65c. Olin Chester Potter's Old Drover's is crowded. The other place is empty, but the amount of theatre Potter has put into his inn would take pages to describe. And there are others such as the Bird and Bottle in Garrison, the Fox Hill in Ridgefield, Conn., and leave us face it, my own Stonehenge, where high prices, rather than scaring people away, bring them in. It is essentially the use of stage tactics and, we hope, good taste that lures the public.

Sawdust and Mrs. Vanderbilt

Some years ago, the writer was going through, as a sort of preview, a dinner club which was opening the next day with the late Maury H. B. Paul—the first "Cholly Knickerbocker"—and an overdecorated room was what we found, obviously expensive, with fine murals and thick carpeting. He shook his head and said to me, "Never try to out-Vanderbilt Mrs. Vanderbilt, because you can't; she can buy and sell you." This place was so overdone and so obviously expensive that it hit you. Paul went on to say, "Put sawdust on the floor, serve fine food, but most of all be warm when you greet the public and take them in on the proposition as if they were a part of it—you can't fail." This particular place lasted four weeks and was the costliest flop in the annals of dinner clubs.

I remember some years ago Dorothy Lamour sang for me at One Fifth Avenue in lower New York; we were making few changes decor. The owners wanted to close the room while alterations were taking place. I didn't agree with them. My thought was to work on the room while keeping it open. We did this and the public felt they were in on the deal and until the job was complete they came in droves to see what progress was being made from night to night. I did the same thing at Stonehenge. When we increased the bar-parlour (and it was a major operation), we worked each day with the masons and the carpenters but at night I threw floodlights on the progress, and the guests were intrigued. Years ago the Trinity Corp. used this psychology. They had the scrubwomen mop the floors of the public halls just at the time that the office workers were coming down the elevators. While the workers complained about the obstruction in the lobby, they still got it around that the Trinity Corp. ran the cleanest buildings in New York as evidenced by these scrubwomen who must, they thought, have been cleaning and scouring all day!

Common sense, a flair for the theatrics of the business, the watching of little things, cordiality, mutual respect, sensible portions, and the omission of cut prices are the essentials of successful food and hotel operations. Good food is to be expected as is honesty. If this is followed I can't see failure.

Bowery Theatre

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away. "Buffalo Bill" Cody appeared with other dramatic and equestrienne divertissement. President Van Buren came from Washing purposely to witness "Mazeppa," first of the hoss operas. After a sustained and brilliant association with the best in English and American classics, the theatre suffered a period of abasement, and lost out in tophat favor. During the last decade of the '70s, gaudy spectacles, blood-and-thunder mellers and broad farces were presented for a clientele none too fastidious.

Then in 1879 William Kramer, Atlantic Gardens impresario, undertook to conduct it as a German theatre under the direction of that fine actress, Mathilde Cottrelly. Renamed the Thalia, it became the shrine of Teutonia. Gustav Amberg, later with the Shuberts, followed Cottrelly and, with Heinrich Conreid directing, Germanic drama flourished gutturally for almost a decade. By '87, however, the lustre of the house faded. The Irving Place theatre became the new home of Rhine art, and the German population trickled uptown.

The onrush of Jewish immigrants had been growing, and as the '90s began, the old theatre, with Jacob Adler the controlling lessee, had 10 exciting years of the best in Yiddish drama. It brought David Kessler, Lipzen, and Bertha Kalich, among others, to this country and revived the prestige of the house considerably.

Times Continue to Change

But times and the populace continued changing. The inexorable trend of show business was uptown, and the Bowery, or the Thalia, blowsier and more rundown at the heels, was jauntily tottering toward its road's end. Intervals of Italian stock and the smallest of smalltime variety concerts prolonged its tenure. At the beginning of its second century the old house, having exhausted Occidental repertoire, turned wearily to the Orient and the fantastic symbolism of the Chinese drama.

Maybe the ghosts of the long past were disturbed by the clanging of gongs and shrill flutes that punctuate the mandarin-dragon type of entertainment. Or maybe the Far East theatre, with its ancient dignity and lineage, had some kinship to the pomp and stateliness belonging to the Bowery theatre when it was pristine.

But this is patent: the long procession of theatres that have put on weight of dignity and an accumulation of fame all share i this heritage of theatrical tradition; and the plays and players celebrated for all time in our annals are all the heirs and assigns of the Old Lady of 46 Bowery.

THE 'QUEEN OF GRAUMAN'S'

By ASHTON STEVENS

(Paramount's soon-due biopic on the career of Blossom Seeley and her husband, Benny Fields, titled "Somebody Loves Me," as independently produced by (William) Perlberg-(George) Seaton Productions, recalls when the late Ashton Stevens caught "Little Blossom," then 17, at Grauman's, San Francisco. In later years the late great showman, Sid Grauman's Chinese and Egyptian Theatres, in Hollywood, were to become distinguished symbols of the cinematic exhibition field. Mrs. Kay Ashton-Stevens, the former Kathryn Krug (legit actress), now collating some of the dean of American drama critics' writings for book publication, identifies this July 26, 1903 interview as being from the San Francisco Examiner).

There was no keeping us apart. Fate willed that Little Blossom and I should meet. For no sooner had I found her name in my favorite column of the Sunday paper than the fever to see her and know her was upon me.

Her name was down near the middle of the advertisement, in type no larger than that which set forth the quality of the other performers at Grauman's; but I cried "Kismet!" the instant my eye mirrored the line—"Little Blossom, the Vivacious Comedienne." Grauman's, I learned from the same source, the home of "Polite Vaudeville;" address 7th & Market Streets. And one might have a good seat at any of the daily matinees for 10c. I told the conductor to let me off at Grauman's. Perhaps it was unnecessary. The car seemed to stop there of its own accord.

There were no ushers. I helped myself to a seat. Red electrics lighted the small auditorium darkly, but I could make out the audience—in fact, count it. Gallery and downstairs we were, all told, not counting the doorkeeper and a boy in crimson flannel, just 24 persons. But others were coming in slowly, in ones and twos, and the show was not yet ; indeed, the band had not blown its opening note. There was not a man in sight behind the orchestra rail. And the stillness was a positive shock to the auditory nerve. Nobody—not even those who came in twos—talked.

A woman in the gallery coughed, and 30 necks twisted and craned with amazement. She coughed only once, but it echoed spookily for some seconds and waked the boy in crimson flannel, who betook himself to the frames at either side of the proscenium arch, in which he placed large lettered cards announcing The Burroughs.

Zano's Petroleum Bang

The Burroughs passed away quietly while the crimson youth changed the cards for Zano—a prestidigitator, but he did not look as though he could pronounce it. Zano had a petroleum bang. He wore evening clothes and lured a glass of water from his coat tails without wetting them. He said that doubtless we had heard of Hermann the Great, and that he would expose one of His Greatness' tricks, which we could take home and tickle the children with. The exposure was merciless. Hermann dead and his widow depending for her livelihood on the tricks he left her—I shuddered that Zano had the heart!

And speaking of hearts, be still my own! for here come two new cards and Little Blossom after them. And the audience is alive, applauding before she has done more than carry her smile on the stage. This is the first "reception" of the afternoon. No need of asking who is queen of Grauman's.

She is more than I had expected, much more. The "Little" is doubtless only a term of endearment. For Blossom, while not tall, is of a wonderful roundness. From any point of the compass she would not have far to fall.

White, white lawn is her costume, and in her hair and at her throat and round her waist is pink ribbon. Her hair short, likewise her skirt, and no quantity of rouge and India ink can hide her youth. She gloriously young, and I wonder if it is to be "For I shall be Queen of the May, Mother."

I wonder, but not for long. The professor throws the beat ii copation and Little Blossom's smile parts to make room for a huge voice of watermelon lusciousness singing about "Ma-Rag-a-Time Joe." The building vibrates, the electric lights flicker, but the carpet holds its ground. You not only hear this song, you feel it. The piano is audible only when Blossom takes a breath, and not then when the breath is a hard one.

Gone is the gloom, gone the timidity. The audience—now full 50 strong—sounds the hot palm and the adulative whistle. We want more of Little Blossom, and here, and yet more; and we get the superlative when she sings her chicken song. (After all, what is ragtime without a chicken?) For the third time, and each time louder, she sings, rolling her large eyes and smacking her generous lips:

"C—*that's the way to begin-*
H—that's the next letter
I—that's the third-
C—that's to season the bird-
K—that's a fillin'
E—I'm near the en'-
C-H-I-C-K-E-N:
Th 's the way to spell chi-ic-ken."

Well, after three whirls of that, I would have crossed dead bodies to find her. But doing so then and there was no easy job. I was a stranger in a strange place. All the diplomatic formalities that usually precede these artless chats had been left undone. Before being admitted behind the scenes I must obtain the consent of Manager Grauman, whose office door I would find at the left of the auditorium.

Interview With Blossom

It was locked. I knocked three times and I think somebody pulled a string. Far away from the door was the head of Mr. Grauman when I entered. His hair was white as porcelain, Blossom's lawn gown, and fuzzy and thick and standing out all over. It looked like a big powder puff. Under it was a heavily featured, but shrewd, good-natured face.

I told him I wanted to see Miss Blossom — on business, newspaper business, I explained; whereupon he pushed a button and offered to produce her forthwith. But I plead to see her alone.

"Tell Blossom a reporter wants to see her, and tell her to keep on her stage clothes and makeup," ordered the manager; and while the message was being dispatched he talked to me about himself.

"If I had listened to other people I'd never have made a success of this business," said he. "Everybody told me that I'd never make a success of the place unless I permitted smoking and drinking and catered generally to the Bohemian element; but I have demonstrated beyond the shadow of a doubt that there are more respectable people than Bohemians. I don't allow smoking or drinking in the house, or profanity or vulgarity on the stage, and I wouldn't be connected with any house that was not constructed on a highly moral plan; in lieu of which I have made a success, as the public well knows."

"No, sir," he boomed. "No alcoholic drink of any kind in any place that I have control of. And," warningly, "I never allow an intoxicated person in the house, in any of my houses."

He dug into his desk and brought forth an illustrated weekly containing the story of his life. He handed it me, wondering how the paper had secured the information, which he had never given, but which was, he said, truthful in every word.

I read to find that he had come to town without the price of a pair of shoes and could now command three millions of dollars. He said I might keep the paper.

It was in my hand when they led me to Blossom in the wineless, smokeless green room just off the stage; and she asked me if I wrote for it and seemed disappointed when I answered "no."

They left us alone with the door well open, and we sat at a big green card table in the center of the room and talked as though we had been friends for years.

"I'm glad you kept on your costume," said I.

"I suppose it does make me look more natural like," said she; adding, as she looked down at her short skirt, "I'm 17." You could see that she did not care to have her years underestimated on account of that skirt.

"Seventeen! That's pretty young to be the queen of Grauman's."

"The queen of Grauman's!" she laughed.

"Sure. That's why I'm here."

"Going to write me up the Queen of Grauman's? That's fine. This is my first season in vaudeville; I'm really a soubret, you know—a musical comedy soubret, and burlesque."

"When—?"

"Oh, I becai soubret when I was 15; and it wasn't with a children's company, either. At 15 I was soubret with Fred Irwin's Big Show, and later on with his Majestics—you know Fred Irwin's?"

I tried to look wise.

Modest Gal

"Ever get inside?"

"Certainly. We played at the Dewey and other New York houses, and Chicot, the vaudeville critic, gave me a fine notice in the 'Telegraph.' I've had fine notices everywhere this season. I was a big hit at Portland and Seattle. The newspapers treated me splendidly."

I asked her who in the bill beside herself was worth seeing, and she listed every one of them, from Hank Whitcomb, the imitator, of birds and animals and buzzsaws and champagne corks and tugboats, to Hathaway & Walton, the song and dance team.

"And they do wear the swell wardrobe," said she repturously, and meaning Hathaway & Walton.

"With so many clever people, how do you keep from being jealous?"

"I'd rather be a failure than be jealous," she said, indignantly. "I like these people; they are my friends; we travel over the circuit together; we'll all be out at the Chutes in a couple of weeks and —why, I'd be miserable if they didn't do well."

We turned for a footstep at the door. It was the orchestra.

"Ah, Blossom," said he. "What's doing? Getting a writeup?"

"I guess so," she returned. Then to me: "That's the leader—that is, the piano player. I'm used to a large orchestra; it's hard for me to work without a large orchestra; I have to hold back my voice all the time. You wouldn't believe it; but I do. But he's such a nice piano player that I don't mind. He's awfully nice, not only as a piano player, but as a gentleman. Everybody's pretty nice around here, and there isn't any smoking. Smoking's awfully bad for the voice."

"You don't mean to say that one so young—?"

"Of course not. I mean the audience's smoking—that's bad for the voi ; and they don't do it here. They have nice audiences here—only a few at a time, sometimes not more than 40 or 50 in the afternoon, but awfully attentive. They never take their eyes off you, and they seem to appreciate everything you do. I like to work for an appreciative udience. I don't care how small it is; I don't care if there are only 15 people out in front—I always dress and rk with the same care as when there's a hundred.

Another voice at the door:

"Say, Blossom, got a pin? Oh! 'scuse me for butting in."

"Don't mention it, Hank. I haven't got one; if I had you could have it, Hank. There's Hank, now; one of the nicest men you ever met. You fall in with awfully nice people in vaudeville, and compared to the burlesque business, vaudeville is a paradise. I like it, but it's too easy and doesn't advance you enough. My ambition is to go back to the old business and become a star. I like real parts to play, where I can talk and run about and dance as well as sing. I'm going back to it next season. By that time I'll have worked up new specialties to introduce."

Those New Specialities

I asked her about the process of working up new specialties.

"It's easy enough," she said, "if you have plenty of time. You see a lot of other people's turns and get ideas from them; and sometimes, once in a while, you get an idea of your own."

"But an original idea is rather dangerous, isn't it?"

"Oh, no; not if you try it out gradually and see how it takes."

"How do you manage to look so much like Fay Templeton?" I had been saying this from the stant she came on the stage.

"I didn't know I did," she answered.

"If you were littler you might be her little sister."

"Is that so? I've never seen her. But I've heard a lot about her; she's one of the big ones."

"Sh wasn't always so big. At one time she was quite thin. I've heard that her weight is her only sorrow."

"That's a sorrow that doesn't trouble me," she laughed. "I know i 's about time they took the 'Little' off my name. I'm not such an awfully little Blossom now. Fact, I' getting pretty stout. But it doesn't worry me. I like to be just as I am. You know, I think it improves the turn when girl looks strong and healthy. Don't you? I wish I'd seen Fay Templeton, then I could put her in my imitations. I do a new turn next week with imitations of Lottie Gilson and Anna Held."

"It's a shame to leave out Fay Templeton and May Irwi "

"The first coon song I ever sung was May Irwin's 'New Bully.' I used to do all her stuff; people called me the pocket edition of May Irwin. But I guess it wouldn't be a pocket edition now."

The white figured Little Blossom jellied with her laughter. For all the paint on her cheeks and crusted black on her lashes and moist vermillion on her lips, she was wholesome and ingenuous. And of all the round beauties of any stage, I doubt if there lives a happier one.

I told her that girls of her age frequently wrote letters to newspapers asking advice on the question of their going on the stage. "What would you say, Miss Blossom, if you had to do with the answering?" I said.

"I'd say 'Go,' to every girl that has the talent and the liking. Let her go to an agent's and sign a contract—if she's of age. Mother signs mi , but doesn't travel with me. A girl can attend to all the rest of the business for herself. I do. And on the stage a girl can be just as good as in a Sunday school. It all depends on the stuff that's in the girl. If a girl is naturally wrong, the only difference is that she will have less sneaking to do on the stage than off." She rose.

"Thank you, Miss Blossom.

"Don't mention it, Mr.

But that's only my first name. real name is Blossom Seeley.

"No relation to that dinner —?"

"Well, I should hope not," she exclaimed. "And be sure to get that right. A girl can't be too careful these days."

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Another Hard-Luck Year For Vaude in '51

By JOE COHEN

Vaudeville will look back on 1951 as another hard-luck year. It seems that everything conspired to diminish playing time almost to the vanishing point.

Broadway lost two important showcases (Warner and Capitol), and many major cities are now minus a single house on a regular vaudeville schedule. The talent agencies are bemoaning this plight, and the vauder has been forced to turn to other fields in order to survive.

The rise of names through recordings, with these personalities heading theatre packages, helped somewhat, with such notable disk hits as Patti Page, Les Paul & Mary Ford and Billy Eckstine being in the van of such road units. However, the major development during the past year occurred at the Palace, New York, where two-a-day has been instituted successfully. The Judy Garland show indicates that there's still tremendous vitality and interest in this field. Never in history have there been such high vaude grosses (as distinguished from vaudfilm grosses) as there have been at the Palace.

Under the two-a-day policy, takes have gone as high as $51,000. The old days of this theatre never recorded such takes. Miss Garland is set to pass the old longevity mark of a Palace show as well. At this point, tickets are being sold until mid-February.

Need For Talent

The vaude vets feel that there's nothing wrong with the industry that talent and proper presentation can't cure. Many feel that they themselves are the cause of the factors that lead to the diminution of vaude time in 1951. Some showmen feel that they have allowed pix to dominate to the detriment of stageshows. They haven't developed enough names that would permit payees to leave video sets for an evening at a theatre, and as is common with other show biz media, there's an immediate evaporation of talent when adverse economics sets in. These factors started to change the course of the variety fields some years back. Once having set i it was difficult to stem the path.

However, there are some signs of recovery and it's up to showmen to make the most of thei The Judy Garland instance is sufficient proof to many that the field hasn't been lost. A major note of optimism is struck by the fact that in teevee areas especially theatres are hitting sizable increases in patronage. Television, even for free, isn't the lure it was against superior product. Again, film companies have improved their product considerably, and there is a perceptible movement back to going out.

Vaude's Prestige

If nothing else, variety can turn into a prestige field. It's long since attained that stature in the British Empire, where a stand at the Palladium, London, is much desired for an actor. The prestige of a Palace engagement is already reestablished.

Probably the most favorable indication that there will be stageshows of one kind or another is the feeling by exhibitors that there's nothing sacred about straight picture policy. That type of presentation can be abandoned at will. Proof is seen by the fact that the Warner, N. Y., which jettisoned stageshows, will install a ballet company for two weeks. RKO Theatre, White Plains, devotes one night weekly to concert attractions under auspices other than that of RKO. The Court Square, Springfield, Mass., is now on a legit fling during the week and has vaude on Sundays. The Brandt circuit has found that vaude can pay off in three situations. Other chains are on the lookout for attractions.

These are indications, not only of considerable life in the personal appearance field but in the fact that the run-of-the-mill shows are passe. Showmen feel that that's what killed off many vaude houses. There was no longer much entertainment left in a lot of undistinguished repeaters. Theatremen failed to provide good new items in sufficient number.

There's little likelihood that enough names can be made, but there can be improved presentation and an influx of new ideas. It's an era in which there has to be some powerful stimuli to go to theatres now that showmen have to compete with free shows.

Britain's TV Vogue, Unlike U. S., Rough on Music Biz

By JOHN FIRMAN

(Managing Director, B. Feldman & Co., Ltd.)

London.

The year 1951 is behind the music publishing biz and few will regret its passing. It was a year of rising costs and reduced sales—and, in my opi , the worst the trade had experienced in a decade or more.

We believe we know the reasons for this slump, but that gives us little solation. The family budget is not elastic. True, there have been wage increases throughout most industries, but the cost of living continues to go up.

To aggravate the situation, the music publishing industry, like so many others, has been compelled to its own prices. Retail charges for sheet music have doubled in some cases, and although trade and public reaction to this change was at first cautious, there has been a general improvement more recently.

The overall decline in sheet music sales can be well illustrated by the experience of my company, which has its own summer demonstrations at the Isle of Man. During the past season, we were plugging all the current numbers from the hit parade, but sales were down by at least 50%.

TV Hits Sales

Another important factor which I reckon has also influenced the drop in sheet music sales has been the spread of television in Britain. The recent opening of the third transmitting station in the north of England has already had its effect on the local market. Sheet sales took a noticeable dive in this area, which had previously been regarded as one of the most lucrative in the country.

This, too, I suppose, understandable. TV sets are quite expensive at the best of times, but with sales tax of 66⅔%, they are almost a luxury. Yet the public seem to buy them more and more on the weekly installment plan. As a result, many other forms of entertainment suffer in the process, not least among them being sheet music.

There is also a hefty demand throughout the country for new radio sets, and although this may mean more listeners to hear our plugged songs, it also means there is less of the ready cash with which to buy the copies.

Oddly enough, there is one bright aspect of the situation, and whether by coincidence or not, this follows the American trend. Disk sales have been going up steadily, and the improvement, which is quite a healthy one, appears to be general throughout the country. Particularly interesting is the fact that the increased platter sales are not restricted to the two major groups, but quite a few smaller independents who have recently come into the scene are also reporting this upward sales trend.

I must resist the temptation to overdo the gloomy side. There are still strong hopes that the latest governmental austerity measures will soon lead to a new economic prosperity. And when that comes, the music publishing industry will be fully geared to take every advantage of the new situation.

Some time back I commentated on the way in which the disk jockey has now become an accepted fact in British radio. Admittedly, its operation here is on a comparatively minor scale, but nevertheless, the jockeys have carved a very powerful niche for themselves.

Jockey Influence

Some of the ace jocks, like Richard Attenborough, Sam Coste, Jack Jackson and Wilfred Thomas, have regular peak listening dates, and each, at one time or another, has been responsible for creating hit songs.

Then there is the popular "Housewives Choice" program, which is aired daily and has become one of the most sought-after spots by all the publishers. Its program is mainly of a nostalgic character, but now and then a couple of current pops are allowed to creep in. And those get a very substantial plug.

Finally, a comment on the hit songs of the year. With one exception, "Too Young" (which I regard as one of the outstanding successes of the year), they have nearly all been of the novelty hillbilly type. Look back at the hit parade lists and you will see numbers like "Mocki ' Bird Hill," "The Thing," "Puddy Tat," "Rudolph, the Red-Nosed Reindeer," "My Truly, Truly Fair," "My Heart Cries for You" and "Old Smoky." As always, there have been quite a flock of revivals during the year, and among the more successful I would pick "Lullaby of Broadway," "I Apologize" and "Shanty." British tunes have also made their mark, particularly such numbers as "Ferry Boat Inn," "Tulips and Heather," "If," "Unless" and "Good Luck, Good Health, God Bless You." And once again, as seasonal attraction, "Teddy Bears' Picnic" has built.

House Review

Oriental, Chi

Chicago, Dec. 26.

Miss Loni, Mildred & Jimmy Mulcay, Elsa & Waldo, Ames Bros. (4), Brian Farnon Orch.; "Callaway Went Thataway" (MG).

Ames Bros. are getting to be an annual Yuletide custom here, with the lads carrying off the star honors as usual. However, the rest of the show is very strong supporting fare. House orch also gets in the holiday mood with a holiday medley with leader Brian Farnon carolling two tunes.

Miss Loni does some fancy foot pedalling lying on a stool. Petit brunet runs the gamut of giant balls, tubes, barbells, and other paraphernalia. Does a six-day bike sprint with an extra large block to strong reception.

Jimmy & Mildred Mulcay haven't been around here for a few years, but act has been enhanced with electronic equipment. Pair gets off a fine early morning waker-upper with "Hold That Tiger" and then hook up their electric harmonicas for full sounding "Peg o' My Heart." They work in front on scrim, with duo doing some artful shadow stuff plus some fancy fluting. Coral Record artists do a fastie, "Caravan," before going into sure-fire, super-patriotic finale, impression of small town band on July 4. They march off to hefty hand.

Elsa & Waldo get giggles with their outlandish dance costumes and grimacing. Yocks get heavy with their takeoff on ballroom terpery. True capabilities creep out with some difficult backbends and toe taps. Courtship routine, with femme cackling, is punchy with team ending in a jivey note for brisk pounding.

Ames Bros. make their fourth return in about two years, riding atop their latest hit, "Undecided." While vocal work is high-drawer, it's the antics of tenor Vic, whose comedy rides herd on the rest of the group, which receives best response. Real frantic buffoonery has been toned down a bit, but it's still pretty pungent.

Quartet start off with a special takeoff of "Lonesome Road," a bit tasteless, and then swing into "I'll Still Love You," their latest platter, which could be dropped for better effect. "Who Built the Ark" is another spiritual paraphrase, marked by heavy comedy, followed by "Clancy Lowered the Boom." Straight singing of "Because" seems slightly out of place here but gets a sharp mitt anyway. Group have a new routine of etchings of other singers, some very accurate impressions, but little overlong. They end with a medley of their past hits and present "Undecided" for sock closer. *Zabe.*

Private Car

Continued from page 248

car ready to order, when an acrobat from the troupe, who had just finished eating, passed them, and seeing Lydia, said, "Hey, Lydia, lay off the soup, it's lousy!" I believe Lydia went back to the company car for the rest of the trip.

And will I ever forget that terrifically hot day when we were traveling across the desert. We were playing cards and asked the porter to get us a pitcher of ice water. We tipped him a half dollar (from the kitty, of course). A little later we asked him to bring us another pitcher of ice water. Again he brought it and again we tipped him. This happened about four times. When we asked for the fifth pitcher, he said, "Sorry boss, but if I takes any mo' ice from that box in the baggage car, the corpse won't keep!" The game broke up.

Do you remember those "tourist cars"—third class accommodations, instead of plush seats you got cane seats. There was a stove in the car you could cook , and you can just imagine the smell in the car when the dog trainer cooked the meals for his dogs! But it was cheap traveling so who cared? And those Prohibition days when we would come from Canada. Loaded in and out. The women would have bottles sewed on their girdles and when they walked they would "clang." We would ask the porter to hide our stuff until we got over the border. He would put it in the cooler, or in the airvents and under the cushions. It was funny how the customs men would walk right over to the "bunk" . . . and find and confiscate all the stuff. We didn't know then that the porter was in with them and got his cut on all the stuff.

And sometimes we would travel with a burlesque show. They would travel with us to make the next town. Vaude people would kinda feel a bit superior to burley people . . . but not on those trips. In about an hour after the train started the boys from vaude would be airing the chorus girls' dogs on the platform at every stop. Burley people were great company.

Then there was the time when the late and great J. C. Nugent was leaving on an Orpheum trip. He sat in the train looking very glum. Sim Collins, of that terrific team of Collins & Hart, came over to him and asked him why he was looking glum. "Well, I'm leaving on this tour, and I won't see my wife and children for a year." To which Sim said, "So what? I have four lots in Freeport that I haven't seen in *five* years!"

Cohan's Crack

And the time George M. Cohan had an argument with his family, he walked out of the company car and sat away up in the smoker. The conductor came along and asked for his ticket. He looked up and said, "Company" (meaning he was with the show troupe and manager had the ticket). "What company?" asked the conductor. "The goddamest company I ever was with!", said Cohan.

And the time Willie Collier met Al Wilson at the depot. Latter was walking on the platform. "Where's your company, Al?" "Over there, I don't speak to them, I'm the star you know." To which Collier said, "I saw your show, I don't blame them."

And the time Frank Tinney and W. C. Fields were sitting in a train. Frank didn't like fresh air and Bill did. When Bill put up the window Tinney would put it down. This happened a half a dozen times. Suddenly Bill Fields took his cane and broke the window saying, "Now it's neither open nor closed!"

These "special trains" have long since been limboed. Now they're streamlined and airconditioned. When they found they couldn't open the windows, they airconditioned the trains! Which reminds me of the story that . . . Oh, you'll have to excuse me, **THIS IS WHERE I GET OFF!** So long, be seeing you in Television!

VARIETY BILLS

WEEK OF JANUARY 2

Numerals in connection with bills below, indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY

Music Hall (I) 3
Nanci Crompton
E & J Slack
Amandis
Jerry Gilbert
Eric Hutson
Dick Stewart
Corps de Ballet
Rockettes
Sym Orc
Palace (R)
Judy Garland
Smith & Dale
Sr. Wences
G & F Szony
Doodles & Spi
Crisianis
8 Boy Friends
Paramount (P)
Art Mooney Orc
Tony Bennett
De Marco Sis
Joey Adams & Al Kelly
4 Step Bros
Roxy (I) 3
Guy Mitchell
Paul Remos & Toy Boys
Bela Kremo
Dolinoff & Raya Sis
Bob Fosse
Norwood Smith
Evelyn Case

CHICAGO

Chicago (P)
Vaughn Monroe O
Camel Caravan
Ziggy Talent
Moonmaids
Moonmen
Dick Haymen
Roy Benson

CHILLICOTHE, O

Sherman (W) 4 Only
Asylum of Horrors

PORTSMOUTH, O

Leroy (W) 5 Only
Asylum of Horrors

SIDNEY, O

Ohio (W) 2 Only
Asylum of Horrors

WASHINGTON

Capitol (L) 3
Ethel Smith
Allan Dean
Gary Morton
Reddingtons
George Hopkins
Mary Sullivan
Harris & Louise
Bill McCune Orc
Village Vanguar
Phil Leeds
Harry Belafonte
Clarence Williams 3
Vouvray
Gigi Durston
Waldorf-Astoria
Campagnons de la Chanson
D'Angelo & Ana
Nat Brandwynne O
Mischa Borr Orc
Wivel
Beverly Becker
Sal Noble
Bob Lee

BRITAIN

Empire ( ) 31
Billy Cotton Bd
Flying Cromwells
Walthon & Dorraine
Fred Lovelle
Richman & Jackson
Mills & Belita
Joe King

CANADA

EAST HAMPTON
Granada (I) 31
Royal Avalons
Philip Miogeley
edheads
Les Freres 6
Eno & Lane
Shamvahs

AUSTRALIA

MELBOURNE
Tivoli (T) 31
Roger Ray
Donald Novis
Marquis & Family
Wally Boag
Rosita, Alexander & Violette
Pen Yue Jen Tp
3 Glens
Celebrity Singers
Charlotte McGuire
Tracy Laurence
Dancing Boys
Tivoli Ballet
SYDNEY
Empire (T) 31
Jon Pertwee
Guus Brox & Myrna
6 Los Trianas
Tipsy & Brow
Bobby Limb
Alan Clive
Evy & Everto
Moskani
Sigrita
Babs Mackinnon
Moira Claux
Horrie Dargie 4
Celebrity Singers
Les Models
Les Debonaires
Tivoli Ballet
Lina Gomber
Tivoli (T) 31
Armand Perren
Fayes 3
Devine & King
Gerd Bjornstad
Chribi
Marika Saary
Phillip Tappin
Wim de Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Cissy Trenholm
Terry Scanlon

Cabaret Bills

NEW YORK CITY

Birdland
Ella Fitzgerald
Blue Angel
Chas Trenet
Kirkwood & Goodman
Annette Warren
Bart Howard
Eadie & Rack
Stuart Ross
Ellis Larkin Trio
Bon Soir
Mae Barns
Jimmy Daniels
Tony & Eddie
Norene Tate
Cafe Society
Errol Garner
Sammy Benskin O
Cliff Jackson
Celebrity
Alan Gale
Freddie Stewart
Haydocks
Napoleon Reed
Chateau Madrid
Pilarin Tavarin
Alonso Orc
Copacabana
Mitzi Green
Jackie Miles
Harrison & Fisher
Otto Bolivar
Whitney & Davi
Ted Norman
Dale Nunnally
M Durso Orc
F Alvarez Orc
El Chico
Rosita Rios
Emilio Escudero
Victoria Barcelo
Jose Amaya
Ramon Torres Orc
Embers
Teddy Wilson 4
Joe Bushkin
Gilded Cage
Boliano Ivanko 3
Kathy Barr
M & M Viera
Tippy & Cobi
Jeffrey Clay
Vadja Del Oro
Leila & Steffen Line
Calvin Holt
Ron Rogers
Habibi
Chana Kipness
Arno Tanney
Rikkud-Am 3
Felix Leneman
Gleb Yellin
Havana-Madrid
Bertica Serrano
Tony Moro
Caribbeans
La Minerva
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Mischa Raginsky O
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Tommy Reynolds Orc
Adrian Rollini Trio
Syd Krofft
Karen
Pat Terry
Hotel Pierre
Hildegarde
Chico Relli Orc
Stanley Melba Orc
Hotel Plaza
Jane Morgan
Hamilton Trio
Mark Monte Orc
Dick LaSalle Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Polly Bergen
Milt Shaw Orc
Horace Diaz Orc
Hotel Statler
Jimmy Dorsey Orc
Hotel Taft
Vincent Lopez Orc
Hotel Warwick
Page Morton
Latin Quarter
Noonan & Marshall
Trio Bassi
Jack Kilty
Ganjou Bros & Juanita
Beverly Richards
Can Can Dcrs
Art Waner Orc
La Vie En Rose
Les Main Joly
Ernie Warren Orc
Le Ruban Bleu
Bibi Osterwald
March Hares
Bea Arthur
3 Riffs
Julius Monk
Norman Paris 3
Leon & Eddie's
Eddie Davis
Crosby Sis
Kenny Davis
Szilards
Ruth Rogers
Irma Henriquez
June Oliver Line
Little Club
Sonny Kendis Orc
No. 1 Fifth Ave
Bob Downey
Harold Fonville
Hazel Webster
Old Knick
Sammy Smith
Dolly Dawson
Dick Diana
Jerri Talbot
Old Roumanian
Sadie Banks
Johnny Howard
Nina Dova
Buster Burnell
Charles Julian
Joe LaPorte Orc
D'Aquila Orc
Park Ave.
Scotty Graham
Ruth Webb
Mickey Deane
Park Sheraton
Mimi Warren
Ernestine Holmes
Penthouse
Paul Taubman
Sugar Hill
Larry Steele's Smart Affairs
Two Guitars
Arena Rane
Elena & Anatole
Eli Spivak
Mischa Usdanoff
Michel Michon
Kostya Poliansky
Versailles
Carmen Torres
Beverlee Dennis
Arthur Maxwell
Constance Towers
Gene Rowlands
Two Shirts & Skirt
Bill Norvos & Upstarts
Geo Hale Revue
Emile Petti Orc
Panchito Orc
Village Barn
Zeb Carver
Celia Cabot

MIAMI-MIAMI BEACH

Albion Hotel
Sam Bari
Rose Gallo
Bar of Music
Bill Jordan
David Elliott
Sammy Morris
Betty Barclay
Harvey Bell
Beachcomber
Lili St. Cyr
Norma Parker
The Holidays
Faith Dane
Patsy Davis
June Korby
Ayn Martin
Lonni Legors
Iru Harmon
Dick Towers
Joni Mack
Chavez
Sula Levitch Orc
Juan Cortes Orc
Brook Club-Lounge
Stan Free Trio
Wayne & Fontaine
Zig & Vivian Baker
Lynne Stevens
Jack Almeida
Casablanca Hotel
George Arnold's Ice Revue
San Kanez Orc
Clover Club
Billy Gray
Ben Lessy
Patti Moore
The Cheerleaders
Arden-Fletcher Line
Tony Lopez Orc
Sans Souci Hotel
Lenny Kent
Delano Hotel
Zina Reyes
Willie Hollander
Tommy Nunez Orc
Five O'Clock Club
Martha Raye
Jack Durant
Novelites (3)
Yost Guardsmen (5)
Len Dawson Orc
Gaiety Club
Zorita
Olga Barrett
Sam Bowitt
Marie Stowe
Gilda Rogers
Rusty Russell
Gaiety Girls
Frenchy
Ernie Bell Orc
Johnina Hotel
Michael Strange
Tony Matas
Libby Dean
Jimmy Woods
Jewel Box
Jackie Maye
T C Jones
Art West
Mickey Mercer
Danny & Doc Rev
Leon & Eddie's
Eddie Guertin
Sandye
Wilbert Browne
Chuckie Fontaine
Dave Lewis
Gaby DeLane
Billy Austin
MacFadden Deaville
Hughie Barrett
Rollo Laylan 5
Martinique Hotel
Manolo & Ethel
Danny Yates Orc
Mother Kelly's
Pat Morrissey
Bobby Ramsen
Arne Barnett 3
Dick Forrest
Paddock Club
Larry Wyle
Jockeyettes (4)
Terry White
Bob Morris Orc
Connie Del Monte
Eljean
Al Golden, Jr
Park Avenue
Charlie Farrell
3 Continentals
Alfredo Seville
Leonardo & Anita
Poinciana Hotel
Leroy Lang Orc
Robert Richter
Don Lanning
Roberta Sherwood
Charles Castel 3
Roney Plaza Hotel
George Hines Orc
Sans Souci Hotel
Stuart Harris
Eddie Snyder
Sacasas Orc
Herman-Magner Dancers
Saxony Hotel
Rosetta Shaw
Henri Rose
Miguelito Valdez
Tano & Dee
Sea Gull Hotel
Elaine Dexter
Terry Shands
Mae Silva Dcrs
Rafael's Orc
Sea Isle Hotel
Frances Lager
Seymour Hoffman O
Shelbourne Hotel
Juan & Marilyn
Alan Kole Orc
Shore Club
Rajah Raboid
Nick & Dixene
Arthur Warren Orc
Club 22
Blue Drake
Danny Bishop
4 Debutants
Sherry Panay
Hy Grossman Orc
Sorrento Hotel
Mal Malkin Orc
Vagabonds Club
Vagabonds (4)
Hal Winters
Nita Bieber Dawers
Jerri Sullivan
Paul Mallory
Frank Linale Orc
Golden Slipper
Michel Rosenberg
Hy Sands
Bernie Sloane
Zenith Sisters
Bella Smara
Sascha Leonoff
Ciro's
Tony & Sally DeMarco
Larry Storch
Dorothy Dandridge
Jose Curbello Orc
Copa City
Jane Powell
Gene Baylos
Mary Kay Trio
Steve Gibson Redcaps
June Taylor Line (15)
Dave Tyler Orc
Latin Quarter
Frank Libuse
Margot Brander
Collette Fleuriot
Danielle LaMar
Marilyn Ross
Gay & Harry Wal
Gautier's Dogs
Andre Philippe
Geneve Dawn
Les Patios
Waller Twins
Mullen Twins
Line (16)
Pupi Campo Orc
Jose Cortes Orc

CHICAGO

Blackhawk
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Pat Hammerile
Don Liberto
Al Checco
Bobo Lewis
Larry Lawrence
Martin Kraft
Tessi Carrano
Eleanor Luckey
Henry Brandon Orc
Blackstone Hotel
Sherman Hayes Orc
Chez Paree
Danny Thomas
Ginny Scott
Marion Callahan
Johnny Morton
Chez Adorables (8)
Cee Davidson O (8)
Edgewater Beach
Freddie Martin Orc
Merv Griffin
Murray Arnold
Rita & Alan Farrel
Jo Sullivan
D Hild Dcrs (6)
Conrad Hilton
Scarecrows (3)
Romayne & Brent
Jo Barnum
Elimar
Jerry Mapes
Jack Raffloer
Harper Flaherty
Bob Fitzgerald
Buddy Rust
Olie Clarks
Boulevar-Dears (4)
Mariane Fitzgerald
Scottee Marsh
Orrin Tucker Orc
Palmer House
Louise Hoff
Bambi Linn & Rod Alexander
Jody Miller
Cabots (3)
Songsmiths (3)
Tommy Wonder
Margaret Banks
Georgie Kaye
Eddie O'Neal Orc

LOS ANGELES

Ambassador Hotel
Yma Sumac
Blackburn Twins & Pam Cavan
Eddie Bergman Orc
Biltmore Hotel
Romo Vincent
Buster Shaver Olive
Artie James
Hal Derwin Orc
Ciro's
Billy Daniel & Lita Baron
George de Witt
Dick Stabile Orc
Bobby Ramos Orc
Mocambo
Billy Daniels
Benny Payne
Eddie Oliver
Latin-Aires

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Andrews Sisters
Michael Edwards
Calendar Girls
Will Osborne Orch
Last Frontier
Dorothy Lamour
Johnny Bachemin
Gene Nash
Jean Devlyn Girl Revue
Bob Millar Orc
Desert Inn
Patti Page
Jackie Green
Lewis & Van
Alan Gilbert
Arden-Fletcher Dcrs
Carlton Hayes Orc
Thunderbird
Mills Bros
Irene Ryan
Fedi & Fedi
Johnny O'Brien
Kathryn Duffy Dansations
Normandie Boys
Al Jahns Orc
El Rancho Vegas
Ritz Bros
Gloria Leroy
El Rancho Dcrs
Ted Fio Rito Orch

Reaching Back Into the Files For Those Real Old R&H Tunes

By ROBERT BARAL

Mention Rodgers & Hart and one immediately goes on a humming spree of "My Heart Stood Still," "10c a Dance," "I've Got $5" or "The Blue Room." One song segues into another until most of the R. & H. catalog is run through.

Now with the publication of the "Rodgers & Hart Songbook" (Simon & Schuster), replete with handsome Doris Lee artwork—plus an informative foreword and introduction by Oscar Hammerstein II and Richard Rodgers, respectively—the work of this duo is rightfully telescoped into the American musical comedy section of the Hall of Fame.

But there's one squawk coming from the sidelines. What about their early songs? Their real early ones, that is. The only ones used in the songbook are "Any Old Place With You" (1919), and the extended intro number from the first "Garrick Gaieties" (1925). The embryo material stops there. And there's quite a story to those budding amateur years.

Recently Charles Gaynor ("Lend an Ear") put it to Rodgers this way: "I've always followed your songs from the start with keen interest—especially those early ones."

"Which ones do you mean?—'A Tree In the Park,' 'Yours Sincerely'?" Rodgers queried back.

"No," Gaynor continued. "I'm thinking of 'Peek In Pekin,' 'Othello,' 'Why Can't'?"

With that, Mrs. Rodgers joined in. "Well, what's this one, then?"—and the composer's wife started humming a tune, thinking she'd trip Gaynor on the song's identity. "That's 'Twinkling Eyes' from 'Up Stage & Down' (1919), Gaynor answered. The Rodgerses both gasped at this split-second revival before them.

This particular incident shows how high experts rate the early R. & H. output. Non-pros also join in on this sentimental demand.

Long before they actually joined talents, Rodgers & Hart were busy working on their own. They teamed with classmates and outsiders for collaboration purposes. Hart, the older of the two, was translating German plays for the Shuberts. He also turned out vaude skits on the side, "Girl from Lucille's" (1918) was one. This was originally labeled "Very Bad Eddie" as a poke at Jerome Kern's then-flourishing hit, "Very Good Eddie."

Rodgers' Amateur Shows

Rodgers, very much in his teens, was concentrating on amateur shows. The Akron Club, a social organization, which staged annual shows, was one of the most prominent amateur groups which used Rodgers' initial music. "One Minute Please" (1917) was one of the first. According to the souvenir program of the Akron Club, Rodgers was 15 years old at the time.

In 1918, Rodgers and Hart were introduced by mutual friends and decided to merge their work. "Up Stage & Down" (1919), another amateur show, was put on with most of the score by Rodgers. The songs: "Twinkling Eyes," "Asiatic Angles," "Love Me By Parcel Post" (his brother Mortimer Rodgers was in on this one); "Butterfly Love" and "Love Is Not In Vain" were the standouts.

Also in 1919, the first Rodgers & Hart song reached Broadway. It was "Any Old Place With You," which was added to the score of "A Lonely Romeo." The two were working closely now and building up a reservoir of songs to play on request.

The next year had them going at a clip. They wrote the Columbia U. varsity show; had five songs in "Poor Little Ritz Girl," and tossed off another amateur show, "You'd Be Surprised," for the good old Akron club. Dorothy Fields was in the cast of this latter amateur offering.

Rodgers was in Columbia at this time (Hart had gone there a few years back). The two submitted "Fly With Me" to the campus committee (Oscar Hammerstein 2d was member of this body), and it was accepted. "Fly With Me" songs include "Gone Are the Days," "A Penny For Your Thoughts," "Another Melody in F," "Working for the Government," "Inspiration," "Don't Love Me Like Othello," "Peek in Pekin," "Dreaming True," "A College on Broadway," "Moonlight and You," "Room For One More" (Hammerstein wrote this with Rodgers), "If You Were You" and "Gunga Din."

"Poor Little Ritz Girl" was having music trouble, and extra songs were needed. R. & H. supplied "Lady Raffles Behave," "You Can't Fool Your Dreams," "Love Will Call," "Love's Intense in Tents" and "Mary, Queen of Scots" (which came out of an Akron Club show with Herbert Fields on the lyrics).

Standouts of "You'd Be Surprised" were "Princess of the Willow Tree" and "When We Are Married." These were not strictly R. & H. songs, as they juggled lyricists. R. C. Englesman, a non-pro, and Milton Bender, who was staging the show, helped out on these chores.

Their 2d Columbia U. Show

In 1921, Rodgers & Hart were strictly solo on their second Columbia show, "You'll Never Know." This score includes "Virtue Wins the Day," "I'm Broke," "When I Go On the Stage," "Will You Forgive Me?", "Just a Little Lie," "You'll Never Know," "Let Me Drink in Your Eyes," "Watch Yourself," "Chorus Girls Blues" and "Jumping Jack."

Also 1921, "Say Mama" (Akron's annual) gave full scope to the combined talents of Rodgers, Hart and Herbert Fields, the threesome which was later to fuse into Broadway legit attention. The trio was paid $750 for "Say Mama."

Now with two Columbia shows behind them, and an introduction to Broadway, the duo, plus Fields, really got serious on fullscale shows. In 1924, they turned out two songs for Lew Fields in "The Jazz King." They were "Moonlight Mama" and "I'd Like To Poison Ivy." Instead of using their full names for credit, Rodgers, Hart and Fields only used their first monickers—Herbert Richard Lorenz—for cover listing. This trick label isn't generally known, and they're scarce to come across (for a collector).

Looms 1925-26 and the Theatre Guild acquired R. & H. for the "Garrick Gaieties." They wrote two editions, as the songbook reveals in detail. Also in 1926 they worked for Billy Rose on his "Fifth Avenue Follies" (which the songbook does not reveal), providing "Maybe It's Me" and "Where's That Little Girl With the Little Green Hat?"

From here on the Broadway beat quickens: "Peggy Ann," "Present Arms," "Spring Is Here," "The Girl Friend," etc. But they had their flops, too. Ziegfeld's "Betsy" and "Chee Chee" were two. From the latter show, "I Must Love You" was later turned into "Send For Me," and "Singing A Love Song" became "I Still Believe You." Both were inserted into Ziegfeld's "Simple Simon."

A London stint filtered through these years, with C. B. Cochran using R. & H. songs in the revue, "One Damn Thing After Another." For this show, "I Need Some Cooling Off," "My Luck Star" and the classic, "My Heart Stood Still" were written. "Evergreen," with "Dancing On The Ceiling" (salvaged from "Simple Simon" on this side), was another Cochran production, which starred Jessie Matthews. "Lido Lady" (with "A Little Flat Near Soho") was also of the 1926 vintage. "I'm Crazy About the Charleston" was used in another Cochran revue.

By this time, the spotlight was on full-blast on "Thou Swell," "You Took Advantage of Me," "With A Song In My Heart," etc. However, these smash numbers overshadowed many R. & H. songs of lesser light which merit a second look, such as: "A Kiss For Cinderella," "Hello," "Country Mouse," etc. Later , the standout hits of "On Your Toes," "I Married An Angel" and "Pal Joey" also nosed out other significant R. & H. songs with strong individual personality. "I'll Tell the Man On the Street," "How To Win Friends and Influence People," "Den Of Iniquity" are among these. Oscar Hammerstein 2d did point out "Wait Till You See Her," from "By Jupiter," in the songbook as something extra to appreciate, but the specialized appraisal ends there.

Who's the Forgotten But The Only Real Star Of Edwards' 'School Days'?

By GEORGIE PRICE

Cantor, Jessel, Winchell, Hildegarde, myself and many more of the Gus Edwards' proteges are constantly being referred to as a "star of Gus Edwards' School Days." The truth is that not one of us appeared in this particular act. I'm not trying to make myself any younger, but when I joined Gus I was seven years old, and "School Days" was just finishing its run. It was a legitimate musical comedy that played at the Circle Theatre, N. Y. Edwards ran into a little "money trouble" and had to sell his interest to Stair & Haviland, who trouped "School Days" for a while. Edwards later put on several "school acts" and since he could not use the "School Days" title, he called them "Gus Edwards' School Boys & Girls."

Watta Cast

Although I never appeared in any of them, I know that Walter Winchell did, along with Dave Seed, Lew Brice, Jack Weiner, Frank Albert, Sassy Little, Lillian Gonne, Roy Mack and Rita Green. Harry (MGM) Rapf was the manager. The real "School Days" had only one star and he was Herman Timberg who played the part of the "Jewish Kid." The story of the show was the life of an immigrant kid coming to America. The first scene took place on the boat, with Herman playing the fiddle from steerage while the rich first-class passengers listened and threw money. Timberg, the central character, was all through the show, playing, singing, dancing, gagging.

The schoolroom scene was only one of the many scenes in the production. Some others in the cast were the Courtney Sisters, Lillian Lorraine, Joe Keno & Rosie Green (parents of Mitzi Green), Helen Menken, and Willie Solar . When things got tough Gus Edwards played the part of an Italian kid himself.

I did a tribute to Gus Edwards recently on a TV show. All the names of the proteges who are currently popular were mentioned as "Stars of Gus Edwards' "School Days." I noticed that Herman Timberg's name was missing. I asked the young director if I might include it. "Who the hell is he?" he asked. "Herman Timberg is the only one," I said, "entitled to use the term of 'star' of 'Gus Edwards' School Days'."

"I never heard of him," he replied. Well, television is a nervous business and it takes a long time to explain. Maybe the young man will read about it here.

Reno Still Sockeroo Divorce Mill, Separating 'Em From Coin Via Stars

By MARK CURTIS

Reno.

The longest and strongest parade of talent filed through Reno's nightclubs in 1951 than in any previous year. And though only three spots book big names, the procession was endless. The resulting crowds produced enormous takes at the gaming tables.

Peak business is during summer, but it appears this winter will see almost as many star attractions i the major spots. The holiday season has Olsen & Johnson at the Riverside, Willie Shore in the Skyroom of Hotel Mapes, and Smiley Burnett and Jack Hilliard at the Golden Hotel.

One gambling club, the Cal Neva, has closed until May, however, because of the usual season slack and not because of any unusual dip i trade. This club had no entertai ment. It looked for awhile that some other clubs would follow suit, but the panic has died away. Top bookings continue.

During the big run of talent this year, the Riverside had such nai as Dennis Day and Frank Sinatra (both of whom drew $25,000 for their fortnights), the Andrews Sisters, and Ted Lewis. The Mapes showcased such toppers as Liberace, Toni Arden, Carl Ravazza, Connee Boswell, Ames Bros., and the Sportsmen. The Golden showed off April Stevens, Les Paul & Mary Ford, Tennessee Ernie, Mark Stevens, and Guy Mitchell.

Prim Reno, Gaudy Vegas

There is still speculation on whether Reno can support a fourth or fifth hotel and nitery. Reno, which considers Las Vegas a little gaudy (and Las Vegas thinks Reno prim), has not the same proximity to "fun money" as Las Vegas. Reno caters to San Francisco, more sedate and moderate than Los Angeles and Hollywood, of which L.V. is practically a suberb.

Difference in chamber of commerce philosophy is also sharp between these two Nevada cities: with Las Vegas, any publicity is good publicity—in Reno there's an effort to stabilize the economy with business and manufacturing, which is being more and more encouraged. The promotion is for the area as a ski resort and winter sports area, with entertainment and gambling almost secondary. Even in summer, the climate and surrounding country (Lake Tahoe, Virginia City, et al.) are promoted most.

There's an obvious effort on the part of the city and prominent citizens to keep the gambling localized within a few city blocks. This point came to a head recently when a building permit for Ernest J. Primm was turned down after much wrangling. He wanted to build a hotel and casino across the street from Harold's Club, the fabulous gamery boosting itself as the world's biggest.

At the end of 1951, Mert Wertheimer's Riverside Theatre Casino Restaurant stood as the newest entertainment abode, a year and half old.

Coming of Age

The Mapes celebrated its fourth birthday December 17, with over 2,700 guests attending. This is an annual event now in Reno and heralds the beginning of the holiday season. The Golden's theatre restaurant is now three years old.

One other spot, the Town House, has recently come up some after several years of ups and downs. This time it's partially on the upswing on the strength of singer-composer-pianist Matt Dennis. It's mostly an after-hours club.

The four big gambling casinos continue good business with Harold's Club still the place everyone heads first. Harrah's rates second in quality, and the Nevada Club probably rates second in take. The Palace Club and the Bank Club, two of the oldest, are doing very well. And the Cal Neva has shut

Sally Rand Wins $10,514 Judgment

Dallas.

Fan dancer Sally Rand won a $10,514 judgment in Federal Court here in a breach-of-contract suit for $18,000 against Al Wagner, operator of the "Cavalcade of Amusements." In court under her legal name, Mrs. Helen Gould Beck Finkelstein, she sued for full payment of $3,000 weekly due under a 1950 pact totaling $75,000.

During several weeks of '50, Miss Rand charged, she didn't collect the full amount—and had rejected Wagner's offer of a 50-50 split of the gross, after taxes.

AGVA 10G TVer Up in the Air

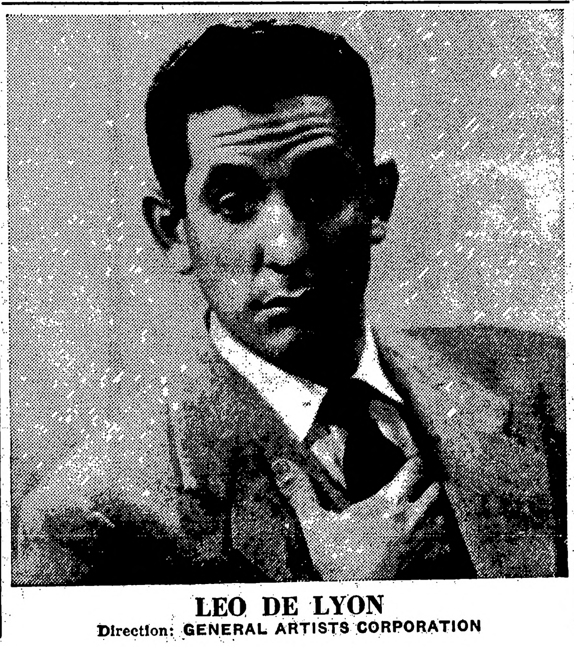
The television show of the American Guild of Variety Artists is up in the . Program's packager Vid-Pac, Inc., has failed to come up with a format that would satisfy Televisi Authority's requirements that all talent on commercial video programs be paid their customary salary.

Mort Harper and Henry Taylor, of Vid-Pic, are still looking for a formula, but it's unlikely that they'll be able to get around this requirement.

Show's proponents reported to have first proposed that artists who contribute their services to AGVA so that the union can get $10,000 for the welfare fund, be paid and then kick back the coin in the union. This suggestion was quickly talked down because of the fact that the artist would be accountable for these earnings come - come tax time.

TVA spokesmen have reported that as yet, Vid-Pac has not applied for a waiver from the "full-pay" resolution. At the same time, TVA turned down a request from the Federal Council of Churches of Christ for a waiver so that the Columbus Boys Choir could appear cuffo on the Don Ameche-Frances Langford program. TVA declared it would have no objection if the group worked free on a sustainer.

Meeting at which Taylor attempted to get an okay for the AGVA video package was a stormy session which had AGVA spokesmen fighting for the package. Finally, after several hours' argument, motion was made to table further discussion. AGVA prexy Georgie Price declared he seconded that motion so that the meeting could get on to other important business.



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- PAUL WHITEMAN Show

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- JACK BENNY Show
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- MORTON DOWNEY Show
- DAVE GARROWAY Show
- HIT PARADE
- TED HUSING Show
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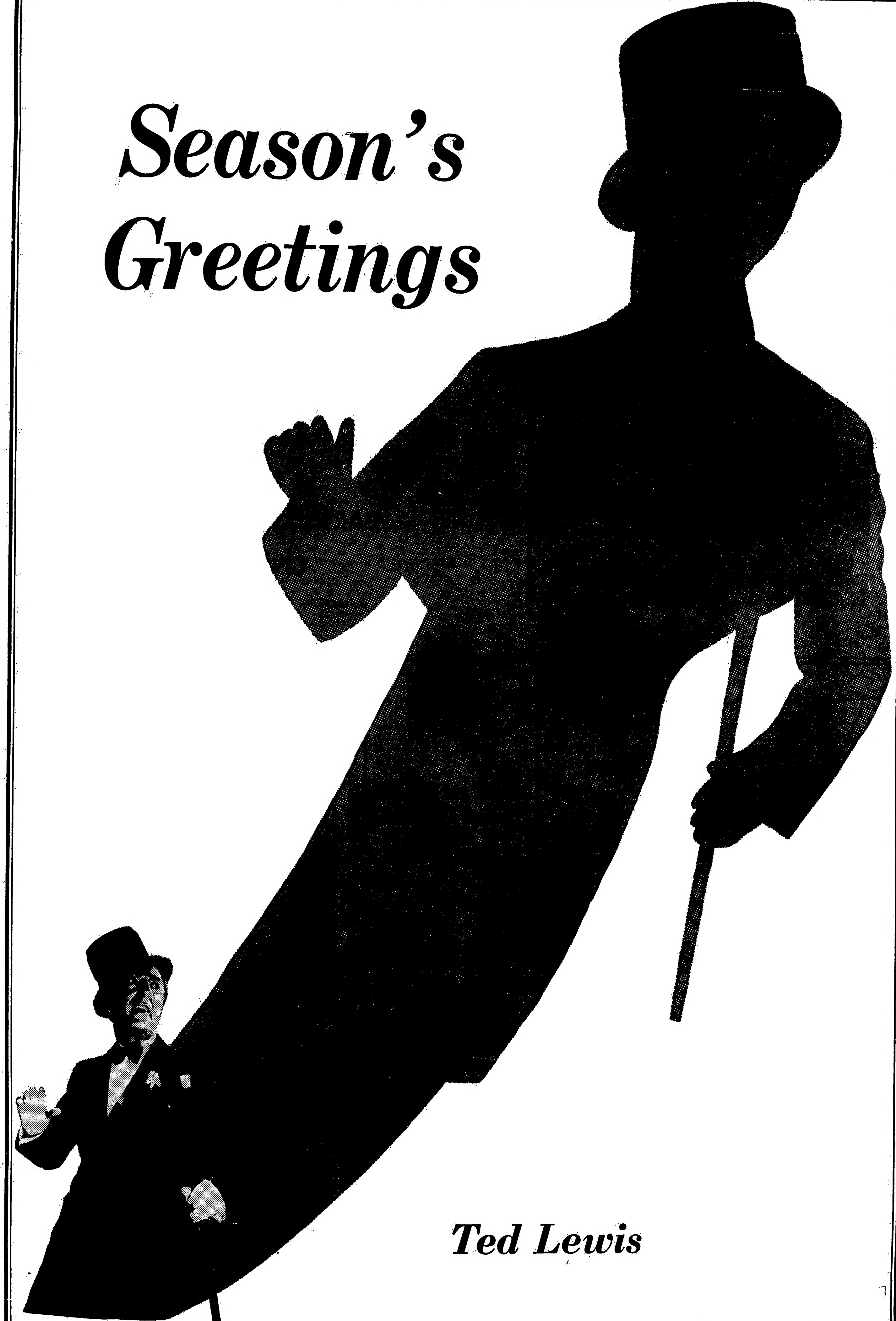

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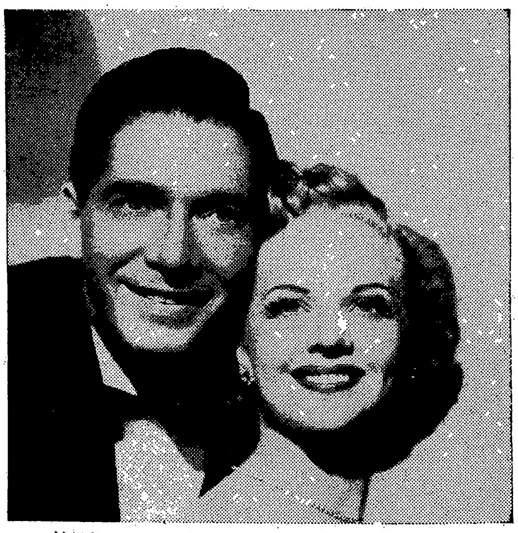

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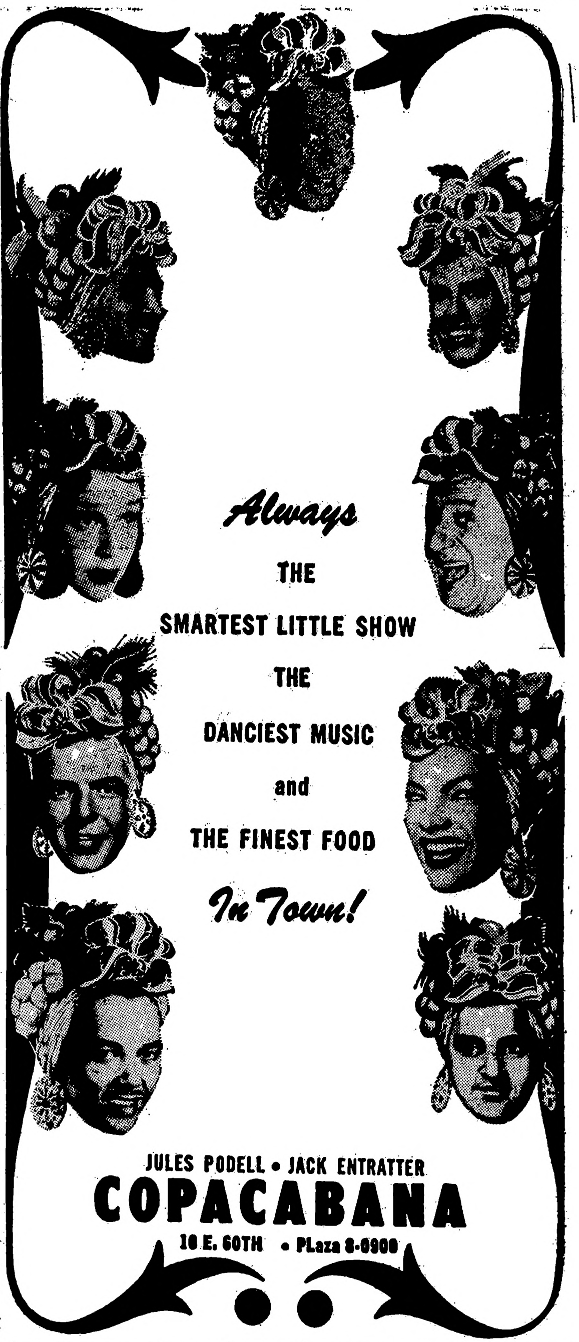

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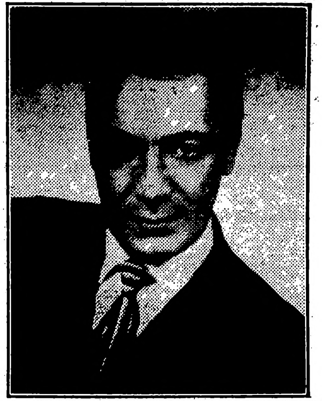

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Night Club Reviews

Waldorf-Astoria, N. Y.
(EMPIRE ROOM)

Les Compagnons de la Chanson (9), Pierre D'Angelo & Ana, Nat Brandwynne, Mischa Borr orchs; $1, $1.50 *and* $2, $2.50 *covers.*

Gallic artists have been conspicuously absent on the east side for the past few months, coinciding the Versailles' embrace of production policy. The imported Les Compagnons de la Chanson is the first of the French acts to hit the carriage trade set in some time. With Jean Sablon's upcoming stand at the other N. Y. Hilton hospice, the Plaza, it looks like the UN set will have a few roosting spots.

Les Compagnons are paired with Pierre D'Angelo & Ana and they provide an excellent bit of diversion. The former made their U. S. preem some years ago when the late Clifford C. Fischer brought them over to accompany Edith Piaf's debut at the Playhouse, N. Y. They made their imprint as one of the more versatile and expressive madrigal-mobs.

This nine-man affair is a well disciplined formation with solid knowledge of harmonics, a feeling for comedy and entertainment know-how. They reach their apex with songs of their native country. They give these an understanding impossible for them to impart in English. It was a mistake for them to concentrate so heavily on tunes in the latter language. Considerable flavor . lost. The saga of Jimmy Brown is the best in this grouping. Overall, the most solid offering is the multi-styled version of the French nursery rhyme "Clair de la Lune." This, their curtain piece, resulted in a vociferous salvo.

D'Angelo & Ana is another act familiar to east of 5th. This terp duo has fluidity and frequently give out an ethereal quality. Their numbers are sufficiently varied to maintain interest and their performance has a sophisticated quality befitting this room. Off to an appreciative palming.

Jose.

Baker Hotel, Dallas
(MURAL ROOM)

Dallas.

Andy & Della Russell, Pierson Thal Orch (8); $1 *cover,* $1.50 *Sat.*

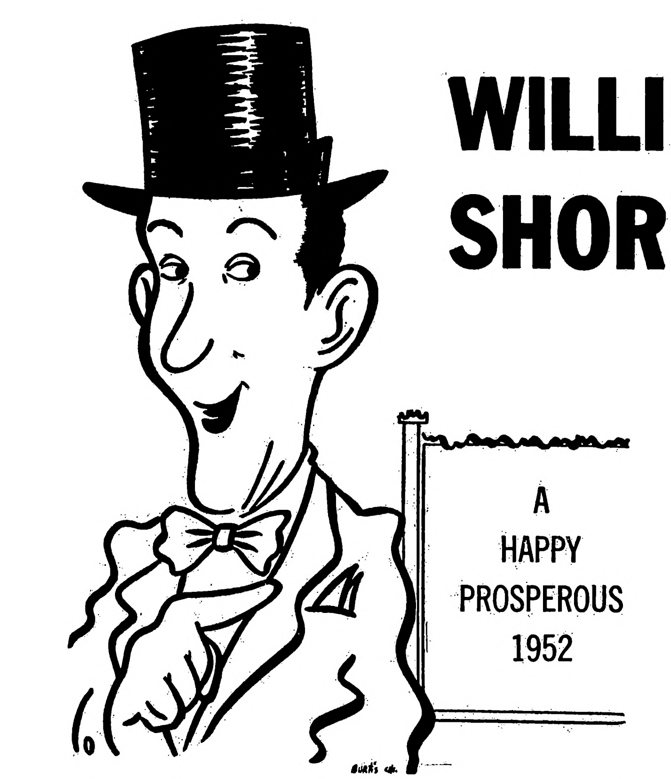
Holiday fare of Andy & Della Russell bowed in this swank spot Christmas Eve to a rousing reception from a near roomful of patrons. Singing duo, snowbound from Detroit, missed a Saturday (22) opening. Chanteuse Margaret Phelan did a fill-in stint for them.

Handsome pair get payees on their side from the start, with his lusty soloing of "With a Song in My Heart" and a softer "You Are Too Beautiful." Male half rates a big mitting with Latune reprisals of Capitol recordings, trio of "Besame Mucho," "Amor, Amor, Amor" and "Magic is the Moonlight" in Spanish. Distaff side solos "I Think You're Wonderful" ahead of a boff duetting of "Thou Swell."

Clever banter between the former orchester and the beauteous, TV-gowned blonde spices up and ties in the intros to a pair of top novelties—"Don't Say Hello" and "Live It Up, Laugh It Up"—both offerings scoring heavily. Some throwaway lines lead into nice pairing on "Harvest Moon" and "What a Difference a Day Made" before duo dons oldie costumes to revive "Charlie, My Boy," "I'm Just Wild About Harry" and "Jealous." Femme half asserts herself in a big bit, soloing "Honeymoon Is Over." Russell's capable miming of Tony Martin, Billy Eckstine, Mario Lanza, Jimmy Stewart and Clark Gable adds a fillip to a slick show.

Pianist Pierson Thal and his orch do a capable backing stint. At his own concert grand, the maestro offers toe-tempting tunes and, for holiday payees, a novelty medley in Latempo of "Jingle Bells," "Deep in the Heart of Texas" and "Stars and Stripes Forever."

Bark.



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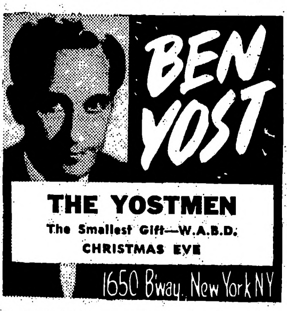

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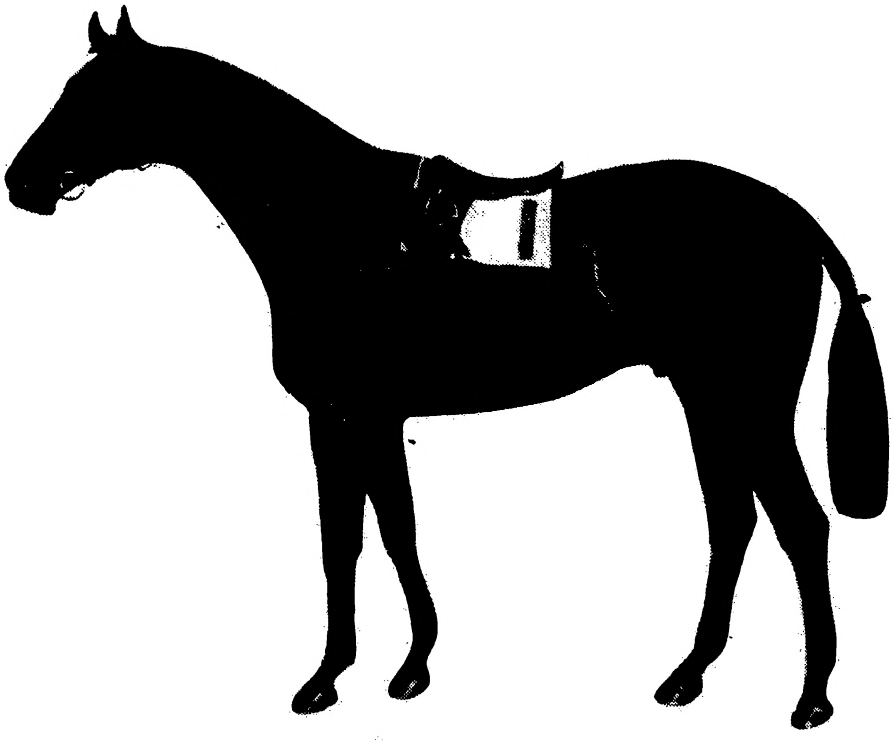

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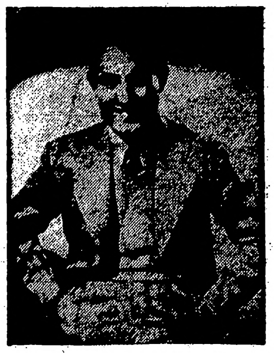

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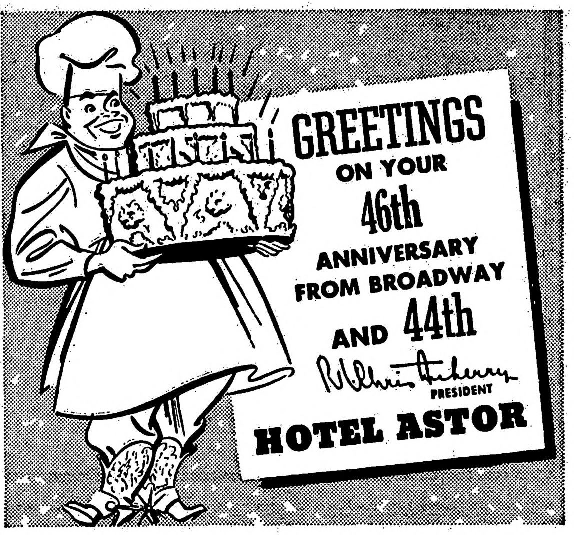

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* WELL, HARDLY . . . TRY US IN MARCH

Keeping the Theatre Free

Stage Remains Last Frontier of an Untrammeled Art, Not as Restricted as the Wider, 'Popular' Spheres Such as Films and Broadcasting

By EUGENE BURR

Americans fill up with pride and oratory at mention of the Four Freedoms; but most of us fail to realize that right here at home at least one item in that sacred quartet is largely absent—Freedom of Speech and Expression. In one of the greatest mediums of public expression, the entertainment field, there's little freedom, except in the thin borderline area of the legitimate theatre. And even there it's under constant attack.

Eugene Burr

The two major divisions of the entertainment industry, radio-TV and films, are not especially free. Films, with their self-established censorship, their complicated "codes" and frantic fears of offending pressure groups are bound hand and foot. Ditto radio-TV.

Such things are nothing new; they've occurred since the dawn of the English-speaking stage, and they scored their first great success when all theatres were closed during the dictatorship of that pre-Marxian commissar, Oliver Cromwell. Freedom of the stage returned with the Restoration. It's odd, but the theatre has usually been more nearly free under royalty than under the politicians.

On the political side, the British stage retained reasonable freedom until a politician rather than a monarch arbitrarily ended it. Fielding's satires on the Walpole ministry precipitated England's so-called Licensing Act, which provided that all plays before they could be acted must be read and licensed by the Lord Chamberlain. The act is still in effect.

As for New York, attempted censorship arrived here before the theatre did. When in 1767 the brave little troupe of players that had been brought to America by Lewis Hallam in 1752 announced that it would open at New York's new John Street Theatre on Dec. 7, the local press was immediately filled with the wails of the righteously indignant.

Most of the letters have a familiar ring even today—but there was one important difference. The self-appointed censors of 1767 wrote anonymously, using fancy Greek and Latin pseudonyms. Almost all of today's reformers are hungry for personal publicity.

In the 19th century there wasn't much censorship—chiefly because it wasn't needed. Being the mass entertainment of that day, the theatre displayed the same fawning lip-service to surface morality that hangs like a grave-glow over films and radio-TV today. This was an essentially commercial condition, just as it is now. Bound in the web of hypocritical morality, decent citizens couldn't afford to be seen entering a questionable area. Theatres with naughty plays were public; it was far more "moral," therefore, to stay away from them and spend your free time at other questionable houses—which, of course, weren't public at all.

Olga Nethersole and 'Sappho'

There were occasional flashes of revolt as the 19th century ended—as when Olga Nethersole, starring "Sappho," a play that was suspect anyhow since it stemmed from France, allowed herself to be carried by her leading man up a long flight of stairs that led with dreadful definiteness to the bawdy delights of a bedroom.

As for political censorship, it was practically non-existent. No one dared suggest it in the days before we got used to being hogtied by all sorts of dictatorial government controls.

Came the first World War, and the Victorian fog was finally dispersed. The pendulum swung in the other direction. Bars were closed up by Prohibition, but almost all bars were let down in the theatres. With mass audiences of the Mrs. Grundy type already drained off by the growing film industry, the theatre went on a freedom jag that ended, as such jags do, in pandemonium. Everything was blown up a bit larger than life, from sentimentality to sex.

The razzle-dazzle naturally brought a reaction. The reformers began to march, led by a number of publicity-minded hatchetmen who instigated police radio raids on various offending shows, under the authority of what was known as the Wales Padlock Law. The trouble was, as always, that the reformers saw smut in everything that chafed their own highly developed sense of sex; to them, a serious treatment of a serious theme, like "Maya," was as filthy as "Pleasure Man."

The Wales Law made the intellectual eye of the police department the ultimate test of theatrical dirt. And it provided penalities for practically everyone connected with the production, no matter how guiltless he might individually be. It took many years for the enlightened lawmakers of New York to realize that the actor doesn't really create the lines he has to say, and that the owner of a theatre has only secondary control over what happens withi it, once he has rented it to a producing manager.

A number of well-known and respected actors and actresses found themselves hauled into night court because they had had the audacity to appear in plays dealing with adult themes. A number of young ladies who allowed the public to see them clad in their native modesty, and not much else, were also rounded up by red-faced patrolman. So was Mae West.

By the time the stock market did its fancy dive, the freedom of the mid-'20s had begun to subside. Intelligent members of the legislature, who crept in among the usually equipped solons, had begun a campaign to end the more pernicious evils of the Wales Law. The eventual result, in the 1930s, was the Post Amendment. This did away with the ride of the actors to the hoosegow (except in cases wherein so-called actresses could be legitimately charged with "indecent" exposure) and freed the theatreowner from fear of the padlock.

From 'Lysistrata' To Mushy

This, however, was only in New York. Throughout the rest of the country the Black Marias still shuttled merrily between the stage-door and the cellblock. The round of idiocy was climaxed when that citadel of straitlaced morality, Los Angeles, pinched Nance O'Neil, one of America's greatest actresses, for daring to appear in a "lecherous, disgusting slab of smut" named "Lysistrata." The horse-laughs that emanated from all corners of the country at this splendid defense of the basic moralities by Hollywood's lily-pure burghers had some effect in decreasing the incidence of similar cases, at least for a while.

With the depression came a new sort of smut—a grubbier sort that masqueraded as realistic drama or hard-hitting comedy—plays like "Washington Square" on the one hand and "The Great Magoo" on the other. The public stayed away in droves; but the reformers marched once more. This time the threat was really serious. Backed by various church organizations, they made a determined effort to impose official and permanent censorship on the New York stage. The theatre, waiting as it always does until some time after the 11th hour, eventually met the attack. In order to avoid the approaching sterility of official censorship, it established censoring machinery of its own.

This was set up in conjunction with the American Arbitration Assn. and provided that, on the receipt of any complaint concerning the morality of a show, the opus in question would be visited by a jury selected from the AAA's panel of intelligent and fair-minded general citizens. It was obviously a workable plan—but it never worked because it was never called upon to do so. The reformers, refusing to trust their prurient judgments to the verification of a jury of impartial citizens, never set the machinery in operation.

At about the same time another and perhaps even more dangerous type of censorship reared its head. In the early spring of 1932, at the tiny Provincetown Theatre in Greenwich Village, a play called "Merry-Go-Round" was presented. It turned out to be an exciting and excellent melodrama that was also a stirring attack on political skullduggery. So successful did it prove that a few weeks later its producers decided to move it to a Broadway house—but at the last moment the theatreowner (an independent no longer in the business, but well-known as a friend of various city officials) announced that, despite an overwhelming lack of patronage, a flop then playing at the house would be held over for an extra week. The producers then booked "Merry-Go-Round" for the Avon—but just a week before the opening the city License Department announced that the license of the Avon had expired, and that it would not be renewed until various changes had been made in the theatre. When pressed, the License Department said the major change was the tearing out of about 50 seats to enlarge the orchestra pit. Broadway, which couldn't understand how an enlarged orchestra pit would reduce fire hazards, drew its own conclusions.

The producers drew the same conclusions, and their wails of accusation were echoed by press and public. It was heart-warming to see how Americans of all castes of political opinion rallied in 1932 when they saw one of their precious Freedoms thereatened.

Jimmy Walker In the Middle

The press interviewed the late James J. Walker, then mayor, and the irrepressible Jimmy said merely that he thought "Merry-Go-Round" a bad play. When pressed, he said if there'd been a play immediately preceding it at the Avon, there would have been no need for a Fire Department investigation. The usually witty James J. thus made a faux pas; there'd been a play in the house the week before "Merry-Go-Round" was supposed to open.

The mayor's statement redoubled the howls. The License Department suddenly decided that there was no need for an investigation after all; and "Merry-Go-Round" opened just a week after schedule.

Six years later came another attempt to impose censorship through the License Department, which was at that time headed by Commissioner Paul Moss. Moss, realizing that legal censorship was impossible, announced that henceforward he would refuse to renew the license of any theatre that had, in his personal opinion, housed an objectionable show.

Opposition was so strong that the self-appointed Jehovah amended his dictum; now he said he would refuse to renew the license of any playhouse in which burlesque was presented. This was getting in the easy way; there was little that anyone could say in defense of burlesque. Those versed in the ways in which liberties are lost viewed the situation with alarm; but anyone who raised a voice against the noble crusade was immediately dismissed as a lecher. Moss carried out his threat and refused to renew the licenses of the burlesque houses.

But the back door had been opened; once burlesque was safely banished, Moss advanced on the theatre itself. Chief object of his thunderbolts was an unembarrassed tidbit, "Star and Garter," which starred Gypsy Rose Lee. It also included Carrie Finnell, a not-quite-so-young lady who possessed the unusual and fascinating ability to cause large tassels to revolve merrily, through the exercise of muscles not ordinarily used for public display.

The License Commissioner, professing himself shocked, threatened that unless changes were made he would revoke the license of the theatre. The house in question was the Music Box; and the resultant outcry was loud and widespread—but neither quite so loud nor quite so widespread as the outcry over "Merry-Go-Round" six years before. Americans were becoming used to government by decree.

Since then the reformers and incipient dictators have concentrated on the larger fields of radio, cinema and TV.

Any real political freedom on the air is, of course, non-existent; radio's own basic rules and regulations see to that. And there are other restrictions, tabus and hurdles. In films the situation is ditto.

In the theatre sporadic efforts to impose so-called "moral" censorship have been made in recent years. A few seasons ago the production of "Trio" was used as the basis for a new attempt to allow the license commissioner to censor all plays; but the theatre quickly threw up united defenses, and (since the echoes of the enunciation of the Four Freedoms had not yet quite died away) public opinion helped to beat down the attack.

But the question arose again in the spring of 1948, following a successful attempt by the police department to censor the stage on its own hook, when the management of "Mr. Roberts" quietly changed several lines in the play at the direct (and entirely extra-legal) suggestion of the gendarmes. The new attempt to turn the license commissioner into a licensed censor came in the form of a bill introduced by City Councilman Edward Cunningham, who was spurred by the production of Jean-Paul Sartre's "The Respectful Prostitute." The bill (which in effect would have allowed the license commissioner on his own authority to censor anything, even a play's advertising) was opposed by the License Department itself, the commissioner at that time being Benjamin Fielding, not Paul Moss. Fielding thought the bill endangered freedom of expression, and said publicly that he was against it.

In view of Fielding's attitude, it was thought that the Cunningham Bill would be allowed to die in committee. But such optimism reckoned without the dubious methods of would-be censors. At a committee meeting at which only six of the 10 members were present, four of those six voted to report the bill to the council. It is usual in matters of this sort for the committee to hold open hearings. None was held.

When the bill left the committee, Equity called a meeting of all theatrical organizations, and contacted the Central Trades & Labor Council, which has some 750,000 members. The council did yeoman service in helping to arouse public opposition to the bill.

Still no hearings were held. Representatives of the theatre were promised that when the bill came up it would be referred back to

(Continued on page 286)

Stiff Upper Lip (Thru 3½ Wars)

By RICHARD JOSEPH

The theatre is thriving in provincial England, I am happy to report after an unforgettable evening in a legitimate house in New York. You know, I'm darned if I can remember the name of the play I saw that night, but it was an English drawing-room comedy, and I can tell you what it was all about.

Its theme, I gathered, was that men are all dopes and the biggest of us would be just that much dopier if it weren't for the women in our lives. To prove it, the playwright took an English family and followed their struggles along for a while. The play opened around the time of the Boer War, when a member of the cast called Dada was down in Africa.

Mummy was telling Daughter, about to be married, about the facts of life, which consisted of the bald statement that Dada never knew what day it was, in or out of Africa, and would never have gotten to be Colonel of the Royal Buckinghamshire Fusiliers if Mummy hadn't buttered up the General's wife. All men needed looking after, said Mummy, and Daughter pressed her hand and smiled understandingly. Curtain.

Act II carried on the theme. It was 1916. World War I. "Roses Are Blooming In Picardy." Daughter had become Mummy, Mummy had become *Grand*m'ma, and Dada had disappeared from the Dramatis Personae, done in by a Boer's poisoned arrow. (Come to think of it, I never *did* see Dada.)

There was a new girl called Daughter, and she was a driver for the General, old pal of Dada's. Only this was a different Dada. He was the young man Mummy had wanted to marry back in Act I when she had been Daughter. Well this Dada, now powdered at the temples, was serving in France, on duty with his unit, an outfit called the Aldershot Tattoo.

Daughter wanted to marry her young man, but had to move fast because he was on leave and had to return pretty soon to a village in France called The Hell of Ypres. Mummy was against the marriage because the young man's father was In Trade, in the wool trade, to be exact, in Yorkshire. (Hiss! Boo!)

Daughter's young man was a very dashing young man. He kept dashing on and off the set, dressed in a trench coat, flailing his arms around and saying, look heah, Daughter had jolly well better make up her mind because he jolly well had to get back to The Hell of Ypres. Daughter couldn't withstand this sort of approach, so she gives in, and the happy couple takes off for a quick honeymoon at a seaside resort called Blighty, which, I understand, is someplace up near Blackpool. Mummy and *Grand*m'ma are left alone, sobbing softly. Act II Curtain.

World War II

Act III. It is 1940, during the Blitz. "Bluebirds Over The White Cliffs of Dover." Daughter has become Mummy, Mummy has become *Grand*m'ma, and *Grand*m'ma has become *Great*grandmummy, an old crock of 104 who does nothing but sit by the fire, mumble to herself, and ask when's tea.

There's another Daughter, this time a Wren, and she does something real important down at the Admiralty. Same old story, she wants to get married; this time it's a Flight Leftenant, and he hasn't got much time, either, because he keeps getting planes shot out from under him, and how long can that sort of thing go on?

Well, Mummy's against it again, only you'll remember that she was the Daughter in Act II who didn't want the Yorkshire lad to go back to The Hell of Ypres without having a bit of bliss in Blighty. That's why she's against the marriage, it seems. Her young man had never come back from France to be a Dada, even temporarily, but had left her nothing but memories and Daughter on the way. And she didn't want Daughter to have nothing from the Flight Leftenant but another Daughter. (Which would have made Daughter a Mummy, Mummy a *Grand*m'ma, and so on down the line.)

With that, *Great*grandmummy—who has done nothing all act but mutter to herself, ask for a nice cup of tea, and curse the Transvaal and the Kaiser—suddenly has a lucid moment. She says that men are the ones who mess up the world and bring on the wars, that the men in that family especially never had enough sense to know how to pull up their sox, and that she, *Grandm*'ma and Mummy all had been better off after Dadas Nos. 1, 2, and 3 had been removed from the scene, so Daughter might as well enjoy the Flight Leftenant while he was still around. Daughter then hugs everybody and goes off to Euston Station to catch the first Blighty train.

*Great*grandmummy, still amazingly lucid, suddenly remembers a bottle of Napoleon Brandy the original Dada had forgotten in his haste to have a go at old General Smuts. She tells Mummy where to find the bottle, sage remarks are exchanged to the effect that someday the men will kill themselves off in their senseless wars, until only a few are left for necessary biological purposes, and then there will be a rational world. *Great*grandmummy; *Grand*m'ma and Mummy then crack the bottle and drink toast to Queen Victoria. Curtain.

Come to think of it, I saw the same darned play once, in a barn theatre in Westport, Conn., only Dada No. 1 was called Pop and was one of Teddy Roosevelt's Rough Riders, what they had against the middle guy was that he was a Democrat, instead of from Yorkshire, and the last Daughter's young man was an atomic scientist, keen blowing up the world.

'Ballet-High' Is New Show Biz Slogan (With Apologies to R&H)

By ARTHUR BRONSON

Ballet in America has come of age. That artful blend of the best in dance, story and music—which had its modern-day inception in the U. S. when impresario Sol Hurok imported the original Ballet Russe de Monte Carlo from Europe in 1934—has now reached its ultimate in maturity and popularity.

What was originally something exotic and strange, something "chichi and highbrow," has been taken over by the commoner, and is now on almost every theatregoer's schedule. What was an experiment 17 years ago, and still a novelty 10 or five years back, is today an established branch of show business. Ballet has definitely arrived.

The classical toe art is not only found now in the concert hall or auditorium, but also in legit, films, nightclubs and ice shows. Ringling Bros.-Barnum & Bailey circus has even staged a ballet. It's become as staple a part of the American scene as baked beans or apple pie.

Ballet has also become big business. Last season, for the first time, there were no less than six major ballet troupes cavorting through the countryside, while another half-dozen smaller groups also made extensive tours. Audiences poured out about $5,000,000 to view an assorted display of longhair terpsichore, half of this sum going to view one company, the Sadler's Wells Ballet of London.

This season the count of major dance troupes is still six, although two aren't so much in the classical department as in specialized dance—in Uday Shankar and his Hindu Ballet, and Jose Greco and his Spanish Ballet. But Hindu or Spanish dance, they cling to the "ballet" tag, because the word is now magic.

Major Troupes in Action

America's three major ballet troupes—the N.Y. City Ballet Co., Ballet Theatre and Ballet Russe de Monte Carlo—are very much in action this season, while London has sent a sister company of Sadler's Wells, called the Sadler's Wells Theatre Ballet to distinguish it from the other, to make a U. S.-Canadian tour. There are also several smaller dance groups, such as Marina Svetlova and her company, Mia Slavenska and her Ballet Variante, and Ana Maria's Spanish Ballet, to make sure that America doesn't want for dancing.

The N. Y. City Ballet Co., rapidly attaining critical rating as America's No. 1 dance troupe after only four years of playing, scheduled three "seasons" of appearances in N.Y. for 1951-52, dancing three weeks in September, five weeks in November-December, and listing a four-week season for February-March.

Then the troupe heads for its first continental European tour, a prestige-laden visit to all the big music festivals and to the main cultural centers, on a five-month trek. The lush 20-week, $225,000 junket, the most ambitious foreign trip ever taken by an American company, will start in Barcelona, take in the Maggio Music Festival in Florence; Paris Music Festival; Amsterdam, Lausanne and Edinburgh Festivals; include a six-week period at Covent Garden, London, and possibly a visit to Scandinavia.

Ballet Theatre, having started its season with a three-week engagement in the fall in New York, is currently on a cross-country gallop which will carry it through March. Then it, too, expects to go to Europe for an extensive tour.

Ballet Russe de Monte Carlo is out on its annual countrywide trek, during which the troupe will dance for 29 consecutive weeks or more, not even laying off for the traditionally-slow pre-Xmas and pre-Easter weeks. Last year this company gave 199 performances in 203 days, with only 22 nights off during that period.

Sadler's Wells Theatre Ballet, in its debut around the country, is stirring up almost as much fuss as its elder sister did the last two sea- . The troupe is doing a 24-week season's tour of the U.S. and Canada. Unheralded, unknown in the U.S., and comprised of young kids most of whom are in their early 20' , the troupe has been cashing in on its sister-troupe's reputation, while standing up on its own by virtue of the sock notices it's been getting everywhere.

At its tour's half-way mark, Xmas week, the troupe had taken in almost $750,000, a fantastic total for an unknown young outfit. Some of the early season takes—in face of an off-season generally and concert biz slumps everywhere—have been phenomenal. Grosses some weeks exceeded the boff takes of the touring hit legit musical, "Guys and Dolls."

In a split week of seven performances on the Coast, Sadler's took in a huge $75,800 the first week in December. Week before, it garnered a big $57,600 for eight shows in Vancouver. A week divided between Seattle and Portland netted $74,700. A Toronto eight-performance stay racked up $45,400; six more shows in Montreal took in $46,000. And so on.

The country is getting ballet not only in its original form, but in theatre and film transformations as well. The film, "Red Shoes," built around a ballet troupe, ran for two years in N. Y. and is still being exhibited around. "Tales of Hoffmann," film based on the Offenbach opera, with a major part of it devoted to the dance, is this season's ballet pic feature.

Samuel Goldwyn currently filming a dance picture based on the Hans Christian Andersen stories, with Sadler's ballerina Moira Shearer playing opposite Danny Kaye in the lead. Alexander Korda is prepping "Sleeping Beauty" ballet film in Europe, while indie producer Victor Pahlen is mapping a classic ballet pic, "The Nutcracker," in Mexico.

The current Metro musical, "An American In Paris," has as its highlight a dance sequence for a finale, in a ballet which runs 17 minutes. Such a work in a Hollywood pic 10 years ago would have been unthinkable. Films devoted solely to ballet, like "Red Shoes," would have been equally unthinkable, certainly not boxoffice, a decade back. Spurred by the success of "An American in Paris," Gene Kelly is prepping for Metro a pic, "Invitation to the Dance," which will contain no story as such, but instead will focus exclusively on the terpsichorean art form.

Legit on Broadway borrows ballet's choreographers, like Agnes de Mille, Jerome Robbins, George Balanchine and Michael Kidd, and its dancers, like Colette Marchand, Kathryn Lee, Muriel Bentley, Vera Zorina and Irina Baronova. Broadway's two current hits, "The King And I" and "Call Me Madam," have Robbins' choreography; "the sock "Guys and Dolls" has Kidd's dancestyles. In many a recent show ("Oklahoma," "Brigadoon," "On The Town" and others), the dancing—along classical ballet lines—has been the most spectacular if not the most important part of the show. Ballet has raised the standard of dancing in Broadway musicals, up and away from the one-two-three-and-kick routines. "Ballet-high" is the new show biz slogan.

Unique Is the Word For B'way in '51

By JACOB A. WEISER

When a Broadway legit season produces several "firsts" which, in themselves, make theatrical history, then that season may be regarded as indeed unique. To illustrate:

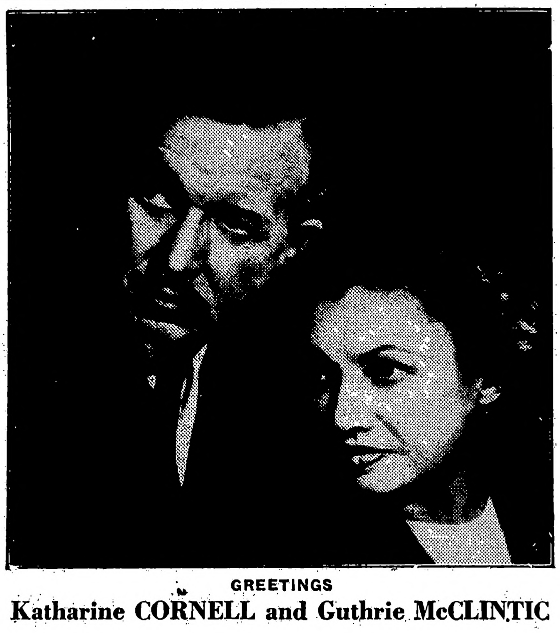
(1) For the first time in the history of the theatre in America, a new professional play with professional actors was presented in a church at rates comparable to plays on Broadway. The play was Christopher Fry's "A Sleep of Prisoners." The presentation of plays in churches was common practice way back in England in the 14th and 15th centuries, but the practice fell into disuse with the banishment of plays during the Puritan period from 1642 to 1660, when Oliver Cromwell became the head of the Commonwealth in England.

(2) For the first time in America, professional play with professional actors was given, for commercial consideration, at first in a concert hall and later in a theatre, in which the actors merely read their parts from manuscripts which were placed on stands before them. The play is George Bernard Shaw's "Don Juan in Hell." And the illustrious cast is made up of Charles Laughton, Charles Boyer, Sir Cedric Hardwicke and Agnes Moorehead.

(3 For the first time in America a two-character play is such a resounding smash hit that it paid off its investment within six weeks after its opening, which in itself is a stupendous achievement. The play is Jan de Hartog's "The Fourposter." Moreover, it is only the fourth two-character play that has been presented professionally on Broadway over a span of almost 30 years. The others were "The First 50 Years," by Henry Myers; "Jealousy," by Eugene Walter, and "Close Quarters," by Gilbert Lennox.

(4) For the first time within the memory of the modern theatregoer two outstanding stars are presenting, in repertory, on Broadway, two plays that treat with the same central character. The plays are Shakespeare's "Antony and Cleopatra" and Shaw's "Caesar and Cleopatra." The stellar performers are Vivien Leigh and Laurence Olivier.

(5) And finally, though it is a carryover from the spring of 1951, there is a play on Broadway without a woman in its cast. The play is "Stalag 17" by Donald Bevan and Edmund Trzcinski. Not since 1925, when R. C. Sherriff's "Journey's End" captivated America, was there a play on Broadway which did not boast a single distaffer. However, there was another all-male piece of far lesser persuasion—"The First Legion"—season '34-'35.



GREETINGS
Katharine CORNELL and Guthrie McCLINTIC

A Memory of C. B. Cochran

By HANNEN SWAFFER

London.

Charlie Cochran was a Barnum and a Ziegfeld in one. Banging the drum and staging scenes of distinction and beauty gave him equal joy. A Pirandello play, "The Miracle," a prizefight, a circus or a Fat Girl in a sideshow—outside all these he shouted "Walk up" until his lungs gave way.

He was not only the greatest showman Britain ever possessed. His brazenness proclaimed, but did not destroy, an exquisite taste possessed by few business men in the world of the theatre.

Sometimes he banged the drum until he broke it. Sometimes he was so extravagant that he nearly broke his backers. But always he staged a comeback.

I would rank him, as a conversationalist, when he was in his best mood, beside Will Rogers and not far behind Churchill and Lloyd George, both of whom I have heard in the intimacy of their homes, at their family dinner table and in the House of Commons lobby. I admired his brain, his nerve, his discernment, his enterprise.

We often quarreled—yes, for years at a time. We were both imperious, I suppose, and will clashed with will. Besides, Cocky was intolerant of criticism. If I pointed out that one of his swans was only a goose, there was a row which neither of us sought to end.

When, once, Morris Gest tried his best to make us friendly, he succeeded—but only for a week or so.

"Do me a favor, Swaffie," said Morris, leaving the Savoy Grill table he was sharing with the Cochrans, to walk to mine. "Come and shake hands with Charlie."

"But he wouldn't shake hands with me," I protested.

"Think of Christmas bells and Father Christmas," went on Gest. "Come over and be friends."

Three times, returning to my table, he tried. At last, chancing it, I went over and shook Cochran's hand. In a moment we were friends again. We spoke as though we had never rowed.

Later, when Cocky and Gest went upstairs to Al Woods' room, Gest shouted: "Al, isn't it wonderful! Christmas bells. Father Christmas! Swiffie and Charlie have shaken hands."

While Al, who naturally didn't care a damn, was pretending he had never heard of the row, Gest saw an American pal of Woods' enter the room.

"Get out, you rat," he shouted. "Get out."

"Christmas bells," jeered Al. "Try some of the Father Christmas stuff yourself."

"That doesn't apply to that swine," yelled Gest. "He robbed me of $500 years ago—and I've never seen him since."

Next day, when Cochran drove me to the hotel where Mickey Walker was training for a fight C. B. was promoting with Tex Rickard, he talked all the way of how it seemed as though we had never quarreled, of the years of friendship we had lost, and how we could never row again.

But—the fight, a few days later, was a fiasco. Because I was the only reporter who said so, and in big headlines, Cochran and I were again at war. I think for five years that time.

'Blackbirds' Blues

Our first trouble was over his first staging of a "Blackbirds" company including Florence Mills. Albert de Courville was bringing a rival all-black show and I protested—perhaps wrongly—against the importation of colored foreign artists at a time when work for British acts was scarce.

So, on the first night, Cochran threw me out of his theatre. "There's no room for you in any show of mine," he said. As I was barred from a dozen theatres soon after, that was only one.

When he staged an "Ann Christie" season with Arthur Hopkins—and I, who had bought a seat, gave Pauline Lord her wildest rave. Cochran couldn't understand: "I thought that Swaffer was an enemy of mine," he said.

It took him a long time to forgive my attack on the rodeo he brought to Wembley, with the present King and Queen sitting all through the first performance. I thought it cruelty—and so did the Royal Society for the Prevention of Cruelty to Animals, which prosecuted Cochran and Tex Austin, the promoters. They were acquitted—but only by seven magisterial votes to five.

That ended rodeo in Britain—and it was followed by a bankruptcy in which Cochran owed £94,000 more than his assets. So popular was he, though, that although small theatrical traders suffered, he was pitied and even acclaimed. "Good old Charlie," was shouted. Cochran found fresh backers and fought his way back to a prosperity his daring deserved.

Our other rows were numerous. I would not stand for his ballyhoo. As I do not myself write lies, I object to the overstatements of showmen.

Mind you, though, there was a sincerity of purpose behind Cochran's exaggerations. He really loved the theatre and, when we were on speaking terms, I loved him for it. When he was knighted and the Guards played music from his "Bless the Bride" show while he was being told by the King to "Arise Sir Charles," he had deserved the title for his great services to the theatre.

He brought to London, from America and the continent, many artists of brilliant talents and innumerable shows of outstanding merit.

And his shrewdness is illustrated in the story of how, when he had an unsuccessful revue running, he asked big-hearted Will Rogers to act in it for a month and then sent him a blank check—knowing he wouldn't fill it in! The only one who complained was the agent. He didn't get any commission!

Cochran's achievements, for they exceed those of any other six London managers, all combined, were always "news." Charlie was always a "personality." Being his friend was a privilege. Quarreling with him barred one from the delight of his company.

It is extraordinary to realize that he and I, friends, enemies, intimates, foes, were actually born in the same village. This we did not know—for my mother only happened to by staying there at the time with her sister—until, during the first world war, Cocky showed me, what was hard to get then, a passport stamped with an American visa.

"Born in Lindfield, Sussex?" I said. "Why so was I!"

"Nonsense," he replied.

When I proved it to be true, Cochran soon discovered a mythical birthplace for me and used to point it out to visitors.

L&Y LEAD ATTACK ON OLD 3-SHEET AS PASSE

Minneapolis.

Russell Lewis and Howard Young, producers of the touring "Cocktail Party," have anticipated other legit managements in deciding that three-sheets, 24's and window cards are no longer effective ad-promotion gimmicks for legit. On instructions from the producers, Anthony Buttitta, the show's advance man, is using no paper at all.

Instead of billboards plastered in alleys, etc., the T. S. Eliot play uses three-sheets only for front of the house billing. In some cases, where the policy of the theatre is to print its own three-sheet signs, L&Y use none at all. They also use no window cards and, it's claimed, some local managers who swear by them but usually leave them stacked around the cloak room, are yelling about it.

Instead of billboards, Buttitta is placing cards trolleys and busses, usually on the outside of the bus and generally 21x44-inch size, printed in luminous paint. These cost more than window cards, about the same as three-sheets, and considerably more to post, as it involves renting the space on cars and busses. But the system, it's claimed, gets results, which L&Y believe is more than can be said for billboarding.

THEY SHALL NOT PASS!

Evolution and Revolution of the 'Skulls'; Yclept 'Courtesies,' 'Annie Oakleys'

By BERNARD SOBEL

Though all sorts of books have been written about the history of the theatre from its ancient origin in Egypt to the current infringement of television, no one, it seems, has ever turned out even a single chapter on free tickets of admission. Yet such a chapter could be fascinating, filled with hopes and disappointments, humor, pathos and skullduggery. It would reflect, also, the changing professional attitude toward a free list.

In the '90s, for instance, free tickets were called "courtesies" and complimentaries," gracious terms that were flattering to the recipients. Eventually, however, these euphemistic expressions gave way to realistic words like "passes," "ducats," "two-on-the-arm," "two-on-the-cuff," "deadheads" and "Annie Oakleys," a linguistic association with the famous lady sharpshooter that has never been satisfactorily explained. Some sources aver it derives from the holes she shot into objects thrown airward during her act; cuffo tix are usually punched, "Oakleys."

Just when people began getting into shows for nothing is the first of a number of tantalizing questions that presents itself to the theatrical antiquarian. Did, for instance, certain suave Greeks barge their way, gratis, into the dramas of Aeschylus, Euripides, Aristophanes and Sophocles? Did certain smooth Elizabethans slide into crowded inn yards, without paying, to see the Mystery, Morality and Miracle plays? Did a select group of favored persons see shows for nothing during the Restoration?

The answer to that last question is "Yes, indeed." Footmen, employed by rich or titled employers, enjoyed this privilege in a reserved section of the playhouse called the "Footmen's Gallery."

Here they assembled at every performance before the curtain rose, to watch the play, not for their own enjoyment, but, oddly enough, to oblige their employers. For if the opening scenes proved interesting, the footmen would leave the theatre hastily, rush home and recommend the piece to their masters and mistresses who would then ride to the theatre to see the remainder of the performance.

This practice grew to such proportions that the footmen acquired a publicity value as mouth-to-mouth boosters of the show. Eventually, as a result, they began to feel and emphasize their own importance. They actually believed that the theatre couldn't do without them until one night, an astute manager came along and ordered them out.

"I can use that free space," he said, "for paying patrons and increase my receipts accordingly."

But, incredible as it may seem, the footmen stood on their imagined rights and forced their way into the theatre. Openly belligerent, they marched down from the gallery onto the stage, and started a fight in the midst of the performance, defying manager, audience and actors. There followed a few moments of suspense and excitement after which the combat dwindled soon into a futile fracas. The footmen were ejected from the theatre and their special gallery was closed to them forever.

But the pass-hound still lives on and also free admisions. Today, however, the privilege of entering free is largely confined to a signed list which the management sends over to the boxoffice about 8 o'clock in the evening and which gives the name and professional connection of the guest. Sometimes the letters "N. T." appear after the name, an abbreviation for "No Tax," a dispensation limited by the Government to newspapermen and magazine writers or, generally, the "working press."

"Do you recognize the profession?" was the polite question that unemployed actors used to ask the managers up to about 25 years ago; and the managers, impressed by the divinity of the thespian, would hand out a couple of free seats. Nowadays, such a request would be met with a curt negative. Seats for good shows are too valuable to give away and unless the applicant is on the accredited free list, he can't possibly get in without paying. And even when a manager is willing to let someone through the door, without a ticket, he is liable to get into trouble for seeming evasion of the federal admission tax.

Gate-Crashers

At various times, little rackets have flourished whereby passhounds have outwitted both manager and ticket taker.

For a number of years, when magazines and articles about the stage were more numerous than they are today, phony writers used to stage fake interviews for free admissions. Pretending that they had to study the play before doing the article, they managed to see the show without ever writing a line about it. Sometimes, too, the star, flattered by an interviewer's attention, would say, "I'll have a couple of seats put aside for you, any night you care to go."

Bolder grafters get into shows even now by going up to the boxoffice and demanding tickets which were left supposedly by the press agent. The treasurer, always eager to treat the press courteously, sometimes falls for this procedure. They look down the list and even though the name is missing, they hand out a location, for fear of offending someone with influence.

The late "Tammany" Young and "One-Eyed" Connelly were famous for ability to crash opening nights, but the tribe is fast dying out. Occasionally, though, a woman in evening dress with jewels and orchids will walk up to the doorman at a premiere and say, "May I please stand inside until my husband arrives with the tickets?"

But once this permission is granted, the lady grafter won't budge until she sees the entire show for free.

The opposite of this situation is found in the man who willingly pays for tickets and then begs the boxoffice treasurer to punch holes in them.

"I want my friends to think they're passes," he explains because he knows that the fascination of the theatre is so great in New York that anyone close enough to it to get passes, has an influence that may prove advantageous. The tickets, no matter how much he pays for them, add to his prestige value.

An amusing result of this procedure is related in "Show Biz" which describes the plight of a man who bought tickets, had them punched and then, when the performance was cancelled because of the star's illness, couldn't exchange them for another night or recover his money because the holes in his tickets indicated that he hadn't paid for them.

In one instance, the distribution of theatre passes had an extraordinary influence on New York stage history. About 20 years ago, every theatre employed what was called an advertising agent whose job was to place posters and window cards in butcher shops, candy stores and saloons throughout the city. Competition for these preferred locations was keen, and often an agent would offer the shop owner more than the customary number of passes in order to secure important display space. (An old term for these was "window privilege," or lithograph pass.)

'Went Over With a Leblang'

One day, in 1897, these passes took on unexpected monetary value. Joe Leblang, who owned a little cigar store near Times Square, got the idea of buying the free tickets back from small store owners at 50 cents apiece and then selling them at cutrate prices to friends who were fond of the theatre, but couldn't afford to pay boxoffice prices.

The store owners snapped up Leblang's idea so quickly that he decided to buy as many more tickets as he could get.

Soon Leblang's business grew so large that he saw the possibility of linking it up with the professional theatre. So he offered to buy a certain number of seats for shows which were failing.

At first the managers, conservative and suspicious, received his proposal with contempt. After a time, however, Joe Weber (& Fields) became a producing manager; and when his show started tottering he voluntarily offered Leblang a block of tickets.

Weber's example was soon followed by the other managers, with the result that the Leblang cutrate agency soon outgrew the cigar store and became, in new and larger quarters, the mecca for thousands of customers anxious to see shows at reduced rates. Eventually, Leblang made a fortune, nursing along limp plays like "Able's Irish Rose" into financial hits.

About five or six years ago the custom of giving away passes was renewed on a scale never before contemplated. Before opening on Broadway, producers tested their plays out-of-town. The custom was expensive because of transportation, advertising and hotel costs; and it gradually grew meaningless because of the marked difference in the reactions of out-of-town audiences and New York audiences. (Some producers, of course, still prefer the out-of-town tryout.)

The out-of-town audience is comparatively "easy" and receptive, easily pleased, while the New York audience is sophisticated, hard, and even combative. "Trying it on the dog," as a result, has practically died out in favor of the metropolitan preview.

Now, as a result, producers present sometimes as many as five or six of these previews, giving out hundreds of seats to hospitals and department stores, in their efforts to test public response. They make a desperate effort, also, to keep Broadwayites from attending, for fear that their comments may reach the ears of critics and ticket speculators and thereby hurt reviews and business. Sometimes, too, special agents sell these previews for benefits, thereby paying off some of the initial production costs.

In certain cases, these seats are numbered, but in other cases when the slogan is "First come, first served," the theatre becomes a madhouse with everyone rushing for an aisle seat, no matter who is trampled under foot.

Once Florenz Ziegfeld, Jr., broke theatrical precedents by giving away all the seats in the Ziegfeld Theatre for a regular, scheduled performance during the highly successful run of "Rio Rita." The occasion was Lindbergh's takeoff when he expressed the hope that on his return he might see the musical. This request Ziegfeld remembered, and when the flyer returned, he put on the celebration. And not content with providing free seats, the Glorifier served refreshments between the acts.

Soon after the market crash, a new racket developed on Broadway. People received oral or printed invitations to see certain shows for nothing. But when they arrived at the theatre, they discovered to their surprise, that they had to pay 50 or 75 cents "Government" tax. Some of this money the producer pocketed, allegedly, to keep the show running. ("Service" charges on passes have been quite a windfall for managements.)

Keeping shows running i this manner is seldom possible now for the simple reason that newspaper criticism is so destructive that poor shows usually close after one or two performances.

During World War II Broadway was generous in giving free tickets to service men and women. The Stage Door Canteen distributed these largely through a central office, where the long line of uniformed applicants, eager for a sight of the footlights, made a colorful and touching picture.

Strictly From Cartier

The most elaborate tickets ever given out for a first night were the gift of A. L. Erlanger in honor of the opening of the theatre which once bore his name. They were gold-plated and mailed together with pasteboard duplicates in small flannel envelopes like those used for silverware.

When "Life with Father" attained its fifth anniversary, the producer, Oscar Serli and the authors, Howard Lindsay and Russel Crouse, gave away not only free tickets for the last performance, but threw in, also, a free champagne supper for the entire audience.

Memorable also was the opening of "South Pacific." The guests received free copies of the morning papers and while they dined and drank at the expense of the producers, they learned, simultaneously, what the critics thought of the entertainment.

Among the many legends dealing with the boxoffice there is one that concerns the Messrs. Shubert and the old Studebaker Theatre in Chicago. When the Shuberts boughts this historic playhouse they discovered, to their horror, the following sign over the marquee:

ALL PASSES
ONLY ART ENDURES

But the sign did not remain there long. It was obliterated the morning after the purchase.

In summing up the pass nuisance, Marcus Heiman, veteran theatrical man, remarks: "Show business is the only business that gives away what it sells."

This Is the Day of Another Vanishing American—the Producer-Manager

By RALPH T. KETTERING

Chicago.

Once upon a time there were a round dozen daring, resourceful, understanding showmen sometimes referred to "producing managers." Each maintained an office, generally in a theatre he owned or leased and which he operated as a mandarin-king.

Ralph Kettering

It is not difficult to remember the names of these producing managers. There were Charles Frohman, his brother Daniel, Abe Erlanger, Flo Ziegfeld, George White, Earl Carroll, Sam H. Harris, A. H. Woods, Winthrop Ames, Charles B. Dillingham, Lee Shubert and George Tyler. For good measure toss in Henry B. Harris, Wagenshal & Kemper and a few actor-managers like James K. Hackett, Robert B. Mantell, Fritz Leiber, Otis Skinner and Walker Whiteside. Then, there were Amelia Bingham, Mrs. Fiske and Blanche Walsh on the distaff side. One might permit memorabilia to bring "on stage" many more. But I believe I have made my point.

Each operated or owned theatres and produced plays. In their general office they employed a large staff, including a general manager who looked after business details. A booking manager did nothing but work on routes, seeing that consecutive time was had to reduce costs in touring. A general press representative wrote and distributed the needed puffs and always issued a weekly or monthly press sheet to every drama critic in the land. A play-reader was constantly browsing through every manuscript sent in and, after discarding those that were impossible for production, recommended some for " ight-reading" by the producing manager.

Producer Made Final Decision

It was the producing manager who made the final decision and, when made, it was he who invested his own money. Sometimes he invited a friend to invest or let "K & E" or the Shuberts take a piece. But, even in such cases, it was he who had the most to lose. He was the pivot around which the business spun. His was the sole responsibility for success or failure.

Generally he was an astute businessman as well artiste, and so he was most careful. Besides, it was his money. He had a reputation to uphold, and when he sent forth a production his name was at the masthead and he presented his best effort. It had to succeed. That is why the names I have listed herein were important and meant so much to show biz.

But I am fearful that I have pointed out a "vanishing American." No longer are there the dozens of great theatrical offices, staffed by employees working for the one producer exclusively and for no one else. No longer are theatres owned, leased or operated by producing managers.

Let's look at what has happened.

An author writes a play. He takes it to a lawyer friend. The lawyer telephones a few clients. Together they get the needed bankroll. Then, they hire a general manager who may be working for two, three or even more other fellows in the same capacity. This general manager, with a bit of advice from the author which is not asked for or wanted, orders a production built and painted, and hires actors. He goes over to see Elias or Gus and pencils in a proposed route. Most likely it will start in New Haven, include a week in Philadelphia and, if this pre-Broadway booking holds promise but not security, the show may jump to Detroit, Toronto, Omaha or even Kansas City. Where it will go from there is anyone's guess. Consecutive time to reduce costs of touring is not considered. What's the difference? If it flops—well, that's that. If it hits costs mean nothing in getting into a mainstem theatre.

P.A. May Work for Several

The press agent may work for three or four different shows at one and the same time. He hires some assistants to help and they all concentrate on Broadway. The hinterland drama editors must subscribe to at least two New York dailies to find out what goes. Those days when he could look over a dozen or more press sheets from a general press representative and clip items are gone forever.

Out my way, in Chicago, we only hear of a few producing managers. We know there are The Theatre Guild, Rodgers & Hammerstein and some others, because they send shows our way and we read their names in the drama columns. But we know little about what they intend to send us in the future. Plays that are smashes on Broadway find mention in road city columns. The others, booked in on a fortnight's notice, are only listed when the advance agent arrives in town. What is true of Chicago is true of every road city.

Operating theatres is now a real estate matter. Producing shows is a gambling game. Costs are higher, which discourages new producers and new authors. Most of the musicals come from one or two sets of collaborators. Likewise the non-musicals. Strawhats offer the only basis for learning how to act or write. Unless, of course, you think TV the better medium for your talent.

Tix Hassle, Old Tale With New Twists, Still Showing No Sign of B'way Solution

By HOBE MORRISON

In the theatre, at least, the expression should be, "As certain as death, taxes and the ticket problem." No matter what else may happen, agitation over tickets is, like the poor, always with us. It's the one exception to the truism that there's nothing wrong with the theatre that a hit won't cure. In the case of a hit, the ticket problem really comes into its own.

Probably there's been a ticket problem as long as there's been a theatre—and "theatre" in this instance includes the Roman chariot races and gladiatorial contests. Recently some research-minded observer unearthed the fact that during the last century, when Charles Dickens was to give one of his readings, there was a public outcry because scalpers had cornered the ticket supply—doubless by distribution of whatever they called "ice" in those days. ("Ice" is the extra-legal money paid by brokers for tickets).

The clamor about tickets is usually loudest when a hit is involved, as witness the furore (including the probe by the then N. Y. License Commissioner John M. Murtagh, and the consequent revocation of broker licenses) nearly three years ago over "South Pacific." But the problem is both more commonplace and painful for the management of a non-hit show—when the reverse difficulty is how to dispose of too many tickets. The solution of how to get an unlimited supply of tickets to a show everyone wants to see continues to stump even the self-appointed experts outside the trade.

Rubber Walls

Until someone makes good the old gag about a theatre with rubber walls, the problem of insufficient tickets for smash hits just won't fade away. The same people who squawk the loudest about inability to get tickets for the smashes are the ones who insist upon going during the first weeks of a run, and thereby create the demand.

There are several courses open to this impatient public. It can get tickets in advance by mail order, taking a chance that the show will be a hit. It can buy through clubs or benefit party organizations and take the flops with the hits. It can play safe, wait for the reviews of the show and then wait to get tickets. Or it can wait for the reviews and, by paying the black-market price, patronize a scalper and satisfy the craving to be among the early birds who brag to their friends. Or, if in that still-fairly-select strata of menaces with an "in," the eager legiters can impose on their strategically-placed acquaintances to get "house seats."

'House Seat' Bogey

A few words about "house seats." To those called upon to obtain these tickets, it's a puzzle how brokers manage to stay in business any more, since apparently everyone seems to have an " " for house seats and only a "square" patronizes an agency nowadays. It's curious, too, that practically nobody seems to go to the theatre in couples these days—people who ask for house seats always need four. And, as has become a stale jest in the trade, everyone who wants tickets for a hit is celebrating an anniversary or his wife's birthday, which through some curious circumstance he knew about only three days in advance.

Clubs, which a couple of seasons ago seemed likely to improve at least a few aspects of the ticket problem, have not borne out that hope, and have apparently become snarled in special difficulties of their own—in the case of Show-of-the-Month Club this has taken the form of inability to get allotments to shows playing Shubert houses. But a more basic problem for the clubs is that in order to get seats for the hits (which, if they are to exist, they must give their members), they must buy in advance, which involves heavy financial risk.

Although no one thinks benefit theatre parties are ideal, least of all the party agents, this form of group distribution continues to grow, so it presumably meets a need. Frequently-mentioned faults of the party setup are that audiences tend to be unresponsive, that heavy party bookings tend to shut out the regular public and the broker trade for the early part of a run, and that patrons are overcharged. Lately, the party agents themselves have been given more than the usual headaches from the system by the postponement of opening dates and the necessity of rearranging bookings, and by the growing number of house seats withheld by managements.

Advance Orders

A relatively new development in the ticket situation is the accent on advance mail orders. In the last few seasons, with the knowledge that seats for hits will be scarce and high-priced for months after the opening, legit fans have tended more and more to order in advance by mail. This trend has become so marked that extra-space display ads in the Sunday drama pages, specifically designed to evoke mail orders, have become commonplace. In the case of the current "King and I," such ads were inserted nearly six weeks before the opening, and in the case of the forthcoming "Venus Observed" they first appeared more than 10 weeks ahead.

Producer Leland Hayward, by ingenious use of orders for previous shows, has built up a valuable mailing list through which he solicits advance buying from former patrons. By these and other devices, plus the fact that theatre treasurers have generally been far-seeing enough to send desirable locations to advance mail order patrons, this form of advance "insurance" has grown enormously in recent years. It has not, despite enthusiastic pressagentry, reached the $1,000,000 level for any show, but in some instances as much as $300,000 or $400,000 has been sold by advance mail order.

The idea of a central ticket office, urged by various trade figures a couple of seasons ago, hasn't been heard much lately. Such a setup apparently involves too many difficulties to be feasible, at least until the plight of the theatre in general becomes more critical. Admittedly, no form of such a system could create more tickets for hits, but might increase business for the intermediate draws and perhaps even for the flops. However, no one in the theatre is interested much in improving the lot of the borderline shows—everyone thinks in terms of hits.

While other issues wax and wane as topics of discussion in the endless babble about theatre tickets, the brokers continue to be the top subject of controversy. The Murtagh probe, which brought the agencies into Page One prominence for a while, seems to have had little other effect. Within the last year the brokers have obtained an increase from 75c to $1 (exclusive of tax) in the legal per-ticket fee, but it's generally assumed in the trade that a major part of agency revenue comes from over-the-limit sales.

Similarly, it's commonly believed in the trade that most boxoffice personnel get "ice," but while virtually everyone piously condemns the practice, certain cynical observers claim that a large percentage of house managers, company managers, general managers and even some of the fairly eminent producers share in the proceeds. Also, there has been no move to pay boxoffice men more than the union scale of $115 for treasurers and $95 for assistants, which is approximate starvation level considering that these employees are paid only when the theatre is lighted.

Own Competition

Some brokers argue that the theatre is practically the only business which operates in competition with its sales organization. By this they mean that producers and theatre owners allow no commission on agency sales and thus undersell them at the boxoffice. For the $1 fee, brokers are expected to carry charge accounts, deliver tickets, push lesser draws in preference to the hits, keep almost impossibly complicated accounts, "eat" unsold seats to hits (on penalty of having their allotments cut), support a fund to police themselves and, under the new setup, make speculative advance "buys" of incoming shows.

Whether the broker problem would be much improved by giving the agencies a per-ticket commission or fee and setting ticket prices the same at both the boxoffice and the brokers, is a question nobody has tried to put to the test. Also, suggestions that much of the speculative aspect of the ticket situation would be eliminated if lower-floor seats were scaled, have not been tried. Several producers and theatre owners advocate such a policy, but most people in the trade dismiss the idea as "impractical" or even "impossible." That it might drastically reduce house seat requests for the devils who have unwillingly become virtual "brokers" in the field is an intriguing prospect.

There is almost constant agitation, particularly from letters-to-the-editor writers, about allegedly high ticket prices. Yet the price of theatre tickets has, for the most part, risen only 33% in the last 20 years, while the general price level (including the theatre production and operating costs) has multiplied several times in the same period. In the case of musicals, the price of tickets today is, in many cases, actually below that of 20-odd years ago.

It is this dilemma of ever-rising costs and static revenue that worries and discourages those in the trade. A manufacturer or merchant, affected by rising costs, can increase circulation and/or raise prices. But the producer or theatre owner can do neither. He cannot expand the walls of the theatre (although in a few cases more seats have been crowded into the same space); he cannot increase the number of performances, and he's already being bombarded with claims that ticket prices are too high, so he faces violent protest and perhaps even a decrease in actual revenue if he raises the admission scale.

However, despite agitation (some of it seemingly on the assumption that some sort of moral or ethical principle is involved), minor price boosts are being made. For example, the scale for musicals, which was generally $4.80 (including tax) about 10 years ago and has more recently been $6 and in many cases, is now $6.60 or $7.20. For non-musicals, the old $3.60 rate was changed some seasons ago to $4.80, and is now creeping up to $5.40 and $6 for weekend nights.

There has been, inevitably, considerable clamor over this trend. But there has been no clearly defined resistance. The traditional boxoffice man's observation, "They'll pay anything for a hit, but they won't take a flop as gift," grows truer each season. Thus, "King and I," with a $7.20 top, has been consistently the most-in-demand ticket for many months, while numerous $6 musicals, and a few pop-priced ones, have quickly withered and disappeared in the face of public indifference. Same is true of the shows with a $6 top weekends. And, of course, there's the Laurence Olivier-Vivien Leigh dual-revival of "Caesar and Cleopatra" and "Antony and Cleopatra," which was about 80% sold out in advance, despite the $7.20 top and the fact that most orders included both shows, which doubles the total outlay.

In connection with the ticket price situation, the case is recalled of a top straight play smash of several seasons ago. Having in mind the agitation of letters-to-the-editor writers who wail about the obligation of producers to allow for impecunious drama-lovers, the management set aside one row of top-balcony seats at $1.20. For several weeks those locations were invariably the last to be sold and frequently brought demands for refunds because of bad sight lines or inaudibility. So the price for those seats was increased to $2.40, the same as the other locations in that section. Whereupon there was no longer as much trouble in selling them and practically no complaints about sight lines or inaudibility.

DOROTHY SARNOFF
Singing Star
Currently Appearing in "THE KING AND I"
Wishes everyone "something wonderful" for the holiday

A B'way Pooch Passes

By JOHN BYRAM

When he died his obituary did not appear in the N. Y. Times, nor did VARIETY note his passing. Broadway continued on its restless, turbulent way, with only a few realizing that a character who had been identified with it for many years was no longer making his daily and nightly rounds of the Fifties.

Whiskey was a theatre dog, one of a chosen and, presumably, fortunate breed. He was not a star like the talented performer in "Top Banana," but, without ever having appeared in public, his whole life was linked with the stage and its people. In early puppy days, this Sealyham, who always had trouble keeping his whiteness unsullied by the Broadway grime, was introduced to the easy going life of the theatre. Jean Muir bought him in England and took him to California with her. When she went back to London and was faced with a problem of putting him in quarantine for six months, she gave Whiskey to my wife.

At that time, Whiskey, just emerging from puppyhood, had been a Hollywood dog, but he soon learned Times Square ways. He began his career in New York by growling at noted playwright, snapping at a film executive, leaping after a sailor on the Bremen, obviously a Nazi, and picking a quarrel with a waiter in a theatrical restaurant. In these days Whiskey was as cocky as George M. Cohan was in his youth, and he was always ready for an argument or to do the expected unexpectedly. "All dogs love me," said Gertrude Lawrence, reaching out for a pat. "Grrr," replied Whiskey, possibly not realizing that he was trying to take the hand off of one of the most valuable properties in show business.

As he grew older, it developed that he was not bad tempered, but temperamental, as stage folk are expected to be. His critical abilities improved but he was no less forceful expressing them. Always of an independent turn of mind, he once disagreed with the famous dramatic critic, to the drastic disarrangement of the critic's pants. At first he loved to tear pages out of or muss up any playscript that happened to be lying around, but later he grew quite selective. In time only the really bad ones suffered from the depredations of his teeth and paws. However, around the theatre a slightly sooty Whiskey, tail wagging and his whiskers parted a la Charles Evans Hughes, was nothing less than angelic. He never interfered with a rehearsal, no matter how long or how tiresome, and he never tried to stop an actor in the performance of his duty. The necessity for discipline backstage seemed to impress him as much as it did the others.

Whiskey easily adapted himself to the irregular hours of the stage. Firmly leashed to my wife, he would walk around town at all hours of the day or night. He was as willing to stroll at the unreasonable hour of 8 a.m., if necessity required it, as at the more normal hour of 2 a.m. Though he spent 15 years in the theatrical district, with 55th Street as his headquarters, he was not an untravelled dog. He had been to England, California, Florida, and on several tours with plays through the east and middle west. Solely through his efforts all dogs were barred by the Ambassador East in Chicago. Among tryout towns he liked Boston best, but he did not care much for Pittsburgh. He was built too low to the ground for comfort there.

Theatre dogs are, I suppose, a very special type even among city canines. They are pampered and spoiled, but they also develop uniqueness of personality. The whole neighborhood knew Whiskey, and he regarded it as his special domain. A hit at the Ziegfeld brought him joy—too bad he couldn't have lived to see the citement caused by the Oliviers—and he was always glad to see the opera doing well at City Center though it created traffic problems for him. En route to the park he would usually pause to observe the billing at the Century. His influence on the American drama was a small and, perhaps, negative one, but it did manage to make itself felt, sometimes rather emphatically. Those who knew Whiskey and miss him feel that in his own tiny way he contributed to the general picture of the theatrical business in New York and that something has gone out of it with his passing.

Autres Temps, Autres Chants

By SIR CHARLES COCHRAN*

A dedication on a fly-leaf recalled to the great showman a springtime in Paris when he was 40 years younger but just as much in love with the theatre.

On the fly-leaf was an inscription:

"This posthumous book dedicated in the spirit of its author and in her remembrance to Charles B. Cochran, Paris, July, 1947, Sympathetically, Dr. M. Schiller."

Some early memories, some youthful impressions, are ineffaceable; they retain their vividness and color through the years, fresh and unimpaired, while more recent periences become faint and blurred.

So it is that the excitement and interest of my first brief visit to the Paris I was later to know so well remain unfaded, and I can recall without an effort the sights and scenes which stirred me when I first discovered the capital city in my enthusiastic youth in the year 1891.

In a sense, I was lucky in my period, for great figures were about, and great reputations were in the making in the world of that theatre that I love.

Not long ago there came to me from Paris a recently published book entitled "Autres Temps-Autres Chants."

The author was the late Yvette Guilbert and the sender of the book her husband, Dr. M. Schiller, with whom I began corresponding as long ago as the early '90s, when I was secretary to Richard Mansfield in America.

What memories have been evoked by this book! Le Chat Noir, founded and directed by Rodolphe Salis, which I had the rare privilege of visiting, upon my first visit to Paris, with a young English painter who was studying at the famous Academie Julian—it was here that I saw the *mbres chinoises;* it was here that Maurice Donnay held Paris under his spell with his witty text to the silhouettes cut by Caran d'Ache and shown on a small screen.

A Previous Experience

To be reminded by Typsa, Bruant, Leandre, Steinlen, Willette and Lautrec gives me feeling of having joyed a previous existence. I cannot recognize, in the old showman I am, any connection with the enthusiastic youngster who discovered Montmartre as a world apart from anything he had known until then or is likely to know again. Notwithstanding the chaotic upheaval of life generally in every form and in every place, I cannot imagine any *quartier* so shabbily treated by Time as Montmartre. Although many of the landmarks remain in 1951, as they were in 1892, the spirit of spontaneous gaiety is no more.

Although I did not meet Yvette Guilbert until about 1910, I had the good fortune to see her and the good judgment to be so impressed by her performance on the second night of my very first visit to Paris to mark well her name and to watch her career. It was at the Moulin Rouge, which all English visitors made for in the early 1890s. I was attracted by the gay posters of Cheret, carried by sandwich-board men and exhibited on the kiosks of the boulevards. The great attraction of the Moulin was the Bal, with the *chahut* danced by La Goulue, La Mome Fromage, Rayon d'Or and Jan Avril. La Goulue was generally partnered by a cadaverous-looking man in a tall hat, tight jacket and tight trousers, called Valentin le Desosse.. Valentin always kept his hat on and it was a current joke that La Goulue was the only person in Paris who had ever seen Valentin with his head uncovered.

A British Lampoon

To amuse early-comers, there was a cafe-concert from 8-9. Fortunately, my friend and I arrived in time for this, and there I saw Yvette Guilbert for the first time. She was dressed as an English nurse, with false projecting teeth—the characteristic indication of an Englishwoman on the French comic stage of the period. It was cruel satire, but that it was the perfection of caricature and the work of an exceptional artist was obvious even to the inexperienced but stage-struck youth of 20 that I was at the time.

At the same time, Yvette was appearing at Le Divan Japonois, a little place in the Rue des Martyrs. A few nights later I saw her there, where she wore the plai dress, long black gloves, long bare neck and red chignon as shown in the famous poster by Toulouse-Lautrec. Yvette must have been about 26 at this time and she has told in her book that, with the two engagements, she was earning the sum of about 1,200 francs ($144) a month.

She had started her professional career, some six or seven years before I saw her at the Moulin Rouge, as an actress at the Theatre des Bouffes-du-Nord. She passed from one theatre to another, until she arrived at the Varietes where she began to make some mark with the public. The small fry of the theatre were poorly paid and out of their meagre salaries had to buy their own dresses, generally by installments. So "poor but honest" actresses were constantly in debt. Yvette's salary was 250 francs ($30) a month in the theatre, even when she began to be given good parts to play. Her diction was admirable, and she knew many songs which her companions of the theatre delighted to hear her sing when the company went on tour. There was in the company an actor named Barol, who asked her one day why she didn't try the cafe-concert. "Your voice isn't good enough for operetta," he said, but he assured her that she could start with four times her theatre salary at L'Eldorado, often styled "La Comedie Francaise de la Chason," where later Mistinguette became and remained the darling of the establishment for several years. And so, at the finish of the tour, Yvette gave an audition to the directress of L'Eldorado, Mme. Allemand. Finally, after a long discussion, the coveted engagement was secured at 600 francs ($72) a month.

It was September, and she was to make her debut in November. Looking for songs at a publisher's, she encountered the manager of the Casino in Lyons who needed an artist for 10 days. "She must be pretty," said the director to the publisher.

With her heart beating fast, Yvette plucked up courage to butt into the conversation. "I'm not pretty," she said, "but I come from the Varietes, the ultra-chic theatre of the boulevards, and here is my contract for L'Eldorado next season."

The manager from Lyons, seeing the salary in the contract and being at his wits' end, engaged Yvette at a salary of 40 francs ($5) a day and return fares, Paris to Lyons.

On the first night, waiting in the wings for her first appearance, she heard the tremendous applause for a very gross comedienne, the last word in banal vulgarity, who was at the moment on the stage. At the end of the turn, the more the applause gained strength, the more Yvette's courage failed her. There was a male singer before her, and then Yvette took the stage, to be greeted with yells of: "Oh! Oh! She's skinny—she looks as if she'd left her ——s in her trunk!"

The uproar was so bad that she had to quit the stage without getting through one song. The director was kind but endeavored to impress upon her that his casino was not the Comedie Francaise. "My stage isn't a drawing-room," he said, "and you can't sing in a music-hall standing still without moving your arms and legs." The next night was another horrible ordeal as the fiasco had been discussed in the cafes and in the press. For five insufferable nights she was ridiculed immediately she stepped upon the stage.

The director paid Yvette for the full 10 days, although she only appeared for five, and begged her not to insist on working out her contract. Despite her chagrin, Yvette had a long and confidential talk with M. Verdellet, the director of the Casino. "Your cafe-concert is demode, ugly, common and stupid," she told him, "but remember my name, and you will see that I will raise the quality of the French cafe-concert and, before a year, I will return here at 1,200 francs ($144) a night instead of 1,200 francs a month!" The director thought she was crazy, and begged her to give up all idea of the cafe-concert as career, and to return to the Varietes, or some other good theatre.

The night before she left Lyons, unable to sleep, she wrote the words of a song which became the foundation of her career—it was called "La Pocharde." Eleven months after the debacle at Lyons, Yvette gained her 1,200 francs ($144) a performance, but there was a hard road to travel first. At L'Eldorado, Yvette was greeted with silence—after two songs she left the stage without a single hand. She overheard the famous Jeanne Bloch, billed as La Chanteuse Colosse, cry out: "She's as skinny as two Englishwomen—and she wants to be funny!" I saw this great Bloch many times in Paris; Sickert, Ibels, and several other artists have immortalized her.

At first Yvette was given the 10 o'clock place on the program, but very soon she was made to start the show, before anybody was in the hall. At the end of the month she left L'Eldorado, with the same parting shot to Mme. Allemand that she had fired at M. Verdellet at Lyons.

Prophecy

"You will come to me," said Yvette, "to offer me per night what you have paid me for a month." And so it was! In 1892, when Yvette had saved the Concert Parisien from bankruptcy, Mme. Allemand, who at that time (as Mme. March did later) ran La Scala as well as L'Eldorado, offered her 500 francs ($60) per performance; Yvette reminded the directress of what she had told her on leaving L'Eldorado, that her price to sing for her would be 600 francs a night. The contract was signed at that figure. From 1892 to 1895 Yvette sang at La Scala at 600 francs ($72) per performance. At the conclusion a new contract was made with Marchand (Mme. Allemand's son-in-law) for another three years at 800 francs ($96) a performance.

During these years Yvette had certain months free from La Scala for engagements in the big towns of France or abroad. It was during the engagement at La Scala that she sang at a party given by Mrs. Ogden Goelet at Cannes to entertain the Prince of Wales (later Edward VII), for a fee of 15,000 francs ($1,800). For nine years she sang during the summer at Les Ambassadeurs—then a most charming garden restaurant theatre—two months each year for 50,000 francs ($6,000).

The history of Yvette Guilbert in the music-hall (cafe-concert) is unique. She invaded a territory where grossness and vulgarity were rampant, with songs of Xanroff, Richepin, Aristide Bruant, Jeann Lorrai, Maurice Donnay, and other men of letters, and she certainly made no concessions to her audiences.

Yvette has called this period of her life a martyrdom. Her success with the public left her cold. When illness enabled her to cancel her music-hall contracts she determined to realize a long held ambition; and then began, after much study and research, those unforgettable renderings by a supreme artist which put, at last, *la chanson de France* on its proper pedestal.

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* *Excerpt from "Diversion," published by Max Parrish & Co., Ltd., London.*

WHY EQUITY?

By BERT LYTELL

So often the young people of our theatre ask me, "Why is it necessary to have Equity? Why do actors need union? We cannot be standardized like bricklayers or stone masons." And I always answer them with this little story which I now direct to all junior Equity members, and those who are not in this category might just as well get out of show business.

At the ripe old age of 17 I was the call boy, the assistant stage manager and the jack-of-all-trades in the Columbia Theatre Stock Co., Newark. My duties included holding the prompt book, going out with the property man to gather in all movable props, furniture, etc., make an inventory with the carpenter of all expenditures for canvas, paint or lumber, and on Saturday night, after the show, to go out with the two billposters who carried a set of skeleton keys and opened up any vacant store so they could place their lithographs in said store window. If we infringed on the territory of an opposition theatre, we frequently ended up in a fist fight, and all this labor meant seven days a week, 16 daily hours work, for which I received $12!

In those days actors received no salary for any holiday matinee; the week before Christmas and Holy Week they all worked for half salary, irrespective of how good the business might be. And in addition, in stock, you hired your own costumes and your wigs whenever a costume play was done.

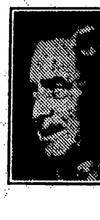
This story entails the time we played "Madame Sans Gene." I played four parts, had two wigs. Each costume was rented for $2.50, and the wigs cost $1 each, so at the end of the week I had no salary at all coming to me. I went into the manager's office, told him my plight and he thoughtfully looked at the ceiling and said, "Well, how much do you pay for room and board at Brady's Boarding House?" I said, "$7 a week." He said, "Here you are, son, here's your $7." I went out of that office thinking that he was the most generous man in show business.

I think there is a comical side to this yarn, but it also shrould be a pretty good answer as to why you have an Actors Equity.

Let's Hear The Words

By PHIL DUNNING

The old codgers in the theatre might as well get it through their noggins that there's a lot of changes in our world today, and in contemplating those changes it's interesting to note that one of the biggest hits of the season is swinging merrily along sans scenery, sans stagehands, sans costumes and makeup—sans everything except some good words woven into a fine play and a cast of talented artists to read those words.



There's food for thought in the idea that before a Broadway producer goes headlong into a costly production with a new legit play, it would save him and everyone else connected with the venture a lot of time, money and heartaches if he and the playwright heard a first-class cast read the script first. Let them listen to it read a dozen times with a packed house and get the reaction of the audience. Let's hear the words.

Back in the days when it only cost a mere $10,000-12,000 to ring up on a new play, a producer could afford to indulge in the luxury of an occasional failure without serious damage to his professional standing. But when it takes in the neighborhood of $70,000, as it often does today, that's pennies out of a different piggy bank, and the producer of a flop is likely to find that his backers have switched off their hearing-aid batteries next time he approaches them with a new script. With the tight production budget that most plays operate under today, there is no margin for error, and once a play goes into rehearsal and scenery, props, costume and theatre are contracted for, then the play must open as per schedule.

Usually a play is in rehearsal for three or four days before the playwright and the producer discover its weaknesses. They realize that it should be closed for doctoring and recasting, but that ole debbil budget doesn't permit of postponements or delays. There's no turning back. And so the play is brought into town before it's half ready, with new lines being rehearsed right up to curtain time opening night. It opens, it's panned, it closes. Hopes, dreams and a sizeable fortune go right down the old drainpipe. Chances are, everyone connected with it will recover, lick their wounds and go through the same routine with the next play. It's the same old story of hit or miss, season after season in the legitimate theatre.

An Uncertain Biz

Show business is such an uncertain business for the playwright, the actor and the producer. You wonder why anyone in his right mind ever picked such a dizzy business. There are so many things that can go wrong in the production of a new play. There are so many ways for it to fail. The playwright makes a terrific gamble. He may spend anywhere from six months to two years on a play that will never earn him a plugged nickel.

The actor takes a sizeable gamble, too. When he signs his contract he's gambling his professional reputation on the judgment of the playwright, the producer or the director. He's vulnerable to an unmerciful panning from critics for speaking lines for which he's in no way responsible. As for the producer—well, it's only somebody else's money—and his heart's blood that's at stake. Certainly some new method must be found to minimize this gamble. And it would be an enormous help to the playwright, the actor and the producer if they had an opportunity to hear the play read by a top cast to get an audience reaction before it's rushed into production.

The enormous success of Shaw's "Don Juan in Hell," without scenery, without production—just a good cast seated on stools on a bare stage reading their scripts from lecterns is the method that could be used as a model for future play producing. Every playwright doesn't have to be a George Bernard Shaw, every actor doesn't have to be a Charles Laughton to make the scheme practical. There are a great many playwrights with unproduced plays worthy of a hearing. There are a great many fine actors who deserve to be on the speaking stage. And there are a great many keen producers who deserve hits. There are plenty of legit theatres that could be had for readings at odd hours. The playwright's advance, the reading salary for the first class cast and the thaatre charges wouldn't total more than a thousand or two for a week of readings. Surely it would be worth that much to hear some constructive criticism at a time when it would really do some good.

Yes, let's hear the words first. The line forms on the right—no crowding, please!

Teutonic Hangover

Peter Davis, of the Theatre Guild, while in Berlin recently, ordered a "very dry martini," in a German restaurant one afternoon. The waiter looked at him sharply and in a quizzical tone said, "Drei?" (pronounced dry). Davis said, "Not so dry, but dry." So he got "drei" martinis—three of them. It took a little time to put two and two together and discover that drei, pronounced dry, is three in German.

'Square Deal' Grady And The Ingrate Barytone

By BILLY GRADY

Hollywood.

And then there was the time I had dinner with Caruso at the Knickerbocker Hotel, N. Y. I had dinner—there were about 200 other people there. I had been a beer and pretzel man up to this time, but, on this occasion, I took a slug of the grape, and the grape took a slug at me. I had to have air, and made a very dignified exit. Dignified—I tipped a glass of water into Lillian Russell's lap, and stepped on a pet bunion of Richard Carle's. He let out a yelp you could hear down to Union Square.

I lived at the Green Room Club on 47th street. Lived? I shared a dormitory with Jimmy Hussey, Frank Westphal, Otto Kruger and Sid Wilmer's pet parrot. The first up in the morning wore the best suit and shirt.

Upon leaving the Knickerbocker Hotel, I got bolloxed up and went downtown instead of uptown. Arriving in front of the Casino, I found the audience just going back for the second act. I joined them more to get out of the cold than anything else. As I entered the rear orchestra, the maestro poised his arm for the downbeat, but a male voice in the chorus let out with a premature note. It was a beaut, as clear and resonant as I have ever heard. Grady, the agent, was now going to work. I went backstage, waited and met my man. He was a goodlooking lug, sang in the choir over in Weehawken, and was chorusing to finish singing lessons. I invited him to my office next day. My office—I shared it with George Choos, two writers, a dance director and a musician. Last one out turned out the lights.

My man singer came in. I took him to Ziegfeld. From $35 at the Casino, he is now $750 for Ziegfeld. Voom, the dames, voom a new car, voom a cutey from the dancing chorus. Raus went the guy's wife.

Had a pretty habit of writing letters in poetry to the dancing cutie. Very sexy poetry. Very sexy gal.

Finishing the season with Ziegfeld, I sold my chirper to Dillingham, now getting $1,350. Voom a new car, voom big apartment, voom a lawyer to keep him out of trouble.

Came a Hollywood star gal to a matinee. She sought an intro. Voom, they are that way. The dancing cutey with the poetry catches them, runs to a newspaper syndicate with the letters of my now star singer. She asks $10,000. The head of the syndicate, a friend of mine, read them, pushed three buttons off his vest and offered $7,500. Cutey took it and left the billet-doux.

Mr. Newspaperman calls me. "If I publish these, it will make a monkey out of your barytone. You better buy them and get 'em out of circulation."

Me buy 'em. If I had $7,500, I would have made a play for Lillian Russell, and that was playing.

Costly Love Words

Well, I went to my baritone, told him of the status quo. Must have $7,500 for the Omar Khayams. My man didn't have a dime. He went to Dillingham and C. B. loaned him $5,000 against his salary. My man is now $2,500 short, and he looked at me with his one good eye. Well, altar-boy-like, I went into the highways and byways on the dig for $2,500.

I had a rich uncle, a midget. He was as rich as the phony dice he threw in his last crap game. He loaned me the money. For a long time people asked me where my two gold teeth were.

I gave the $2,500 to the singer and with his $5,000, we had a helluva time at a burning party. Burning his love poetry to the dancing cute.

For my $2,500 I had a 90-day note. The 90 days went into 120, from 120 to 160. I am now mad. The midget uncle is yelping in a high-pitched voice for his money and I ain't got.

I now resort to the law. I sue the singer and go with a process-server to the theatre to serve my man. I sent my name up, and down comes his valet. It was dark in the alley and the process-server heard the valet talk and said, "Never heard of it before, a lady valet." I struck a match and he apologized for his mistake.

The valet told me the baritone couldn't see me, but inasmuch as it was just before Christmas, he had remembered me with a Christmas present, and forthwith handed me a solid gold cigaret case suitably inscribed, "To Square Deal Grady from His Favorite Star," and no signature.

I turned to the law and told him I was an ungrateful stinker. Here I was suing a guy who thought enough of me to give me an expensive present. My baritone was a wonderful, thoughtful and generous guy. I took the summons, gave the law a sawbuck and bade him a very merry Christmas.

One week later my wonderful, thoughtful and generous star sailed for Europe. He was only on the high seas three days when I got a bill from Hemendinger, the jeweler, for $165—yep—the beautifully inscribed cigaret case.

Opening Nights In New Haven

By HAROLD M. BONE

New Haven.

There was a time when even the U. S. Government felt that an opening night in New Haven was a pretty important thing. That was during World War I, when the campaign to save fuel forced all public places to close down at 11 p. m.

The morale value of good entertainment was so vital that an exception was made in the case of a new show's premiere. Which explained why more than one musical tryout managed to hold the boards at the Shubert Theatre here until the wee small hours as they launched their initial performances.

One of the interesting aspects of first-nights is the backstage reaction of the cast when the final curtain is down. These reactions range from the distinctly audible sigh of relief uttered by the members of "Point of No Return," with a unison that seemed as though it might have been rehearsed, to the hysterical nervous reaction that caused a feminine musical lead to be carried to her dressing room after the final bows were disposed of.

On more than one occasion, with substantial applause still ringing in their ears, first-night troupers have suddenly been confronted onstage by directors who admonished the players "not to let this demonstration go to your heads—we still have plenty of work to do."

Cast elation at the birth of a hit is a heart-warming sight to witness, but being on hand when the curtain comes down on a flop and the players realize that their efforts of weeks have brought forth only an egg, well, that's something else again.

Backstage persiflage, incidentally, is somewhat of a barometer of a play's acceptance within the profession. If only a small contingent of the show biz personalities invariably on hand for a first-night make the backstage pilgrimage to extend stilted "congratulations," then the producers might well look to an early closing of their play. On the other hand, if there is a concerted rush of celebrities filling the atmosphere with gay chit-chat, it's almost a certainty that a hit has just been born.

Tell-Tale of 'South Pacific'

When "South Pacific" opened here, the surge of well-wishers taxed the dressing rooms to such an extent that visitors had to approach their favorites in relays. But when the colossal flop, "Let's Make an Opera," premiered, the backstage area gave the impression of a deserted village.

Of course, the smarter showfolk are not fooled by the little white lies that accompany the premiere of a weak sister. When the final curtain descended on "Miss Quis," a mediocre play which he had authored, Ward Morehouse stood in the Shubert lobby and accepted the verbal bouquets of a host of friends, many of whom had come in from New York for the opening. After the last one had echoed the some lie, Morehouse turned to a reviewer standing nearby and said, "Okay . . . now *you* tell me truthfully how really bad this play is!"

First-night good luck telegrams often are a source of good humor. When "Fifth Column," starring Franchot Tone, opened here in January, 1940, Billy Rose, who had previously done quite well with his Aquacade at the World's Fair, was one of the play's angels. On opening night, Rose received from Burgess Meredith a wire stating, "Don't worry. If the show goes dull, just flood the stage and put in a springboard."

Joseph Hyman and Bernard Hart were the producers of "Light Up the Sky." Just before the premiere, a telegram arrived for the company. It read, "Our money is on you . . Oiy! . . . *is* our money on you . Love Joe and Bernie."

Among the cluster of such wires appearing on the backstage bulletin board, occasionally an "outsider" creeps into the group, like the following warning to the preeming "Affairs of State" company regarding its next engagement . . . in Philadelphia: "To Whom It May Concern: The purgative effects of the tap water in Philadelphia may be beneficial, or even necessary, to the inhabitants; but they are usually rough on the visitors. Unless you like challenge in these matters,

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Looney Day on Long Island

By CHARLOTTE GREENWOOD

The Mad Hatter's tea party was a sober affair compared to one that inadvertently took place at my Long Island home some years back. Blame it on the weatherman, the parrot, or my weakness for stray cats, but the fact remains that what started out as an innocent little garden party was transformed into hysterical havoc by a series of events that almost set the neighbors scurrying for the nearest straitjacket. But let me go back to the beginning.

"A quiet Sunday afternoon" had been promised my 10 invited guests. Perhaps they doubted this at the outset when they met the pet members of my household, consisting of 13 dogs, two canaries, a parrot named Hester and a nameless stray cat. Still, the scene at lunchtime would have lulled anyone into a false security. The tables near the tennis court were ladened with food. The dogs dozed in the tall grass nearby. The canaries' cage and Hester's iron perch swung from the tree branches overhead. The cat meticulously scrubbed herself in the sun.

And then it happened. One of those sudden Long Island rainstorms blew in from nowhere, heralded by great gusts of wind. Instantly the peace was shattered. Tables overturned and paper plates, napkins and food went flying in all directions. The dogs all began barking at once, and dashed madly among the guests. The perch chain broke under Hester's frantic lunges and she flew out of sight. The bottom dropped out of the canary cage and the two occupants fluttered down into the tall grass below. This latter fact presented the most immediate emergency, for the stray cat had doubtful eating habits. Following my example, all our guests—many of them well-known stage and screen personalities of the day—dropped down on their knees and began combing through the tall grass, emitting periodic "peep, peep" sounds in a scarcely accurate imitation of canary talk. Despite our lack of realism, we found the canaries before the cat did and restored them safely to their cage. Then the dogs were somehow herded into their kennels, the tables righted, and the food partially rescued and carted back to the house. All that remained was to retrieve Hester.

Paging Hester

Under even the most favorable circumstances, this would not have been simple. With the wind blowing and the rain pelting down, it seemed next to impossible. "Charlotte," one of my guests pleaded, "Isn't there some way of calling your parrot? What does she respond to?" I reflected momentarily and then volunteered, "Well, whenever I'm talking on the phone and happen to laugh at something, Hester mimics my laugh until she drowns out the entire conversation!" That did it. The high point of the party was reached immediately. "Pick out a tree, everybody, and pretend you're laughing," ordered a helpful guest.

The scene that followed defies description. Picture, if you can, 10 drenched guests marching from tree to tree, peering up into the branches and laughing hollowly in different keys! My sides still ache, just thinking of it. What the neighbors all thought of it, I can only conjecture—but the one in whose front yard Hester was finally located admitted afterwards that she nearly called the police. "I was certain that those people laughing up my tree in the rain had escaped from somewhere or other," she explained, "but then I recognized you and said to myself, 'Why, they aren't crazy. They're just friends of Charlotte's'!"

And so ended the famous looney day on Long Island—with my guests drying themselves in front of the fire and reliving between belated bites of food the events of the afternoon. And laughing loudest of all, of course, was Hester.

THEATRE TREASURE

By GEORGE FREEDLEY

(Curator, N. Y. Public Library Theatre Collection)

The past year brought its considerable accumulation of books, pictures, posters, programs and other theatrical memorabilia to the N. Y. Public Library's Theatre Collection. In the massive pile behind America's snootiest lions at Fifth Avenue and 42d Street is housed one of the great—and certainly the most widely used—theatre collections of the world.

Mrs. David Warfield contributed generously of material relating to one of America's greatest actors. Mr. Warfield's history from his featured comedian days at Weber & Fields' Music Hall to his great days as a Belasco star is recorded by her gift. No one will ever forget him in "The Music Master" or in "The Return of Peter Grimm" or in his celebrated portrayal of Shylock in which role he quit the stage. The present Belasco Theatre, then the Stuyvesant, was opened by Warfield in 1907 with "A Grand Army Man."

Vaudeville, stock and repertory companies were widely represented in the more than a thousand photographs given by Miss Rosebud Yellow Robe. There were 500 music sheets included as well as several playscripts, manuscripts, programs, clippings and posters.

Mrs. F. Ray Comstock donated programs, photographs, wash drawings and a scrapbook of clippings devoted to an inspection she and her producer-husband made of Japan in 1926. The Takarazuka Opera Co. and the annual Cherry Dance are amply covered.

Mildred H. Core of Washington gave an interesting group of photographs and souvenir albums devoted to Ted Shawn and his dance group. Lester Sweyd made several considerable gifts of typescripts, of produced plays, photographs and programs of non-New York and foreign productions. Thomas Quinn Curtiss presented programs of 1950 and 1951 in Paris, London, and Dublin.

Though a good deal of material had always been received from Julia Marlowe Sothern, trunks of material which had been in storage were turned over to the Library. Promptbooks, playscripts, hundreds of photographs and other memorabilia relating to the great Shakespearean careers of her and her husband, E. H. Sothern, represent a veritable gold mine for the student and historian of the stage alike.

The continued loyalty of local press agents brings contemporary records of the stage while summer playhouses, university and community theatres throughout the nation make this the top spot for theatrical research. Stars and students sit side by side in the reading room, each anonymous and content.

Alfred Lunt Scores Hit As Stager of New Metop Click, 'Cosi Fan Tutte'

The N. Y. Metropolitan Opera put on its third new production of the season last Friday night (28) in Mozart's "Cosi Fan Tutte," and the novelty, or star, of it wasn't even one of the singers—but Alfred Lunt, its director. In his first attempt at putting on an opera, Lunt scored the biggest hit of the evening, staging a production that had the longhair critics throwing kudos in abandon.

It was Page One Stuff for the N. Y. Herald Tribune, which ran three pictures on the opera—all three of them on Lunt. (Lunt appeared in servant's costume at the very start, to light the footlight candles, shush the audience, and usher in the play, before going off to change and to watch the proceedings). In praising production, performance

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BILL CALLAHAN
Currently appearing in
"TOP BANANA" AT WINTER GARDEN, N. Y.
and
TV Guest Appearances
Management, STANLY RAYBURN.

To the Poor Vanishing Road

By NED ARMSTRONG

(The author is a longtime theatrical publicist)

If everyone in show business could take a New Year's vow, and if he were to pick the one which might do him the most good, he would resolve once and for all to stop wishful-thinking about reviving the road.

The old road is gone. Moreover, the road which all oldtime managers think of as the great road across this continent trouped for years by successful legitimate attractions, has vanished because of changes so vast in the cultural and economic pattern of this country that even the thought of reviving a departed age is irrational.

The healthiest thing to do is to face the facts, and the New Year is as good a time as any for this.

Suppose we examine several traditional favorites:

1 That people can be promoted in some new way to buy theatre tickets.

2 That audiences have been "lost" and must in some manner be "rediscovered," "recreated."

3 That the road has declined for some *one* great cause, which, if corrected, would restore the theatre outside New York to a semblance of its former glory.

4 That any one of these several things can be accomplished by committee, convention, conference, luncheon, tea, or talk.

In short, some scheme, involving organization, publicity and promotion, has been the nub of traditional approaches to restoring the theatre of the road to a healthy condition in recent years.

And why won't this work?

Plan 1. The scheme to promote the sale of theatre tickets.

Every theatre manager worth his count-up sheet knows that you cannot "promote" the sale of theatre tickets. There is no general formula for selling theatre. You can promote an individual attraction so that the public is given every reasonable opportunity to go. But you cannot stimulate interest in the theatre as a general commodity.

There is no substitute for allure, and there is no device which can successfully compensate for the loss of natural attraction. There was a time when the allure of theatre in the hinterland was so great people attended in droves. Cities such as Pittsburgh, which now has as few as 14 shows in the theatres operating fulltime, and this less than 25 years ago!

What are some of the reasons for this loss of allure?

This country has grown like an overfed infant, and in 50 years has literally progressed intellectually and emotionally through epochs of thinking. By comparison with European cultures, and with previous centuries of human thought, the past 50 years have witnessed in America the stimulation of thought to incredible heights. In short, people throughout the nation have been deluged with dramatic substitutes, emotional stimuli, by popular novel, magazine, motion picture, radio, and now television. The dramatic art, which is that of stirring people emotionally, is no longer the exclusive franchise of the great touring attraction headed by the famous star. Radio hack writers know how to do it, and even the authors of comic books have mastered the trick.

Plan 2 Traditional thinking for reviving the road embraces the thought that something has happened to audiences. People need to be "reeducated," "trained" for theatregoing. "Lost audiences" must be "recaptured."

This is sheer folly. Some people will always go to even the dullest play, but the great theatregoing public will attend en masse only attractions which offer them thrill and excitement—no matter in what package this may be. The less exciting the dramatic fare the less they go, but offer them something they naturally want and your week's stand is sold to capacity.

The less good theatre there is the more audience exists for the few big hits that come along. The word "audience" describes people seated in a theatre: it is not a state of mind, nor a mental attitude. Audiences do not have to be trained, they exist, more of them than ever. But they do have to be given what they want.

Audiences exist throughout the nation, more of them, richer than ever. Smarter than ever, too. Millions read syndicated columns and listen to radio network broadcasts, and they have a sixth sense in picking the winners. Since the competition offered every touring attraction is multiple, since attending a dramatic show is no longer a rare treat, they simply buy what they want and reject the rest. The half-Broadway hit is known in Des Moines months before it arrives, and when it does, it dies. The substitute star, or leading lady, not as good as the original, is known in Kansas City before she arrives, and people stay home.

These are the sad and truthful facts. A great audience exists, eager and willing to buy the unique attraction, but unique means no other like it. Unfortunately, there are too few unique attractions around these days.

NBC Opera Theatre, Legit Menotti Bids Give Proof Of Medium's Mass Growth

By PETER HERMAN ADLER

(NBC Opera Theatre Director)

When 12 years ago, as a newcomer to this country, I asked the late Walter Damrosch about the future of opera in America, this pioneer of music in the U. S. said there wasn't any. But a few years of working and experimenting with opera productions in new fields have given me a considerably less discouraging picture. As a matter of fact, the tempo at which interest for opera in America has increased during the last 10 years, has amazed even the most optimistic observer.

Why does the future of opera today look so different from the way it looked a few years ago? The main reason seems to be that the word "Opera," as most people understand it, is changing its meaning. It used to mean a concert in costume, heavy, forbiddingly expensive, which only a few people could attend, and given in a language which fewer could understand. During the past few years, certain developments have proven a fact which up until now has been buried in the history books—that the word "opera" actually embraces a much larger segment of musical theatre.

For many years, opera in America was synonymous with the Metropolitan. This famous opera house, conceived and founded as a representative home of international grand opera given in the original language, with the greatest international roster of opera stars, by its nature has been restricted to a certain type of grand opera production. (It has always been for the "few"—if you think of America as a country of 150,000,000 inhabitants, where five times as many people attend the Radio City Music Hall in a year as attend all professional grand opera productions in the U. S. put together.)

On the other hand, the general public is beginning to react very favorably to a completely different kind of opera. The sensational successes of (a) Gian-Carlo Menotti's operas on Broadway; (b) the Howard Dietz-Garson Kanin "Fledermaus" at the Metropolitan; and (c) the NBC Television opera productions, all have one thing in common. They are produced according to modern theatrical standards, which means first of all in the language of the country.

Menotti's Broadway productions and our NBC Opera Theatre have another important aspect in common. They do not need the astronomical budget traditionally connected with the category of grand opera, nor do they feature international stars, but instead are cast from a group of young Americans, who are in turn being made stars by these very productions.

Digging in the history books we find that many operas in the standard repertoire were originally conceived as what we would now call "plays with music," produced in a house of moderate size (the average European opera house is about the size of the standard Broadway theatre), where every word could be understood and every gesture could be seen. This type of opera originally had the theatrical impact of a Broadway play. Beaumarchais's "Marriage of Figaro" was the most sensational comedy of its day. Mozart's musical version of this play was, therefore, a theatrical event comparable rather to a Broadway premiere of a Rodgers & Hammerstein production than to the opening night at the Metropolitan. If the American musical theatre succeeds in following this realistic pattern rather than competing with and imitating the Metropolitan (which has a unique place of its own in the cultural life of this country), then the future of opera in America seems bright indeed.

The nationwide response to the NBC Opera Theatre television productions has been so encouraging that NBC's general music director, Samuel Chotzinoff, has seen fit to enlarge our plans considerably.

High on the list is the presentation of new operas. Our first new work, presented on Christmas Eve, was Gian-Carlo Menotti's "Amahl and the Night Visitors," which was specially commissioned by the NBC Opera Theatre.

Of even greater interest are plans to include, in addition to our regular television schedule, opera productions in other media, that is, radio, motion pictures, recordings, and finally live presentations through an opera repertory company which follows this new line.

Theatre Under Canvas, And How It Grew

By ST. JOHN TERRELL

(St. John Terrell, though still a young man, is the pioneer of the under-canvas divertissement known as a Music Circus.)

Lambertville, N. J.

Up until a ago, canvas was good enough for the carnivals, the circus, and the county fair, but anything presented in a tent had little status in polite theatrical circles. Today the billowing big-top no longer smacks of the renegade, and Actors Equity, with its traditionally aloof attitude toward "tent" and "rep" shows, has lately gone on record with an edict assuring "tent" shows the same privileges contained in their "legitimate" stock contracts.

Three years ago I first put a tent on the top of a New Jersey hill, in Lambertville. During the past summer alone 197,000 patrons from a 200-mile radius came here to see musical comedy and operetta presented in the classic arena style.

Billy Bryant, the philosophical showboat captain, once said: "people will go anywhere as long as you have seats," and John Chapman of the N. Y. Daily News admitted that summer stock was enhanced by the opportunity of "walking in the grass at intermission," but, however, or whatever, it must be admitted that the music circus is now an established—and big time—segment of show business.

Some folks say the music sounds better under the big top. Certainly centre staging has approached the ambition of every manager since the beginning of show business to make "every seat a front row seat," for there are only 14 rows around the oval stage of the Lambertville circus, which seats 1,500.

Of course, we do the best we can with our productions, from star, to chorus, to music. Pioneering in this semi-al fresco business has taught the lesson of bypassing the serious availabilities. We forego "The Consul" and "Street Scene," and some of the big musical hits written as "star" vehicles, to favor the strong story line, the basic situation, and the obvious first consideration—a clean, melodic score.

The old standbys like "The Merry Widow," "The Desert Song," "Naughty Marietta" and "Rose Marie" continue to spellbind, as do such carefully written, book-wise recent shows like "Annie Get Your Gun," "Brigadoon" and "Finian's Rainbow."

Sooner or later, with the number of tent shows on the increase, we are going to have to begin the development of shows written especially for central staging presentation. As a matter of fact, before the start of the next Lambertville season, my ambition is to present a few original offerings to include in the schedule.

I have already alerted music schools and colleges around the country, and told them of my problem. New writers and composers are being offered a $1,000 prize if they can create a show that will satisfy the judgment of the music world committee that has been set up to monitor the contest. Perhaps, if we discover a few new writers, we can repay Broadway for supplying us to date by returning a show or two that, via reverse treatment, may be converted to the confines of the traditional theatre.

Come summer, member associates of the music circus will be operating in seven situations from coast to coast, and my No. 1 project will be to launch the first mobile music circus than can play any section of the country with great agility.

People love tent shows, and they love music. I'm glad that the music circus has come along to prove that we can help keep the theatre alive whether in a hilltop wheat field or on West 44th St.

Production Cost 207G on 'Wagon'

"Paint Your Wagon," the Alan Jay Lerner-Frederick Loewe musical at the Shubert, N.Y., involved a production cost of $207,855. In addition, it has $18,780 tied up bonds and tryout losses were $15,309, so the total outlay (exclusive of pre-opening expenses) opening night on Broadway was $241,944.

Production items included $71,788 for sets, props and lighting; $35,198 for costumes, $23,332 for orchestration (subject to $11,300 refund), $5,775 for rental of equipment, $11,500 in advance fees ($5,000 to stager Daniel Mann, $5,000 to choreographer Agnes De Mille, $1,500 to dance music arranger Trude Rittman), $43,352 for rehearsal expenses, $3,805 for publicity and $13,104 for other expenses. Although the Cheryl Crawford production played to virtual capacity during its seven-week tryout in Philly and Boston, it lost money every week, chiefly due to the extensive revisions, which required added rehearsal and other expense.

According to the show's operating setup, star James Barton gets a guarantee of $1,500 a week against 5% of the gross as star, co-authors Lerner and Loewe share 8½%, and Mann and Miss De Mille get 1½% each. The venture was financed at $225,000, plus 10% overcall.

FINAL 'LEAR' LOSS RISES TO $78,000

"King Lear," the Louis Calhern revival produced last season by Robert L. Joseph and Alexander H. Cohen, involved a loss of $78,037, according to a final audit sent to the backers last week. Although the show was financed for $71,500 (including $6,500 overcall), the investors received a return of $1,500, the balance having been put up by the producers when the project ran over the budget.

According to last week's statement, the actual production cost for the revival was $76,038, and the additional deficit was from operation, closing expenses, etc. The offering played 48 performances on Broadway, but was to have toured this season with Calhern again in the title part. Meanwhile, the star had gone to Hollywood on a picture deal, however, and has remained there for additional assignments, so the tour fell through.

ALFRED LUNT and LYNN FONTANNE

Spotty Xmas Week NSG for B'way; Oliviers, 'Juan,' 'Guys,' Fonda SRO, Panned 'Duck' 30G, 'Legend' $14,000

Business on Broadway last week was generally far below expectations. Attendance was highly spotty as some shows bounced away above the previous week, while others slid back a bit further.

Because of the early deadline for this issue, the week's grosses are estimated. Although receipts were better Monday night (24) than anticipated for a Christmas Eve, business sagged Christmas night (Tues.) and was bad at most shows for the Wednesday matinee (26). There was general improvement that night and judging by advance sales and the normal late-week spurt, bullish trade was figured due the balance of the week.

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

*Other parenthetic designations refer, respectively, to top price, (*indicates using two-for-ones), number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: exclusive of tax.*

"Affairs of State," Music Box (66th wk) (C-$4.80; 1,012; $26,874) (June Havoc). Expected to reach about $16,000 (previous week, under $10,000).

"Call Me Madam," Imperial (63d wk) (MC-$7.20; 1,400; $51,847) (Ethel Merman). Anticipated approximately $48,500 (previous week, was laying off).

"Cleopatras," Ziegfeld (2d wk) (D-$7.20; 1,628; $59,536) (Laurence Olivier, Vivien Leigh). First full week, went clean (standing is not sold) at over $59,500 (previous week, first four performances drew $28,300, plus $10,500 for two paid dress rehearsals).

"Constant Wife," National (4th wk) (C-$4.80-$6; 1,172; $31,000) (Katharine Cornell, Brian Aherne, Grace George). Figured about $25,500 likely (previous week, $26,600).

"Don Juan in Hell," Century (5th wk) (CD-$4.80; 1,645; $41,468) (Charles Boyer, Charles Laughton, Cedric Hardwicke, Agnes Moorehead). Over $41,500 thought probable (previous week, $41,400); was scheduled to close Monday night (31) after 40 performances, but returns March 30 for another limited engagement.

"Fourposter," Barrymore (10th wk) (C-$4.80; 1,060; $24,996) (Jessica Tandy, Hume Cronyn). Anticipated around $22,000 (previous week, $22,900).

"Gigi," Fulton (6th wk) (C-$4.80; 1,063; $23,228) (Audrey Hepburn). Figured around $21,600 due (previous week, $20,700).

"Glad Tidings," Lyceum (23d wk) (C-$4.80; 995; $22,845) (Melvyn Douglas, Signe Hasso). Estimated around $9,000 (previous week, was overquoted; actual figure was around $3,000).

"Guys and Dolls," 46th Street (58th wk) (MC-$6.60; 1,319; $43,904). As always, $44,400.

"I Am a Camera," Empire (5th wk) (CD-$4.80-$6; 1,082; $24,400) ($24,400). Looked for over $23,000 (previous week, $18,200).

"King and I," St. James (40th wk) (MD-$7.20; 1,571; $51,717) (Gertrude Lawrence). With the star still out and Yul Brynner in only part of the week, expected over $44,000 for the scheduled seven performances (previous week, with the two leads out for six performances, $49,700).

"Legend of Lovers," Plymouth (1st wk) (D-$4.80-$5.40; 1,063; $31,000) (Dorothy McGuire, Richard Burton). Opened Wednesday night (26) to unanimously unfavorable reviews; first six performances due for about $14,000 under Theatre Guild subscription.

"Lo and Behold," Booth (3d wk) (CD-$4.80-$6; 766; $23,000). First full week, around $14,000 anticipated on Theatre Guild subscription (previous week, $9,800).

"Moon is Blue," Miller (43d wk) (C-$4.80; 920; $21,586) (Barbara Bel Geddes, Donald Cook, Barry Nelson). About $20,500 figured likely (previous week, was laying off).

"Nina," Royale (4th wk) (C-$4.80-$6; 1,035; $29,000) (Gloria Swanson, David Niven, Alan Webb). Looked for about $19,000 (previous week, $21,700).

"Paint Your Wagon," Shubert (7th wk) (MC-$7.20; 1,361; $46,000) (James Barton). Looked for about $44,000 (previous week, $42,800).

"Point of No Return," Alvin (3d wk) (D-$4.80-$6; 1,331; $37,924) (Henry Fonda). Standees at all performances, with nearly $38,400 due (previous week, with the star out one performance, $36,500).

"Remains to Be Seen," Morosco (12th wk) (D-$4.80-$6; 912; $25,700). Expected about $20,800 (previous week, $17,700).

"Saint Joan," Cort (13th wk) (D-$4.80; 1,056; $27,000) (Uta Hagen). Looked for over $20,000 (previous week, $14,400); moves next week to the Century, at reduced scale.

"South Pacific," Majestic (141st wk) (MD-$6; 1,659; $50,186) (Roger Rico, Martha Wright). Anticipated around $49,000 (previous week, $35,500).

"Stalag 17," 48th St. (34th wk) (CD-$4.80; 921; $21,547). Looked for over $18,000 (previous week, $12,000).

"The Number," Biltmore (9th wk) (D-$4.80; 920; $22,600). Expected about $10,000 (previous week, under $8,000).

"Top Banana," Winter Garden (9th wk) (MC-$6.60-$7.20; 1,519; $51,881) (Phil Silvers). Over $51,000 seen due (previous week, $50,200).

"Two on the Aisle," Hellinger (24th wk) (R-$6; 1,527; $49,563) (Bert Lahr, Dolores Gray). Anticipated around $42,500 (previous week, $26,300).

"Wild Duck," City Center (1st wk) (D-$3; 3,090; $38,000) (Maurice Evans, Kent Smith, Mildred Dunnock, Diana Lynn). Opened Wednesday night (26) to two mildly favorable reviews (Hawkins, World-Telegram & Sun; Pollock, Compass) and five pans (Atkinson, Times; Chapman, News; McClain, Journal-American; Kerr, Herald Tribune; Watts, Post); first eight performances through Sunday night (30) expected to draw about $30,000.

OPENING THIS WEEK

"Pal Joey," Broadhurst (MC-$6.60; 1,160; $40,200). Jule Styne-Leonard Key, in association with Anthony Brady Farrell, revival of 1940-41 offering, with music by Richard Rodgers, lyrics by Lorenz Hart, book by John O'Hara, based on the latter's New Yorker sketches; staged by Robert Alton, with Vivienne Segal, Harold Lang top-featured; production was financed at $125,000, cost an estimated $125,000 (excluding $20,000 in bonds and $12,000 tryout loss) and can break even at an estimated gross of about $26,500; tryout reviewed in VARIETY this week; opens tomorrow night (Thurs.).

Future B'way Schedule

(Theatre indicated if set)

"Pal Joey," Broadhurst, tomorrow (Thurs.).

"Kiss Me, Kate" (return), Broadway, Jan. 8.

"Anna Christie," City Center, Jan. 9.

"Fancy Meeting You Again," Royale, Jan. 14.

"The Shrike," Cort, Jan. 15.

"Desire Under the Elms," ANTA Playhouse, Jan. 16.

"Come of Age," City Center, Jan. 23.

"Jane," Jan. 29.

"Gertie," Jan. 30.

"Month of Sundays," Martin Beck, Jan. 31.

"Dickens Readings" (Emlyn Williams), Golden, Feb. 4.

"Mrs. Thing," ANTA Playhouse, Feb. 12.

"Venus Observed," Century, Feb. 13.

"And Then One Day," early February (tentative).

"Little Evil," mid-February (tentative).

"Dear Barbarians," Feb. 19.

"Mulligan's Snug," during February (tentative).

"Paris '90," March 11 (tentative).

ANTA Play Series production, ANTA Playhouse, March 12, April 16, May 14.

"Line Between," early March (tentative).

"Flight Into Egypt," week of March 10.

"Bernadine," March 17 (tentative).

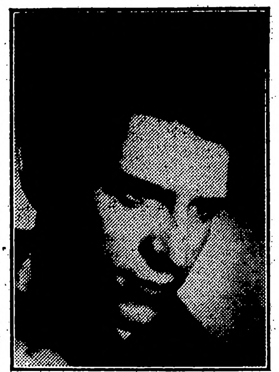
"Long Watch," mid-March (tentative).

"Don Juan in Hell," (return), March 30.

'Gay' New Yiddish Tuner

"Let's Be Gay," Yiddish-American musical starring Leo Fuchs and Irving Jacobson, will preem Saturday (5) at the Second Ave. Theatre, N. Y.

Produced by Jacobson and Edmund Zayenda, the Abe Ellstein show will succeed "Don't Worry" as the second and final production there this season.



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Plays on Broadway

The Wild Duck

N. Y. City Theatre Co. presentation of drama in three acts (five scenes) by Henrik Ibsen, adapted by Max Faber. Stars Maurice Evans, Kent Smith, Mildred Dunnock, Diana Lynn; features Philip Loeb, David Lewis, Nan McFarland. Directed by Morton DaCosta; sets, Peter Larkin; costumes, Noel Taylor. At City Center, N. Y., Dec. 26, '51; $3 top.

Peterson	Wendell Whitten
Jensen	Raymond Johnson
Waiter	George Sullivan
Another Waiter	Wyman Kane
Old Ekdal	Philip Loeb
Mrs. Sorby	Nan McFarland
Flabby Gentleman	O. Tolbert-Hewitt
Bald Gentleman	Walter F. Appler
Gentleman	Bert. Bartram
Haakon Werle	Robert Middleton
Gregers Werle	Kent Smith
Hjalmar Ekdal	Maurice Evans
Gina	Mildred Dunnock
Hedvig	Diana Lynn
Doctor Relling	David Lewis
Molvik	Leonardo Cimino

Guests: Charles Campbell, Frank Ford, Carl Harms, Jack Henderson, Philip Remer, Arthur Row.

A good deal of fine talent is being wasted on a very dated play at N. Y.'s City Center. Out of the Henrik Ibsen archives, the N. Y. City Theatre Co. has dug up a minor work of the Norwegian dramatist, for the first of its three-play stock season, and the presentation makes for a dull or trying evening. Work was previously seen on Broadway for three performances in 1938. Present adaptation by Max Faber, whose version was staged two years ago in London, accents further how out-of-key with modern times the drama is.

What may have been radical or original ideas at time the play was written are fairly prosaic now, and the naivete or stilted quality of some of the dialog militates further against their attractiveness. Although human frailty, superstition, greed and vanity are still universal subjects, and authentic material for playwrights, they have to be dressed up differently now. In this

Continued on page 288

'Primitive' $7,000 For 5-Show Hartford Stand

Hartford.

"Modern Primitive," in a four-day, five-show breakin at the New Parsons here last week (26-29), reached an estimated $7,000 for the stand. Show folded here for revisions.

Adverse notices combined with the usual seasonal lull and bad weather to keep gross down.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Anna Christie" (D)—City Center, prod.; Michael Gordon, dir.; Celeste Holm, star.

"Come of Age" (D)—City Center, prod.; Guthrie McClintic, dir.; Judith Anderson, star.

"Desire Under the Elms" (D)—ANTA, prod.; Harold Clurman, dir.

"Gertie" (C)—Herman Shumlin, prod.-dir.; Albert Dekker, Glynis Johns, stars.

"Jane" (CD)—Theatre Guild, prod.; Cyril Ritchard, dir., Edna Best, Basil Rathbone, stars.

"Shrike" (D)—Jose Ferrer, Milton Baron, prods.; Ferrer, dir.; Judith Evelyn, Ferrer, stars.

'Dolls' 40G, Detroit

Detroit.

"Guys and Dolls" did a terrific $40,000 in the first week of a four-week run at the Shubert here.

Top is $5.40. New Year's Eve, at a top of $8.40, was sold out.

Plays Out of Town

Pal Joey

New Haven.

Jule Styne and Leonard Key (in association with Anthony B. Farrell) presentation of musical revival in two acts, with music by Richard Rodgers; lyrics, Lorenz Hart; book, John O'Hara. Stars Vivienne Segal, Harold Lang; features Helen Gallagher, Lionel Stander, Pat Northrop, Elaine Stritch, Helen Wood, Jack Waldron, Robert Fortier. Dances and musical numbers staged by Robert Alton; book directed by David Alexander; settings, Oliver Smith; costumes, Miles White; musical director, Max Meth; lighting, Peggy Clark; orchestrations, Don Walker; production associate, Emil Katzka. At Shubert, New Haven, Dec. 25, '51; $5.40 top.

Mike	Jack Waldron
Joey	Harold Lang
Kid	Helen Wood
Gladys	Helen Gallagher
Agnes	Janyce Ann Wagner
Mickey	Phyllis Dorne
Diane	Frances Krell
Dottie	Lynn Joelson
Sandra	Eleanor Boleyn
Adele	Rita Tanno
Francine	Gloria O'Malley
Linda	Pat Northrop
Vera	Vivienne Segal
Valerie	Barbara Nichols
Walter	George Martin
Janet	Ina Learner
Fraser	Ethel Martin
Amarilla	Thelma Tadlock
Ernest	Gordon Peters
Victor	Robert Fortier
Delivery Boy	Barry Ryan
Louis	Lewis Bolyard
Melba	Elaine Stritch
Ludlow Lowell	Lionel Stander
O'Brien	T. J. Halligan
Lawyer	Clarke Gordon
Young Man	Ray Kyle

Dancers: Eleanor Boleyn, Bonnie Brae, Phyllis Dorne, Eleanor Fairchild, Jean Goodall, Patty Ann Jackson, Lynn Joelson, Helene Keller, Frances Krell, Ina Learner, Ethel Martin, June McCain, Gloria O'Malley, Thelma Tadlock, Rita Tanno, Norma Thornton, Janyce Ann Wagner, Harry Asmus, Hank Brunjes, Peter Holmes, Ray Kyle, George Martin, Buzz Miller, David Neuman, Stanley Simmons, George Vosburgh.

Reincarnation of this 1940 Rodgers & Hart musical click has been accomplished successfully to alarge degree. It steps off with a sock first act that is not fully matched by the second stanza, but this last is a condition that should be remedied by Broadway opening time. If Gotham is looking for a tuneful book show with exceptional choreography, talented performers, shapely gams and an abundance of set and costume flash, this can well be it.

Sticking close to the original in its book about the bistro m.c. heel and the well-heeled matron of romantic inclinations, "Pal Joey" maintains an interesting story line, which falters mainly in its final stages. It is this portion that requires bolstering.

Score, vocally, is a replica of the earlier cleffing. For terping, a new set of dance arrangements has been devised and one complete new number, "A Night in Morocco," has been added. As evidence of the original sound construction of tunes, they are just as hummable today as they were a decade ago, when they first hit the popularity polls. Due for revived plugging are "You Mustn't Kick It Around," "I Could Write A Book," "What Is A Man," "In Our Little Den," "Take Him," and, of course, the favorite "Bewitched, Bothered and Bewildered." Another observation worthy of note is the fitness of the Lorenz Hart lyrics as of today.

Robert Alton has done a highly competent job in the staging of the dances and musical numbers. He has brought a number of fresh ideas to the fore and presented them at breakneck pace. He has acquired an excellent troupe of hoofers to put his ideas across, and that evaluation goes for the ensemble as well as principals.

Vivienne Segal, back at the old stand as Vera, a role she created in the original version, sings and talks her way pleasantly through the two stanzas, leaving a fine impression behind her. Playing the title role, Harold Lang utilizes his voice and especially his feet to sell himself solidly as a tailor-made candidate for the part. His work is standout.

Helen Gallagher stamps "versatility" across her whole performance with a display of singing-dancing pep that is aces. Pat Northrop makes an attractive ingenue who adds good vocal support. Elaine Stritch offers a vocal traffic-halter with her rendition of "Zip," the takeoff on the stripteaser. Lionel Stander is okay in the somewhat abbreviated role of the blackmailing agent, and Jack Waldron fits well as the owner of the honkytonk. Helen Wood has some sock moments in the terps department and same goes for Robert Fortier. Lending a good helping hand on vocals is Lewis Bolyard, and on dances George Martin and Buzz Miller.

Sumptuous is a good word to describe sets and costumes. In the former department, a reversible setting that operates on rollers, shifting in audience view, rates a nod for slick designing. Costumes hit every color of the rainbow and practically every stage of dress and undress. Max Meth's baton work gives the necessary skill in guiding vocalists and dancers capably through a range of 16 numbers.

Bone.

Modern Primitive

Hartford.

Otto Preminger presentation of comedy in three acts (four scenes) by Herman Wouk. Staged by Preminger. Settings, Frederick Fox; costumes, Bonnie Cashin. At New Parsons, Hartford, Dec. 26, '51; $4.20 top.

Stanley Frederick Koenig	Murvyn Vye
Barbara Cotton	Diana Douglas
Saturnina	Margarita Estremera
Walter Bunch	Howard Smith
Julius Schenker	Mike Kellin
Gary Mortimer	Murray Hamilton
Gomez	Sotero San Miguel
Georgia Winthrop Kraus	Paula Laurence
Bill Wilson	Ben Hammer
Franz Bonsecours	Reinhold Schunzel

Soon after the curtain went up on "Modern Primitive" in its New Parsons tryout here Wednesday night (26), it was apparent that the comedy was in trouble. Slow getaway of the first act indicated the trend to follow. This one needs plenty work.

Play deals with a middleaged painter who has forsaken New York for the inspirations and seclusion of a little Mexican hamlet. Till the very end, he hides the fact that he is a bank cashier on the lam, after embezzling several thousand dollars. Latter was done to give him funds with which to paint, and not starve and rot like many great artists in history. He would have remained a recluse painter for the remainder of his days, except that Time magazine discovered him as a new color painter. From then on, things are supposed to happen. They do, but very foggily.

Author Herman Wouk, graduate gag man and wellknown novelist, has placed the emphasis on morality and art, rather than on the creation of comic situations and meat for his play. Pedestrian writing is on a par with the direction. Even the acting lacks fire.

Reinhold Schunzel, in the role of the art critic, turns in the top thesp effort with his short bit in the third act. Murvyn Vye is not too convincing as the painter whose masterpieces turn out to be duds, but whose earlier work b.e. (before embezzlement) are sensational items.

Diana Douglas—his model, concubine, and common-law wife—takes two acts to warm to the role. Mike Kellin, a local product, lately of "Stalag 17," works hard at his comedy efforts, but isn't successful in the role of a gag writer graduated to front man of a Hollywood mobster cashing in on a Coast painting fad. Howard Smith, as the bonding company investigator, turns in a good job, as does Paula Laurence as a special writer for Time mag. Setting by Frederick Fox of a Mexican studio living room is okay.

Eck.

A Month of Sundays

Boston.

Carly Wharton production of musical in two acts (four scenes) with book and lyrics by B. G. Shevelove, music by Albert Selden, from comedy by Victor Wolfson. Stars Nancy Walker, Gene Lockhart, staged by Shevelove. Sets and lighting Jo Mielziner; costumes, Ken Barr; dances, Anna Sokolow; musical direction, Lehman Engel. At Shubert, Boston, Dec. 25, '51.

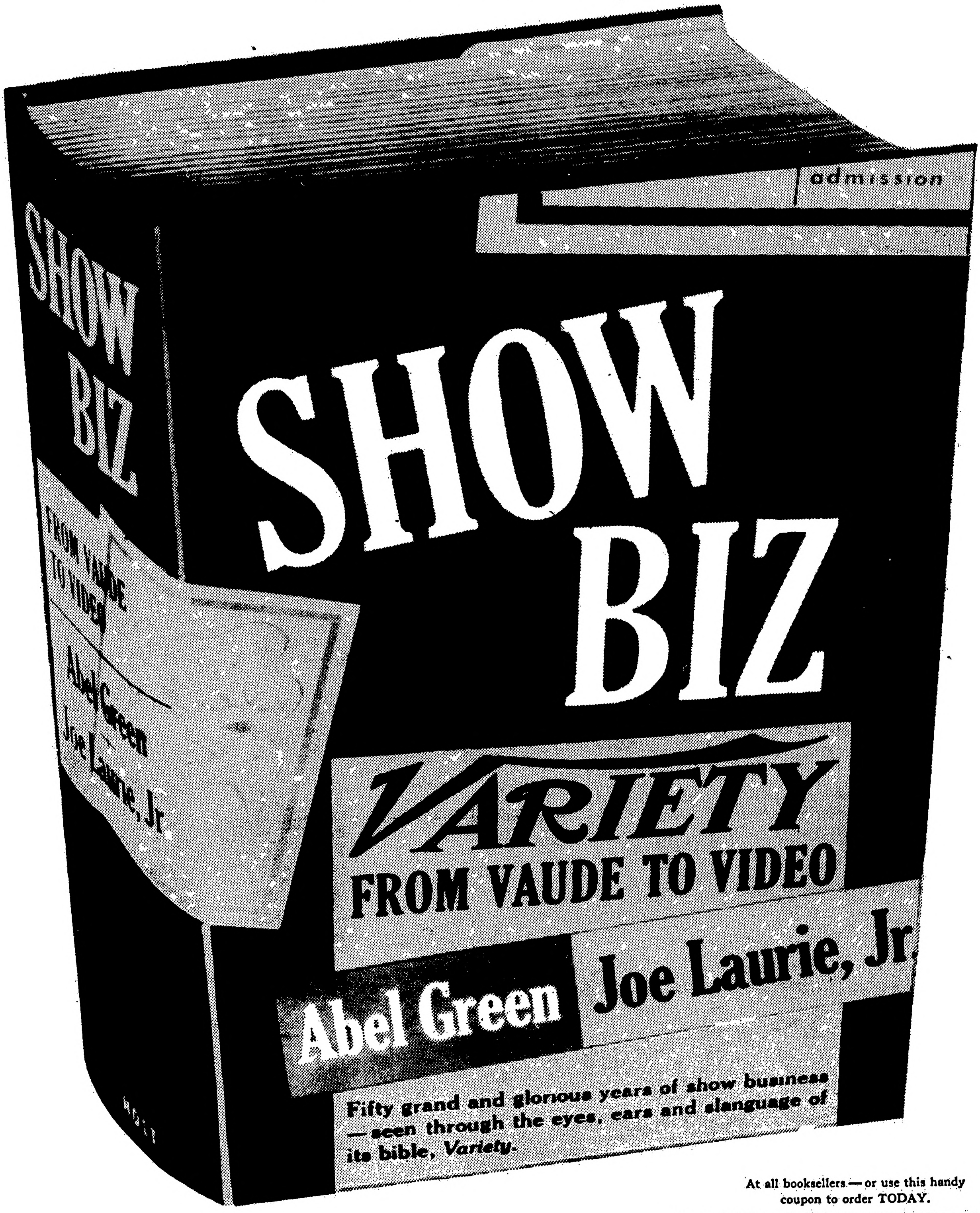
Donaldson	Michael Dominico
Durak	Richard France
Dunn	Buddy Schwab
Jimmy	Norman Clayton
Jack	Barry Ross
Joe Rose	Richard Kiley
Obadiah Rich	Gene Lockhart
Jolly Rogers	John Allan Robb
Chris Farley	Buzzy Martin
Deanie	Maxine Berke
Debbie	Virginia Bosler
Doe	Elizabeth Logue
Mr. White	Frank Rogier
Mrs. White	Helen Stanton
Connie White	Lois Stone
Mr. Wellman	Hubert Dillworth
Mrs. Wellman	Urylee Leonardos
Mr. Fine	Dean Parker
Mrs. Fine	Louise Carlyle
Claudia Fine	Patty Hope
Walter	Robert Dixon
Winnie	Lynne Lyons
Miss Wilson	Arlynne Frank
Charley Wing	Richard Lpo
Charley Wing, Jr.	Lawrence Lee 3d
Danny Wolfe	Eddie Phillips
Davey Wolfe	Corky Geil
Mrs. Farley	Dorothy Johnson
Mrs. Fischel	Anna Appel
Shirley Harris	Nancy Walker
Annie Hart	Estelle Loring
Jones	Peter Zeisler
Kelly	Bob Kennedy
Kolaski	Robert St. Clair
Mr. King	Henry Beckman
Mr. Fischl	Kurt Katch

It'll take more than a month of Sundays to fix this one up enough to pay off. The show, as it stands, despite the presence of Nancy Walker in the cast, is deficient in every department save sets and costumes.

Principal trouble with the show, however, is the book. Derived, more or less faithfully from Victor Wolfson's "Excursion," it is the ramblingly sentimental tale of a cruise to Coney Island on the good ship Happiness. Inspired by a whim, and the fact the ship is

Continued on page 288

Dedicated to the muggs, past, present, and future —and the greatest VARIETY mugg of them all, Sime, whose book this really is.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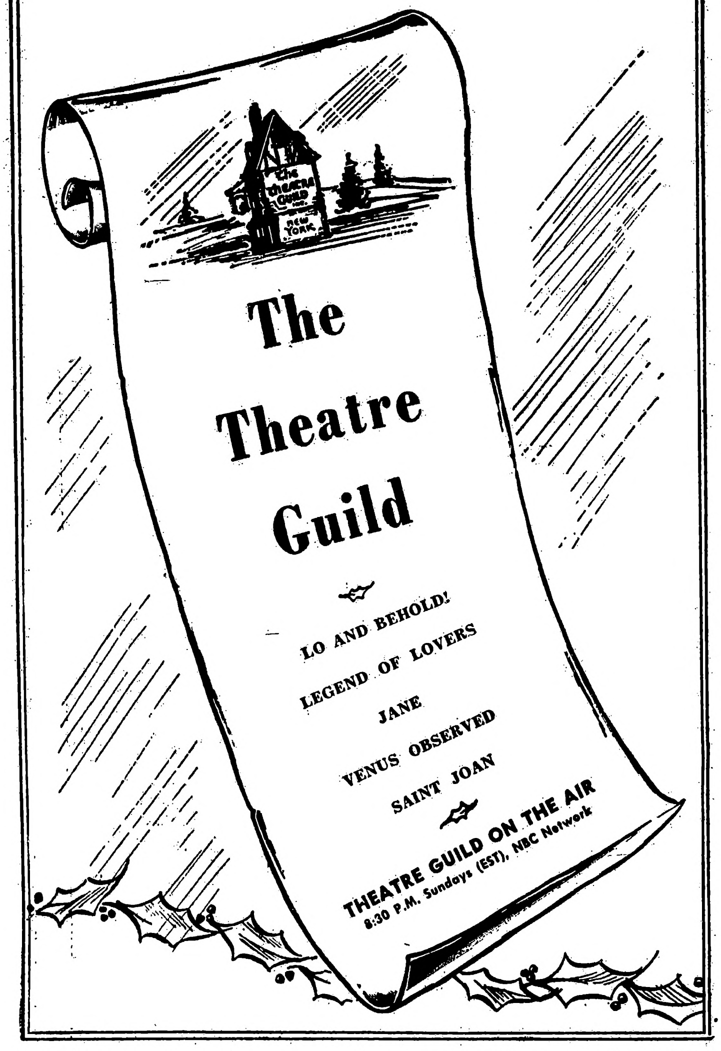

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in

"CALL ME MADAM"

Music by IRVING BERLIN

Book by
HOWARD LINDSAY and RUSSEL CROUSE

Staged by GEORGE ABBOTT
Dances by JEROME ROBBINS

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Comedy by
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Directed by BRETAIGNE WINDUST

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HENRY FONDA

in

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Nov. 27-Dec. 3	The Arena, New Haven Grove St. at Orange
Dec. 4-Dec. 15	Sports Arena Hershey, Pennsylvania
Dec. 15-Dec. 24	Christmas Vacation
Dec. 25-Jan. 15	The Arena, Philadelphia 45th and Market Streets
Jan. 17-Jan. 27	The Arena, Cleveland 3700 Euclid Avenue
Jan. 28-Feb. 1	Maple Leaf Gardens 60 Carlton—Toronto
Feb. 3-Feb. 10	The Forum, Montreal 2313 St. Catherine St. W.
Feb. 12-Feb. 24	Boston Gardens North Station
Feb. 25-Mar. 2	R. I. Auditorium, Providence 1111 North Main Street
Mar. 4-Mar. 9	Memorial Aud., Buffalo c/o Buffalo Hockey Club
Mar. 10-Mar. 17	The Gardens, Pittsburgh 110 North Craig Street
Mar. 18-Mar. 24	Uline Arena, Washington, D. C. 1146 Third St. N. E.
Mar. 26-Apr. 1	Onondaga County War Memorial Syracuse
Apr. 3-Apr. 20	The Arena, Minneapolis 2900 Dupont Ave. South
Apr. 21-May 20	Vacation
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KELCEY ALLEN

As we come to the turn of the year, we wish to pause and pay our respects to one who so loved the theatre, our Kelcey Allen.

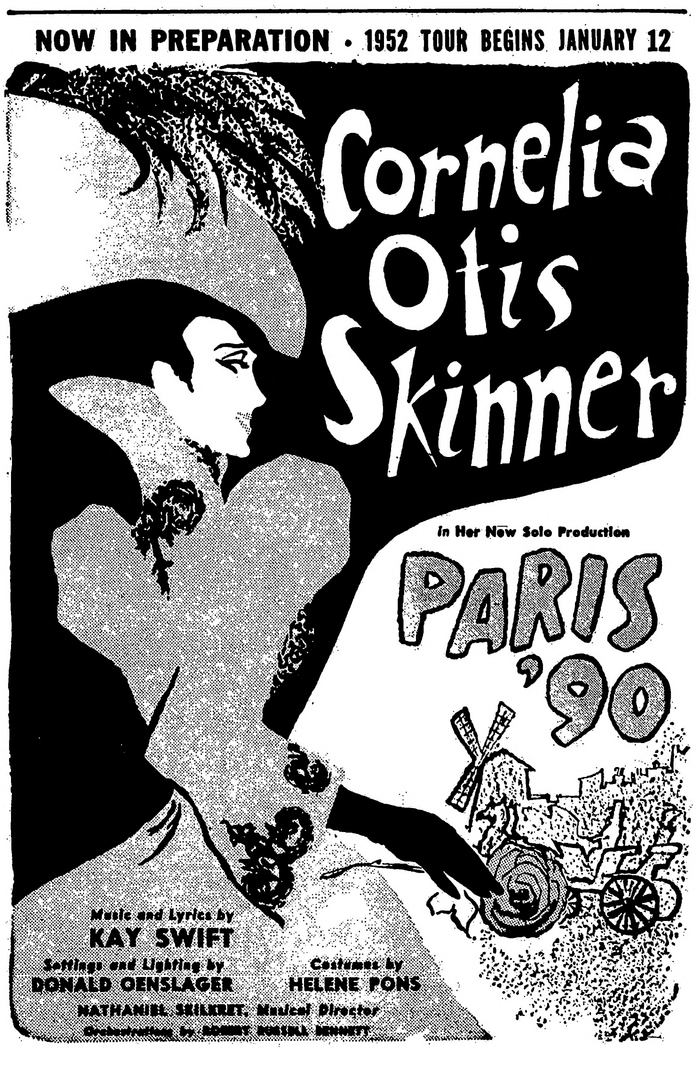
We shall miss him in 1952 and in the years ahead.

WOMEN'S WEAR DAILY
DAILY NEWS RECORD

COLE PORTER

JANIS PAIGE

"Remains To Be Seen"



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The Cast

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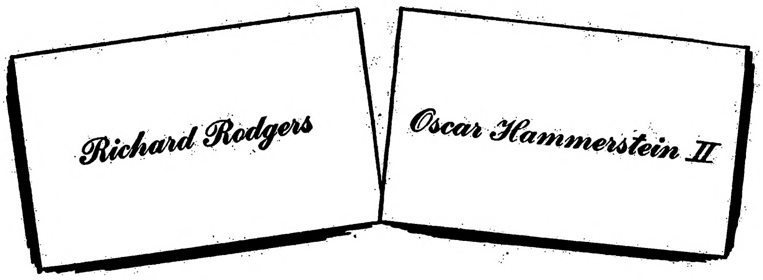
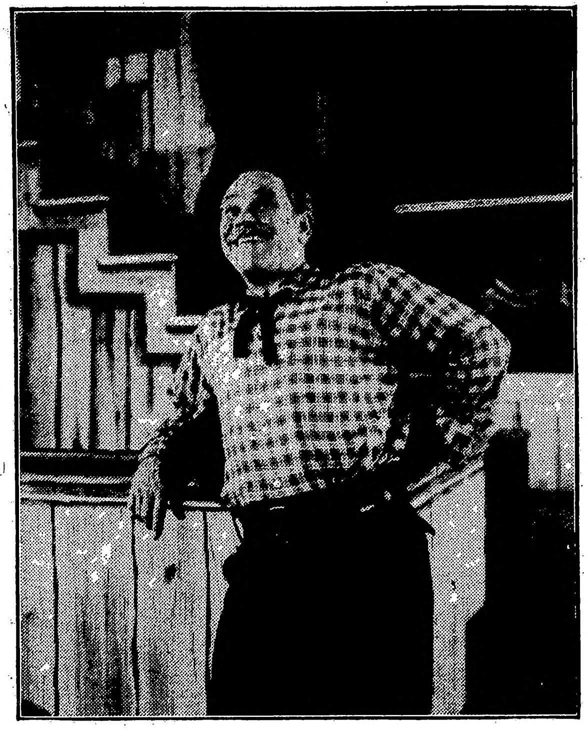

Richard Rodgers
Oscar Hammerstein II



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SEASON'S GREETINGS TO ALL

and thanks to

EMILE LITTLER

for wonderful engagement as leading lady in

"ZIP GOES A MILLION"
PALACE THEATRE, LONDON

Current Road Shows

(*Dec. 31-Jan. 12*)

"Anna Christie" (Celeste Holm) (tryout)—New Parsons, Hartford (31-5) (premiere).

"Autumn Garden" (Fredric March, Florence Eldridge)—Murat, Indianapolis (31-2); Hartman, Columbus (3-5); Hanna, Cleveland (7-12)..

"Bell, Book and Candle" (Rosalind Russell, Dennis Price)—Forrest, Phila. (31-12).

"Candida" (Olivia de Havilland)—Arcadia, Wichita (31-1); Aud., Okla. City. (2-3); Convention Hall, Tulsa. (4-5); Erlanger, Chicago (7-12).

"Cocktail Party" (Dennis King-Marsha Hunt)—Lyceum, Minn. (30-5); Davidson, Milwaukee (7-12).

"Darkness at Noon" (Edward G. Robinson)—Erlanger, Chicago (31-5); Cass, Detroit (7-12).

"Death of a Salesman"—KRNT Theatre, Richmond (30-5) (closing).

"Desire Under the Elms" (Karl Malden, Carol Stone) (tryout)—New Parsons, Hartford (9-12) (premiere).

"Fancy Meeting You Again" (tryout)—Locust St., Phila. (31-12) (reviewed in VARIETY, Nov. 28, '51).

"Fledermaus" (Metropolitan)—Gayety, Washington (31-5); Opera House, Chicago (7-12).

"Gentlemen Prefer Blondes" (Carol Channing)—State Fair Aud., Dallas (31-1); State Fair, Houston (3-5); Orpheum, K.C. (8-12).

"Gertie" (Glynis Johns, Albert Dekker) (tryout)—Shubert, New Haven (10-12) (premiere).

"Guys and Dolls"—Shubert, Detroit (31-12).

"Happy Time"—Blackstone, Chicago (31-12).

"Jane" (Edna Best, Basil Rathbone) (tryout)—Playhouse, Wilmington (10-12) (tryout).

"Kiss Me, Kate"—Taft, Ci nati (31-5).

"Member of the Wedding" (Ethel Waters)—Geary, San Francisco (31-12).

"Mister Roberts" (Tod Andrews)—Curran, San Francisco (31-12).

"Month of Sundays" (Gene Lockhart, Nancy Walker) (tryout)—Shubert, Boston (31-12) (reviewed in VARIETY this week).

"Moon is Blue" (2d Co.)—Harris, Chicago (31-12).

"Moon is Blue (3d Co)—Plymouth, Boston (31-5); Royal Alexandra, Toronto (7-12).

"Oklahoma"—Civic Aud., New Orleans (31-5); Aud., Baton Rouge (7-8); Aud., Shreveport (9); Robinson Aud., Little Rock (11-12).

"Rose Tattoo"—Nixon, Pittsburgh (31-12).

"Seventeen" — Shubert, Phila. (31-5); Great Northern, Chicago (7-12).

"Shrike" (Jose Ferrer, Judith Evelyn) (tryout)—Walnut St., Phila. (7-12) (premiere).

"Sleep of Prisoners"—Temple Sholom, Chicago (31-6); First Congregational Church, Oak Park, Ill. (7); Rockefeller Memorial Chapel, Chicago U., Chicago (8-9); First Methodist Church, Evanston, Ill. (10-12).

"South Pacific" (Janet Blair)—Shubert, Chicago (31-12).

"Student Prince"—Boston Opera House, Boston (2-19).

B'nai B'rith's R&H Kudo

Richard Rodgers and Oscar Hammerstein 2d will be toasted at the Hotel Plaza, N. Y., Jan. 10, in an affair sponsored by the Cinema Lodge of the B'nai B'rith in behalf of the Joint Defense Appeal. Kitty Carlisle and Harry Brandt are co-chairmanning the testimonial.

Sen. Estes Kefauver will be principal speaker and a dramatic tableau, "Our Children's World," will be presented.

Keeping Theatre Free

Continued from page 267

committee. It was not referred back. When it came up it was simply tabled for a week, which meant that it could be considered and passed at any time in the future.

But opposition from press and public grew so great that the next week Councilman Cunningham himself suggested that the bill be sent back to the committee—where it could be reported ut again at any time that public vigilance relaxed.

On the political front, the theatre so far has been comparatively free from the direct pressures and the witch-burnings that have harassed radio-TV and films. But a big push may come and if it does it will move in on both fronts—the political and the so-called "moral." The theatre must be prepared to defend itself desperately in both directions.

Incidentally, the Cunningham bill nicely illustrated the general intellectual level of the reformers and their hatchet-men. Councilman Cunningham said his bill was prompted by the production of "The Respectful Prostitute"—but he indicated that he had never even bothered to see the play. However, he pointed out that the title alone would have justified hi bill. And here he made the most grievous mistake of all.

He thought the title was "Th Respect*able* Prostitute."

MARILYN DAY

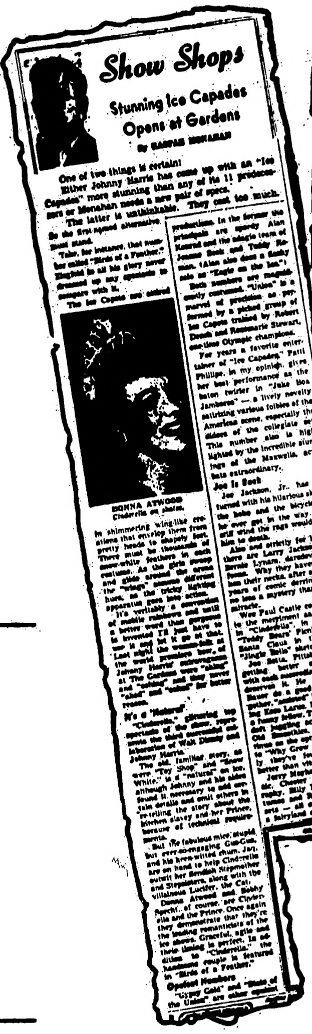
Broadway and National Company

"KISS ME KATE"

THANKS to Rodgers & Hart, Robert Alton, David Alexander,
Oliver Smith and Miles White
—and to the Entire Company of "PAL JOEY"

Jule Styne

OUR SINCEREST THANKS
TO THE PITTSBURGH CRITICS
HAROLD COHEN • KARL KRUG • KASPAR MONAHAN
FOR THEIR BEAUTIFUL REVIEWS



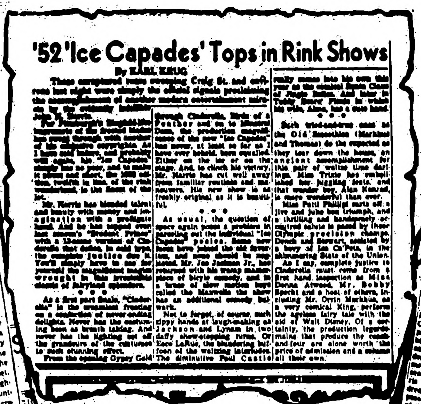
Show Shops

Stunning Ice Capades Opens at Gardens

By KASPAR MONAHAN

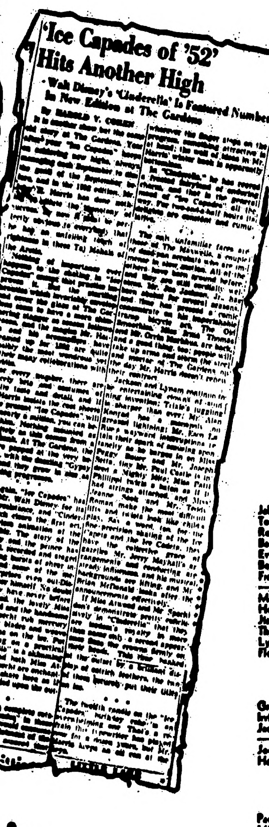
One of two things is certain! Either Johnny Harris has come up with an "Ice Capades" more stunning than any of its 11 predecessors or Monahan needs a new pair of specs. The latter is unthinkable. They cost too much.

DONNA ATWOOD
Cinderella on skates.



'52 'Ice Capades' Tops in Rink Shows

By KARL KRUG



'Ice Capades of '52' Hits Another High

Walt Disney's 'Cinderella' Is Featured Number In New Edition at The Gardens

By HAROLD V. COHEN

...AND TO PITTSBURGH RADIO AND TELEVISION PERSONALITIES...

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OUR THANKS TOO, TO ANY ONE WE MIGHT HAVE MISSED
PLEASE EXCUSE IT WE TRIED TO REMEMBER YOU ALL

ICE CAPADES of 1952

12th EDITION *the* GREATEST SHOW ON ICE!

Season's Greetings and Happy Anniversary

to all you "GUYS and DOLLS"

ROBERT ALDA

Plays on B'way

Continued from page 274

play, their representations lack force.

Story revolved around a vain, shiftless dreamer, married off to a woman socially beneath him, who only years later learns that the wife, while a rich man's housekeeper, had been the latter's mistress. The parentage of a 14-year-old daughter is, therefore, somewhat in doubt. Around this drama is woven an allegory about wild creatures unhappy in a domesticated habitat, that is neither novel nor inspiring.

An accomplished set of performers, in the main, do a creditable job on this work. Maurice Evans plays the pompous weakling who is a failure as father, husband and breadwinner, and conveys the man's spiritual emptiness with a good deal of conviction. Mildred Dunnock, as his patient, hard-working and adoring wife, is excellent contrast, for one of the most attractive portraits of the evening.

Diana Lynn, as human paraphrase of the wild duck caught in a domestic snare, is quite charming, soft and believable in a role that could easily be spoiled otherwise by archness. Kent Smith, always a fine actor, has a difficult part as a priggish zealot whose misguided attempts to tell the truth about the family's domestic relations result in tragedy. Appealing in the earlier portions, he finds the latter scenes a little too snug to be completely comfortable in. Philip Loeb is excellent as a foolish grandfather who has taken the rap for his business partner in a shady deal, and whose jail sentence has sapped his spiritual strength.

Of lesser roles, David Lewis is good as the cynical but helpful Dr. Relling; Nan McFarland is appealing as a hostess, and Robert Middleton a little cold as Evans' devious parent, Loeb's onetime partner.

Morton DaCosta's direction, though adequate, isn't inspired. Peter Larkin's sets, and Noel Taylor's costumes, catch the eye.

Bron.

Legend of Lovers

Theatre Guild presentation (by arrangement with H. M. Tennent, Ltd.) of drama in three acts by Jean Anouilh, adapted by Kitty Black. Stars Dorothy McGuire, Richard Burton; features Hugh Griffith, Edith King, Noel Willman, Bruce Gordon. Directed by Peter Ashmore. Sets, Eldon Elder; costumes, Mildred Trebor; music, John Hotchkis. Production under supervision of Lawrence Langner and Theresa Helburn. At Plymouth, N. Y., Dec. 26, '51; $4.80 top ($5.40 weekends).

Musician	Richard Burton
His Father	Hugh Griffith
Actress	Dorothy McGuire
Her Mother	Edith King
Cashier	Ruth Volner
Station Walter	Byron Russell
Vincent	Alexander Clark
Actor	Chaddock Munro
Mathias	Eric Sinclair
Another Actress	Ludie Claire
Dulac	Bruce Gordon
Third Actress	Jennifer Raine
Monsieur Henri	Noel Willman
Company Manager	Roy Johnson
Hotel Waiter	William Smithers
Police Clerk	Clem Fowler

"Legend of Lovers," originally done in Paris under title of "Eurydice" (and subsequently in London as "Point of Departure") is another illustration of the Gallic phrase, "chacun a son gout." What may seem piquant to the French seems a little peurile here. Whatever the case, "Legend" lacks substantiality for Broadway.

The drama, adapted from the Jean Anouilh original by Kitty Black, is a modern paraphrase of the Orpheus-Eurydice legend of ill-starred lovers. Old legend had boy losing girl to Death, pursuing her to the underworld, and charming Death by music into giving the girl back, on condition the boy didn't gaze on her till his return to earth. Boy broke his promise and lost her again.

In this paraphrase, set in rural France, a young impoverished musician meets a girl from a travelling legit troupe, the two falling in love instantly. They go off together, but after one night and day, she runs away, afraid to face the boy when he learns of her past lovers. She is killed in a bus accidennt. Death gives the grief-stricken boy another chance to keep the girl, which the boy flubs through jealousy.

The Orpheus-Eurydice legend can meet the scrutiny of modern eye if it is poetically-enough rendered, but it fails here under Anouilh's somewhat long-winded dialog and obscure symbolical allusions. First part of the first act has wonderful mood, and balance of act has charm and appeal. Thereafter, play slips away fast, bogging down in the next two frames, with only intermittent bits of poetic fire or beauty. There are fine vignettes throughout, and some excellent performances, but not enough to pull the play through.

Dorothy McGuire, absent from Broadway since 1941's "Claudia," is beautiful always; very appealing in the earlier love scenes, but somewhat pallid in the latter ones. Britisher Richard Burton is fine as the badgered young lover, while Hugh Griffith is excellent as his burdensome parent. Griffith's bits, especially his last act philosophizing on life's meaning, are virtuoso stuff. Alexander Clark and Edith King, as a pathetic pair of middle-aged lovers; Noel Willman, as the Stranger (or Death); Bruce Gordon, as a touring company impresario; Eric Sinclair, as a rejected young lover, and Bryon Russell, as a lordly-mannered waiter, head a good supporting cast.

Peter Ashmore's direction, uneven at times, is satisfactory on the whole. Eldon Elder's sets, especially the station restaurant, are outstanding.

Bron.

Plays Out of Town

Continued from page 274

about to be converted into a garbage scow, the captain persuades the passengers to turn about and head for a Caribbean paradise. They never get there, and neither does the book; the dialog is almost amazingly devoid of wit.

In the meantime there are songs and dances, the former being pleasant enough and the latter occasionally lively, though the liveliness is generally forced. Among the songs, which include a chanty-like ballad, a horn pipe and a few semi-patter songs, the best is the romantic "You Have To Have Love," but it doesn't appear to have too many hit possibilities. The music, however, would be good enough if the book and the lyrics pulled their weight.

Miss Walker appears a wishfully predatory companion to a Gimbel clerk, both on a day's holiday. The girl meets a boy on the ship, but turns him down because of his dim prospects. Meanwhile, Nancy, in company with a couple of preposterous zoot suiters (whose cross talk is incredibly pallid), gets a chance to do a couple of song specialties. One of these is "Get Married, Shirley," and it is the only thing in the show that arouses any interest at all. For the rest, having no comic lines to speak whatever, Miss Walker resorts to pantomime, which is amusing but not sufficiently so to save this one.

Gene Lockhart does his best as the sentimental captain, while Estelle Loring (who could put a song over if she had one that could be put) and Richard Kiley make an acceptable romantic pair.

The single set is a highly faithful representation of the ship's deck, and there's a neat effect when the ship pulls away from the dock. First-nighters, who seemed to be mostly a clacque from New York, applauded this, too. It may be added that the intentions of the authors were clearly to do something a little different, a little "sweeter" than usual, and in a more intimate vein. But these intentions are not fulfilled in this version. Cast includes two or more of all melting pot races, plus moppets, to point a neat interracial moral. The cast does well, too, but to no avail.

Elie.

Longhair TV Series

A series of half-hour programs, featuring a number of top longhair artists on TV, and titled "Meet the Masters," is being prepped for Lees carpets sponsorship in 35 cities.

Artists will include Artur Rubinstein, Jascha Heifetz, Gregor Piatigorsky, Andres Segovia, Marian Anderson, Jan Peerce and Nadine Conner.

D'Arcy advertising agency will handle selection of cities and stations.

Alfred Lunt

Continued from page 272

and especially Lunt's staging, th Trib's music critic, Virgil Thomson, said "The result makes history." The Times' Oli Downes was no less enthusiastic, also attributing the success of "this very exceptional" production to Lunt.

Opera, presented at the Met for the first time since 1928, and for the first time in English (in Ruth and Thomas Martin's translation, retitled "Women Are Like That"), is a highly stylized, satirical chamber opera deriding women's (and men's) foibles and fidelity. Lunt's staging carried this mood off admirably. There were resemblances to "Die Fledermaus" the libretto, and more particularly suggestions of Lunt's own "The Guardsman" in the production. Show was light, witty and gossamer throughout. Another legit recruit, Rolf Gerard, provided attractively stylized rococo sets and dazzling costumes.

Fortunately, general manager Rudolf Bing cast the opera with English - speaking singers (all American except Australian John Brownlee), and the amusing absurdities of the plot brought audience laughs, while the story was constantly and completely understood.

Singers, too, were exceptional. Eleanor Steber and Blanche Thebom played the unfaithful sisters, Patrice Munsel was the maid, Richard Tucker and Frank Guarrera the suitors, and Brownlee the cynical Don. Munsel had some excellent comedy bits as a pseudo-lawyer and doctor. Tucker's distinguished tenor was standout, although Miss Steber carried the show, with a fine job of a tremendously difficult singing part. Fritz Stiedry conducted spiritedly, and the new production looks like another Met hit, the "Fledermaus" of 1952.

Bron.

TENNESSEE WILLIAMS

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ARTHUR M. WIRTZ

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CAROL LYNNE
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Look Who's at the Metropolitan!
(And It's Not Loew's)

WHITE PLAINS, OCT. 23: "One cannot fail to mention Mr. Gilford's inimitable Frosch. He is a great comedian, and as such finds no need to over-act or merely clown. His conception of the role is rapidly becoming classic. His facial expressions, expressive gestures and ambling gait combine to produce the most wonderful results. His style will be and has been imitated, but can never be duplicated."

RICHMOND, OCT. 16: "It appears fitting that Fledermaus, with its unorthodox production, should derive its funniest scenes from the one non-singing member of the cast. He is Jack Gilford, a Broadway comedian who injects his own brand of tomfoolery into the role of the jailer and keeps the third act in howling merriment."

"Rarely does one see these days, such comedy as Jack Gilford contrived around the part of the jailer. It was fresh, original, clever and continually hilarious."

PROVIDENCE, OCT. 5: . . . Comedy of the purest sort filled the third act, the scene in the jail. Jack Gilford as the jailer must be seen to be appreciated."

BOSTON, OCT. 9: "The performer who found most favor with the customers is Jack Gilford, first Broadway comedian ever to have a role in a Metropolitan Opera production. He hasn't a note to sing throughout the performance, but his Frosch, the Jailer, has plenty to say about his work and the interesting people it permits him to meet. His conducting of symphony orchestra is a fine bit of pantomime. The jail scene has some genuinely funny business.

PITTSBURGH, OCT. 30: "Jack Gilford in the non-singing role of Frosch the jailer is a born comic. An artist of high calibre, he evoked laughter with his humorous antics."

. . . "The non-singing role of Frosch, the drunk jailer, was played to the hilt by Jack Gilford—and the hilt is pretty far up."

TORONTO, NOV. 12: voiceless opera comedian vigorous in Fledermaus . . . And the very excellent comedy work of Jack Gilford as Frosch was a wonderful vignette of its own. Mr. Gilford didn't talk very much. He didn't have to, his pantomime was exceptional."

BUFFALO, NOV. 29: "Jack Gilford gave a display of miming and mummery that was a masterpiece of deadpan comedy."

SYRACUSE, Dec. 1: "Jack Gilford was applauded before even he was visible to do his inimitable pantomime. Every move or word brought gales of laughter."

OTTAWA, Dec. 4: "Convulsed the audience with his antics."

AND ALFRED LUNT IN A LETTER TO GARSON KANIN: ". . . and that great artist who played the jailer—now listen; I've seen Grock and the Fratellins and Suvers and all the best, but none could touch him. How he manages to dissolve, vanish completely, while manacled to the tenor is—I think, the greatest feat of acting I ever saw."

JACK GILFORD

Currently on Tour in the Metropolitan Opera's

"Fledermaus"

★
★
★ ★ ★ ★ ★ *Endless Thanks to* RUDOLF BING, GARSON KANIN and CHARLIE BAKER

OBITUARIES

OSCAR S. OLDKNOW

Oscar Stuart Oldknow, 52, film theatre exec and former prez of Fox-Coast Theatres, died Dec. 26 in Los Angeles. Oldknow was appointed to head the chain in 1931, and later was connected with the National Theatre Supply Co. as exec veepee, a post he held until his death. He was the son of the late William Henry Oldknow, pioneer Georgia theatre and motion picture industry leader.

Surviving are his wife and son, latter an exec of SERO drive-in circuit.

ELLIS K. BALDWIN

Ellis K. Baldwin, 51, drama and music critic of the Utica, N. Y., Observer Dispatch for the last 25 years, died Dec. 27 in that city.

Baldwin began his career as a critic when Utica was a popular stopover for road companies. Only two weeks ago he spent a week on Broadway for a composite review of the season's new productions.

BERNARD LaBERGE

Bernard R. LaBerge, 60, head of concert management firm bearing his name, died in New York, Dec. 2[illegible]. LaBerge had managed violinist Mischa Elman as well as other longhair performers and composers.

Surviving are his wife, organist Claire Coci, two sons, three sisters and a brother.

WALTER MAHER

Walter Maher, 43, actor, died in Los Angeles Dec. 27. He once played the role of Michael Shayne, radio private-eye, and was currently starred in CBS' "Lineup."

He also appeared in films and TV. Surviving are his wife, two daughters, son, three brothers and two sisters.

HARRY MARCUS

Harry Marcus, 45, exec of Republic Pictures International Corp., died Dec. 26 in New York.

Marcus had been associated with various of the Herbert J. Yates enterprises for the past 20 years. He began his career at Consolidated Film Industries, and was manager of the domestic service department before joining the Army.

ANNA ARMSTRONG SPENCER

Mrs. Anna Armstrong Spencer, 67, retired vaude and burlesque performer, died in New York Dec. 24.

She was of the team of Spencer & Armstrong, of which her husband, Billy Grogan Spencer, survives.

HANS ZANDER

Hans Zander, 63, director-general of the New South Wales National Opera, died in Ryde, N.S.W., Dec. 22.

Zander was associated with the Berlin State Opera House for many years before coming to Australia.

J. D. KAREN

J. D. (Jack) Karen, 56, film director-producer, died in Pomona, Cal., Dec. 27. He was with the Hagenbeck-Wallace Circus for many seasons and also headed the Karen-Dil on Enterprises.

Wife survives.

GEORGE WILLOUGHBY

George Willoughby, 82, oldtime legit actor, died in Sydney Dec. 22. He was associated with J. C. Williamson Theatres, later switching to radio with the Australian Broadcasting Commission.

Son survives.

IN LOVING MEMORY
of our organizer and late president
HYMIE GOLDSTEIN
who passed away Jan. 7, 1950
The Associated Agents of America
Syd Leipzig, Pres.
You are always in our thoughts

ALBERT BLACKER

Albert Blacker, 41, Chicago musician, died in an auto wreck near San Benito, Tex., Dec. 20.

He was a member of the Benny Storms orch which was to play for a dance that night in Harlingen, Tex.

IVAN N. BERSENEV

Ivan N. Bersenev, 62, Russian actor and director of the Lenin Komsomol Theatre, died recently in Moscow.

His wife, ballerina Galina Ulanova, survives.

MAX M. KRAVETZ

Max M. Kravetz, 58, died in Hollywood on Christmas Day. His wife and a son survive.

Further details in Pictures Section.

GEORGE H. CARREDINE

George H. Carredine, 53, radio-TV actor, died Dec. 26 in Hollywood.

Wife, daughter and mother survive.

Harry R. Farrall, 55, v.p. and g.m. of WHHH, Warren, O., and assistant to the publisher and advertising director of the Warren Tribune-Chronicle, died Dec. 22 in that city.

Allyn Gillyn, legit actress, died Dec. 12 in Sarasota, Fla. Son and daughter survive.

Mother of Leonard Reeg, ABC network program v.p., died Dec. 25 in Los Angeles.

Mrs. Catherine Bellamy, 34, wife of Earl Bellamy, assistant film director, died Dec. 23 in Encino, Cal.

MARRIAGES

Patti Andrews to Walter Weschler, Los Angeles, Dec. 25. Bride is one of the Andrews Sisters; groom is trio's musical director.

Simone Signoret to Yves Montand, in Vence, French Riviera, Dec. 21. She is film actress; he's stage and screen singing actor.

Yvonne Ealy to Herman Hover, Las Vegas, Dec. 25. He owns Ciro's nitery in Hollywood.

Thelma Irene Riley to Louis M. Frederick, N. Y., Dec. 28. Bride is legit and TV singer; he's on ABC-TV's production staff.

Marilyn Eggers and Sheldon H. Penn, Cleveland, Dec. 24. Bride was formerly with Paramount Studios, Hollywood.

Louise Elizabeth Medbury and Lee Gottlieb in New York Dec. 29. Groom's TV Guide publicist.

BIRTHS

Mr. and Mrs. Donald G. Schine, son, Gloversville, N. Y., Dec. 27. Father is prez of Darnell Theatres, Buffalo, N. Y., and son of Louis W. Schine, head of the Schine Theatre Circuit.

Mr. and Mrs. Hal Charm, daughter, New York, Dec. 18. Father is with the Leon Newman Agency.

In Memoriam
1951

BEN ATWELL
GARRETT CUPP
GEORGE DEGNON
AL J. HYDE
JAMES KEEFE
GEORGE LEFFLER
ADOLPH MEYER
HARRY MIRSKY
GEORGE SHARP
HENRY SORENSON
L. STODDARD TAYLOR
JOHN TUERK
GARDNER WILSON
LARRY WOOD
JAMES YOUNGMAN

ASSOCIATION OF THEATRICAL PRESS AGENTS AND MANAGERS

UA Hectic Years

Continued from page 9

granted. He got the deal he demanded.

January, 1920: In a communication to Griffith, Miss Pickford complained that the losses on his "Romance" so depleted the UA treasury that the company could not pay off money due to her and Fairbanks. The corporation's and personal endorsements of Griffith's note exhausted Miss Pickford's and Fairbanks' own credit and they were having difficulty financing their then-current productions. Miss Pickford and Fairbanks decreed: "No more advances to Griffith."

March, 1920: McAdoo was in receipt of a letter from Miss Pickford, Chaplin and Fairbanks. They wondered why he should remain as counsel since his costly services were unrequired. Similarly questioned was Price's continuation as president at $18,000 per year plus a percentage. "One of us could be president," the stars suggested.

April, 1920: McAdoo severed connections with the outfit which, a year earlier, he formed. Price was out as prexy. Abrams got the job.

July, 1920: UA's exhibitor customers were heard from. Sid S. Cohen, president of the Motion Picture Theatre Owners of America, beefed to Griffith about Abrams' sales policies. Abrams, Cohen complained, was demanding that theatremen pay for the films when booked, 30 to 60 days in advance of playing them.

Griffith's 'Way Down East'

By the fall of 1920, Griffith had completed his great epic, "Way Down East," Lillian Gish starrer. VARIETY's appraiser hailed it as a "film poem" and "the work of the world's greatest picture producer."

The film-maker agreed to roadshow "East" on his own, rather than channel it through UA. Having fulfilled his three-a-year commitment, Griffith was free to follow the roadshow course for a single pic.

But with "East" looming as a big success, Fairbanks squawked that UA, short on product and money, should be licensed to handle the film. Griffith bounced back with the charge that his other films were drawing "absurdly low" coin through UA in relation to income for the Pickford-Fairbanks pix.

Griffith later wanted to part from UA entirely. He was in a "hopeless minority," he claimed. Miss Pickford, Chaplin and Fairbanks refused to release him from the contractual obligations.

The partnership continued and UA grew as a worldwide organization but often suffering from insufficient product and the inability to crack some segments of the market. In 1923, back from a tour of the south, Griffith informed his co-owners: "In Miami, even though over-run with tourists, our pictures fill up only about three weeks during the entire year. I think these small towns could do without using any of our combined pictures. Strong as we are, we are still very weak."

Need for product led to the deal shortly after with Joseph M. Schenck, giving him partial stock ownership upon delivery of his pix to UA. This was similar to the pacts with the original owners and was followed later by the same tie-in with Samuel Goldwyn, David O. Selznick and Alexander Korda.

Of the various owners, only Miss Pickford and Chaplin have kept their identity with UA. They now hold 4,000 shares each of the corporation's 16,000 outstanding common shares.

In addition to Price and Abrams, Krim's predecessors at the management helm have been Schenck, Al Lichtman, George Schaefer, Maurice Silverstone, Edward Raftery, Gradwell Sears and Frank McNamee. McNamee was brought in by Paul V. McNutt, who reigned as board chairman in 1950.

Opening Nights

Continued from page 272

I advise that you use only bottled spring water while there."

Among the many "firsts" of the first-nights that have unfolded here was "I Remember Mama," in September, 1944 . . . the first producing effort of the team of Rodgers and Hammerstein.

Canada Lee probably still remembers the December night back in 1943 when "South Pacific," in which he starred, had its opening here. (Yes, that's right, it *was* "South Pacific," a drama which was originally tagged "New Georgia.") As an American ship-sinking survivor on a Jap-held island, Lee was supposed to read a line about being fed "roast pig and chicken." The first time he tried it, it came out "roast chig and picken." The second attempt brought forth "roast pick and chiggen." When the third try rolled off his tonsils as "roast chick and piggen," Lee stared blankly for a second, mumbled, "Oh, well"—and went on to the next line.

Local first-nighters thought they had witnessed just about every style of preem until April 19, 1945, when "Common Ground" unfurled its banner here. Following the final curtain, author Edward Chodorov and producer Edward Choate appeared onstage and led with their chins by inviting audience comment on the play. The forum lasted about 15 minutes, with practically the entire audience in on it.

CBS-TV's Elections

Continued from page 3

light of that, that the AM-TV package will produce the biggest turnout of voters in election history. To further that attempt, the sponsor will make the 13-week series, titled "Get Out the Vote," available in equal time to both parties, for which they will be invited to present their campaign issues to the public through their candidates and other leading figures. Series is slated to preem in August and continue until election week.

200 CBS Staffers Involved

Westinghouse, under the package deal, will be financing the activities of over 200 CBS staffers, who will cover the conventions for both AM and TV. Both meets will be held at Chicago's International Amphitheatre, with the Republicans teeing off July 7 and th Democrats July 21. It will be th first time both conventions, plus the election, will be televised fro coast-to-coast and it's expected that at least 60% of the nation's population will be tuned in. Coverage for the conventions will include at least 20 hours for each party on both radio and video.

Election coverage will start on the web at 9 p.m. Nov. 4 and continue until a definite trend is established to indicate the winning candidate. It's recalled that Republican Thomas E. Dewey did not concede to Harry S. Truman until early the following morning during the 1948 election.

For TV, CBS will cover the conventions via pickups from the amphitheatre floor, complete with analyses by the web's staff; commentary and interviews; pickups of special events via on-the-spot mobile crews at press conferences, candidates' headquarters, etc., plus human interest shows built around the candidates and their wives and families. Latter are to be grooved for the daytime housewife audience. Radio coverage will include the same type of pickups, with walkie-talkie units to be used for the on-the-spot events.

CBS staff will include Edward R. Murrow, Lowell Thomas, Robert Trout, Doug Edwards, Walter Cronkite, Charles Collingwood, Larry Leseuer, Don Hollenbeck, David Schoenbrun, Eric Sevareid, Bill Shadell, Lyman Bryson and others. In addition, George Allen, White House confidante, will serve as consultant to the web.

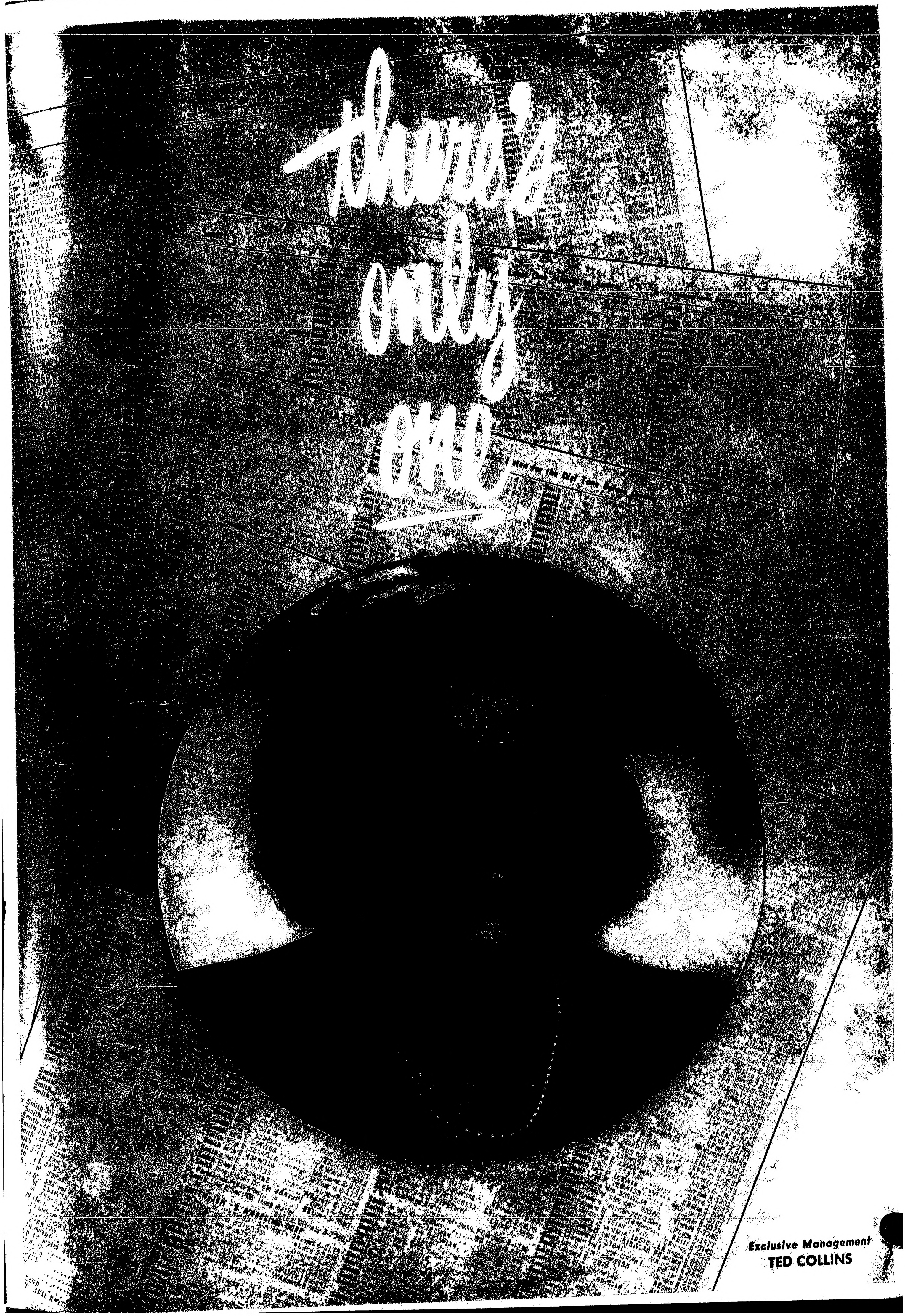
Step Child

Continued from page 3

imposed on purchasers of stocks and bonds dealt in on the stock exchanges in so far as the capital gains relief areas of the law. Some of the lawful means for tax avoidance, as clearly distinguishable from tax evasion, provided for merchants who deal in sealing wax and ships, are still available to the creative group but seem to be of little, if any, concern to the group itself.

In many situations gifts of creative properties still may lawfully be used to advantage by writers, musicians and the like. Also spreadback under the statutes and spreadforward by contract provisions are available to the advantage of those who find great variations in their annual incomes. The need for averaging income for tax purposes peculiarly needed for creative people who so often find wide fluctuations in their incomes. Lawful benefits by the establishments of trusts, properly planned sales by estates, still are often available. But oil operators and oyster bed planters are permitted big allowances for so-called depletion. It is time that Congress were made to realize that the life of the creative producer also depreciates and that oil has no greater social value than "ideas"—the most precious commodity on earth.

It is high time that the creative people banded together and made clear to Congress that if there be preferential treatment among classes of people, or professions, or trades that contribute to our national well-being, that those who deal with ideas should be given a preference since the wealth of our nation depends on the development of the minds of our people.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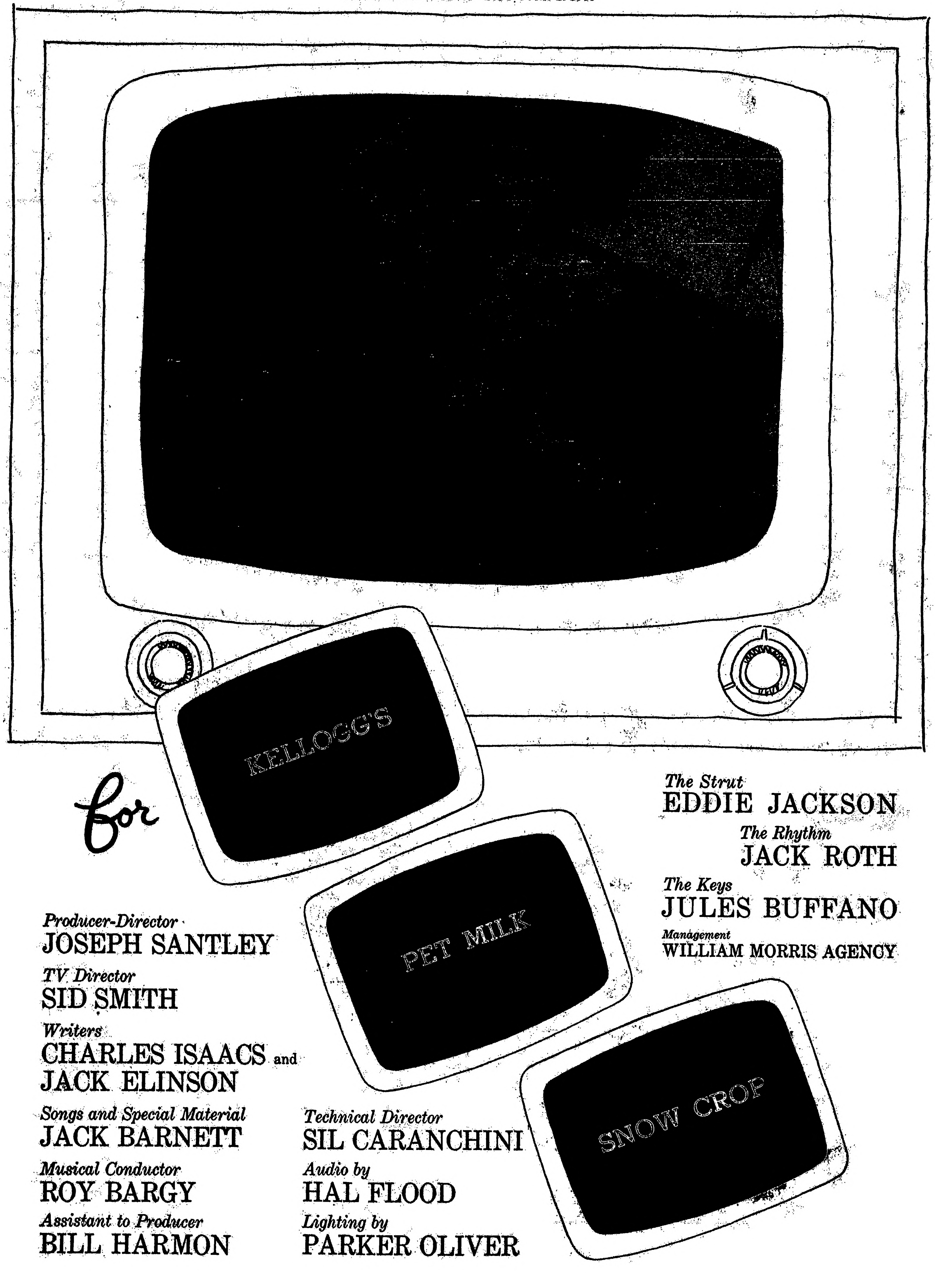

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Assistant to Producer
BILL HARMON

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FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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VIDPIX WEED OUT SHOESTRINGERS

$26,000,000 for 'Gone' Remains Tops By 2½-1 Among All-Time Grossers

Musicals and straight dramatic pix have proved over the years to be the industry's most reliable moneymakers. That's indicated by VARIETY's list of All-Time Top-Grossers, published herewith. It includes all the pix in film history that have gotten or give promise of getting $4,000,000 or more in domestic (U.S. and Canada) film rentals.

"Gone With the Wind," produced by David O. Selznick for Metro release in 1939, continues to top the list by more than 2½ to 1. It has $26,000,000 in the till to date and gives promise of grabbing plenty more when M-G sends it into its fourth reissue some time next year.

Runnerup position is held by Samuel Goldwyn's "Best Years Of Our Lives" with $10,400,000, followed closely by Selznick's "Duel In the Sun" at $10,000,000. Possibly ahead of all of them is the industry's first super-duper, David Wark Griffith's "Birth of a Nation." Figures on it have never been accurately known because of its franchised distribution and the fact that the memories of most oldtimers are clouded by nostalgia regarding it. There seems no doubt, however, that the years of roadshowing it at tops of as high as $2.20 may well have produced

(Continued on page 4)

'Wife' Looms As Big Cornell Hit

On the basis of the first four weeks' run, Katharine Cornell has one of the biggest commercial hits of her career in her current revival of "Constant Wife." For the first three weeks the production earned an operating profit of $14,800 and netted an estimated $4,000 last week. At that rate, it will get into the black by the end of next week, or after only seven weeks' run on Broadway.

As of this week, 50% is being returned to the backers of the $40,000 investment. The Somerset Maugham revival cost about $28,000 to produce, including approximately $5,000 tryout profit, plus $10,000 in bonds. The actress-manager is co-starred with Brian Aherne and Grace George in the show, which is at the National, N.Y. Guthrie McClintic, Miss Cornell's husband, staged.

Diana Barrymore In 2d Aussie Walkout

Melbourne, Jan. 8.

Diana Barrymore walked out of the cast of Noel Coward's "Fallen Angels" at the Princess, Melbourne, under Carroll management, following a tiff with director Eric Reiman. Husband Robert Wilcox also quit, with local talent replacing. Miss Barrymore said she walked out because Reiman wanted to cut her lines. Reiman said the actress would not cooperate, hence the clash.

Miss Barrymore quit her first Aussie date several months ago at the Celebrity Night Club, Sydney, claiming laryngitis.

Theatre TV Has 200,000 Seats, But Few Events

Theatre television, which only a few months ago had too few theatres equipped to bid for the top events, has almost completely reversed its field. Today, the new medium has a total seating capasity of almost 200,000 but virtually no events available to which it can sew up exclusive rights. As a result, the houses presently equipped, numbering about 65, have had little opportunity to utilize their big-screen installations for the last month or so.

According to theatre TV execs,

(Continued on page 69)

Havoc's 2G for 'Christie' On TV as Holm Gets $80 For N.Y. Legit Version

Despite the fact that Celeste Holm will have the title role in Eugene O'Neill's "Anna Christie" opening tonight (Wed.) at the City Center, N. Y., June Havoc has been tapped to play the role in the "Celanese Theatre" presentation of the play Jan. 23 via ABC-TV. Celanese producers didn't want to approach Miss Holm to do the show, because she would virtually

(Continued on page 69)

VERY FEW FIRMS HAVE SOLID SETUP

By DAVE KAUFMAN

Hollywood, Jan. 8.

Day of the will-o'-the-wisp promoter-producer in telepix has just about ended in Hollywood, with a gradual but definite stabilization of the infant offspring of television to the point where 80-odd vidfilm companies existing in these parts early in 1951 have boiled down to around 20 financially stable outfits. Adding to baby's growth was the entry into the telepix field of motion picture companies such as Republic, Universal-International and Monogram.

A noticeable trend which helped solidify the picture was the tendency of more and more sponsors to put their coin into vidfilm, apparently realizing that in a piece of negative they retained continued marketable merchandise. Another factor aiding the TV-film producer was the generally-conceded fact that better quality could be insured with film.

And as the few top telepix companies entrenched themselves in their positions, the inevitable result was that the weaker and in some instances incompetent producers began beating a hasty exit. As for the phony, it's becoming virtually impossible for him to exist.

Net result of all these growing pains is that vidpix production is

(Continued on page 20)

Styne Financing Frenzy Raising 'Pal Joey' Coin Is Newest B'way Saga

Click opening last week of the "Pal Joey" revival represents a kind of personal vindication and the prospect of a financial lifesaver for Jule Styne, principal producer of the show. Besides having pledged his future composer royalties from "Gentlemen Prefer Blondes" and "Two On the Aisle" as security for personal loans to finance the show, Styne made virtually a private crusade of getting the revival on the boards, despite negative advice from most of his friends and associates.

Since most potential investors shunned the venture, Styne had almost insurmountable difficulty lining up financing to revive the Richard Rodgers-Lorenz Hart-John O'Hara musical, which had failed to pay off on its original Broadway

(Continued on page 17)

Reveal 'Hollywood Nine' Settled Suits In Pact to Stay Away From Pic Industry

Barbershop-Longhair Tiein For Close-Shave Harmony

Washington, Jan. 8.

The music world gets introduced Saturday night (12) to something absolutely unique here—a combined concert by a full-size major symphony orchestra and a collection of harmonizing barbershop quartets.

The gimmick concert will bring together D.C.'s National Symphony Orchestra and the Washington Chapter of the Society for the Preservation of Barbershop Quartet Singing in America. Concert calls for two quartets and the full unit of 60 Barbershoppers to harmonize against the background of the 100-piece symphony orch.

Webs Brush Off Talmadge Beef On Negro Talent

Top network television execs indicated this week that they will take no notice of Georgia Gov. Herman Talmadge's squawks that several network programs violate the spirit of the south's segregation laws, despite a veiled threat by Talmadge that he might call for a mass boycott in the south of products sold by sponsors on such shows. Consensus among the network brass was they would continue to select talent without regard to their race, creed or color.

CBS-TV prez J. L. Van Volken-

(Continued on page 20)

Cons Don't Mind B'cast Of Own Riot; They Just Want to Get Into Act

Salt Lake City, Jan. 8.

Last Wednesday's (2) broadcast of "The Big Story" was fed to all cells at the Utah State prison, scene of last August's riot that was dramatized on the show. Reactions among the cons were pretty unanimously favorable, with two outstanding squawks.

Billy Randall, who was portrayed

(Continued on page 69)

Major concession by the "Hollywood Nine" leading to settlement last week of their suits against the studios is understood to have been an agreement that they never again would seek or take jobs in the industry. Group of writers and directors, who were discharged in 1947 for alleged Communist affiliations, accepted $107,500 in settlement of damage suits totaling $62,000,000.

Coin was anted by four studios, while four others, who were likewise defendants in the various actions in California Federal and state courts, stood on their determination to fight the cases out. Latter, from the standpoint of both principle and economics, feel that their advantage lies in letting the suits go to a jury.

They believe that with the present tenor of public opinion on Communism, they have virtually a 100% chance of coming out of court with a "not guilty" decision. Some are charged with violations of contracts in discharging the employees and all with conspiracy in blacklisting them against further jobs.

While from the standpoint of "law" attorneys for some of the holdout companies privately admit they may have a dubious case, on the issue of "fact" they think they have a sure thing. One of them remarked that obviously the "Hollywood Nine" have the same idea, or they wouldn't have settled most of $62,000,000 in suits for $107,500.

Although the quartet of studios

(Continued on page 2)

Bing Crosby To Go TV Next Fall

Bing Crosby, one of the last of the top-name personalities to remain outside the television field, will make the plunge next fall via CBS-TV. While specific plans are still indefinite, web execs reported this week that it's almost a certainty that Crosby will be doing a TV show from the Coast next September or October.

It's expected that Crosby, at least at the start, will consent to do only five or six shows during the season, similar to the way Jack Bemy has been doing his TV. And it's believed that Chesterfield, which bankrolls Crosby's weekly CBS Radio shows, will also be in the sponsor's seat for TV.

→→→→→→→→→→

The Greatest Show News On Earth Starts On Page 35

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Kramer Sues Coast Group for Million In Red Rap, Picketing of 'Salesman'

Hollywood, Jan. 8.

Stanley Kramer filed a $1,000,000 libel suit against a group calling itself the Wage Earners Committee, which has been picketing his "Death of a Salesman. Producer warned he'll no longer tolerate "irresponsible, unjust and untrue slanders against my name."

Group distributed pamphlets, mailed to some exhibitors, characterizing Kramer as "notorious for his red-slanted, red-starred films."

Board of the Producers Assn. authorized the following statement: "There has come to our attention a pamphlet issued by the so-called wage earners committee in which it makes vicious, unfounded attacks against the motion picture industry. We are pleased to learn that Kramer has seen fit to bring this group into court so that its charges against him may be tested before a legal tribunal. His action in so doing has our complete support."

Kramer said the time has come when "obligations of citizenship and personal integrity demand action." Action is asking $500,000 damages, $500,000 punitive damages, and lists the committee of four officers, 100 John Does, John Doe Corp., Richard Roe and Jane Doe, promising to supply proper names later.

Kramer told a press conference that he can't speak for the industry but he believes pickets of the picture thus attack the entire industry.

He said any other industry so attacked would fight back in face of breaches of "fundamental American rights." Producer said he couldn't speak for Fredric March, star of the film, who was attacked on placards carried by the pickets, but he pointed out the actor had spent $36,000 to secure a retraction from counter attack of all charges but still WEC repeated the charges, ignoring the retraction.

U. S. Amus. Taxes Dived In Oct.; B'way 800G Off

Washington, Jan. 8.

Entertainment biz slid off sharply last October on the basis of November admissions tax collections reported by the Bureau of Internal Revenue.

The 20% bite on admissions brought $31,084,965 to Uncle Sam last November, far below the November, 1950, take of $34,370,182, and the October, 1951, tax return of $37,302,259. November tax receipts generally represent October payees at the boxoffice.

About 80% of the tax figures is estimated to come from admissions to motion picture theatres.

The 20% slice on nitery checks brought the Treasury $3,787,071, compared with $4,125,605 for the same month of 1950 and $4,624,295 for the preceding month of 1951.

New York's 3d Internal Revenue District, which takes in the Broadway sector, turned over $3,963,963 in admissions taxes, a decline of nearly $800,000 from the previous month. However, the $338,476 in nitery tab levies was an improvement over the previous month's $285,473.

Drop Townsend Charge

Hollywood, Jan. 8.

Exec board of the Screen Writers Guild voted to drop the "Ghostwriting" charge against Leo Townsend, who had testified before the House Un-American Activities Committee that he permitted his name to be used on originals, "Honey Valley" and "Day She Left Town," which were submitted for sale in early 1950.

They were written by Lester Cole and Dalton Trumbo, two of the original "Hollywood 10" who went to jail for refusing to testify on their alleged Red activities.

House Group Slates Legit, Radio, TV Probe, Tied to H'wood Hearings

Washington, Jan. 8.

House Un-American Activities Committee is expected to launch its long-planned inquiry into alleged Communist sympathizers in Broadway legit, radio and television either at the end of this month or early in January. Committee has postponed until that time its scheduled windup of the probe into Hollywood Red sympathizers and now plans to tie the two groups of hearings together.

Which legit, radio and TV personalities will be subpoenaed as witnesses by the committee has not been divulged. Walter Winchell reported in his ABC broadcast Sunday night (6) that 15 names were already on the subpoena list, but committee spokesmen here declined comment on the report.

House committee had originally planned its looksee into New York show biz last year. At that time, however, a special security subcommittee of the Senate Judiciary Committee was established and sent to N. Y., where it conducted private hearings on presumably the same points. House committee, averse to duplicating the Senate's work, called off its hearings then. When the Senate group subsequently bogged down, howevr, the House committee decided to reopen its investigation.

Cantor's 60th Birthday Spearheads Israel Drive

Eddie Cantor's 60th birthday celebration will be the fulcrum for the "Bonds of Israel" campaign dinner to be held Jan. 31 at the Hotel Waldorf-Astoria, N. Y. George Jessel will be toastmaster.

National co-chairmen and sponsors of the birthday celebration include Benjamin Abrams, president of Emerson Radio & Phonograph Company; Barney Balaban, president of Paramount Pictures; Jack Benny, Oscar Hammerstein II, Fannie Hurst, N. Y. Mayor Vincent R. Impellitteri, George Jessel, Abel Green, Jennie Grossinger, Senator Herbert H. Lehman, Henry Morgenthau, Jr., William Morris, Jr., Spyros P. Skouras, president of 20th-Fox; Herbert Bayard Swope, Walter White, president of the National Assn. for the Advancement of Colored People, and Jack and Harry Warner of Warner Bros.

Wanger's 'Not Guilty'

Hollywood, Jan. 8.

Walter Wanger entered a double plea, not guilty, and not guilty by reason of insanity, to charges of assault with a deadly weapon with intent to kill, growing out of the shooting of agent Jennings Lang Dec. 13.

Trial is set for Santa Monica Superior Court Feb. 26.

N.Y. Legits, Niteries Seen Affected by Gov. Dewey Plea for Teeth Vs. Bias

Albany, Jan. 8.

Legitimate theatres, hotels, restaurants and night clubs are among those possibly affected, it's believed here, if the recommendation which Governor Dewey makes in his annual message to the Legislature tomorrow (Wed.), that the State Commission Against Discrimination be given jurisdiction over places of public accommodation, resort and amusement, is adopted. Discrimination in such places has been banned for years under the civil rights law, but complaints must go through criminal proceeding channels, via local district attorneys. Students of the problem agree that, for a variety of reasons, enforcement has been sporadic and not too effective.

The Governor is scheduled to say in his message that the State Commission, with wider powers, could successfully combat bias through a program of education, cooperation and conciliation. Apprised of an act of discrimination in a public place, the Commission could warn the offender, then cite it publicly, and, as a last resort, could seek a court order forcing

(Continued on page 20)

'H'wood Nine'

Continued from page 1

dissenting from the settlement think the other four were wrong, they quickly add that there were controlling factors. Primary one is the clause that will keep the "Nine" from further work on the lots.

Aside from that point, the companies that settled did so on the basis that it was cheaper to part with the small amount of coin involved than pay legal fees. Dissenters, on the other hand, accepting victory in the courts as a sure thing, feel that for the sake of not admitting they were wrong in firing the men and thus suffering in public opinion, a fight must be made.

"Nine" lost their jobs after refusing to answer the questions of the House Un-American Activities Committee. There were originally 10, but Edward Dmytryk subsequently recanted. All 10 went to jail.

Four companies who joined in the settlement were Metro, which paid $65,000; Universal, $13.750; Columbia, $13,750, and Warner Bros., $15,000. Other four defendants were 20th-Fox, RKO, Paramount and Republic.

Metro's payment was the heaviest, since it involved breach-of-contract actions by Lester Cole and Dalton Trumbo. Other three studios were defendants only in a $61,000,000 conspiracy action for blacklisting.

Cole and Trumbo sought $350,000 in wages due under cancelled contracts from Metro. Writer Ring Lardner, Jr., and director-producer Adrian Scott similarly seek a total of $25,000 from 20th and $150,000 from RKO, respectively. Trial is set for Feb. 4.

All nine of the plaintiffs joined in the $61,000,000 conspiracy suit. Albert Maltz, one of the group, has a slightly different aspect to his case. It involves the purchase by 20th and subsequent shelving of his play, "The Journey of Simon McKeever." He contends that a product, not a person, is being blacklisted in violation of Federal law. Suit comes up in court this week.

The California cases have no connection with a suit brought against the studios by the Screen Writers Guild in N. Y. Federal Court. It alleges that the anti-Communist employment policy is illegal. In bringing the suit, the Guild disassociated itself from the litigation by the "10," asserting it was acting on behalf of all writers. Pre-trial conferences are scheduled for Feb. 24. No changes are sought.

FAMOUS FIRST NIGHTS

'The Widow Jones'

(Bijou, N. Y., Sept. 16, 1895)

May Irwin, who was regarded as the most able singer of the then popular "coon" songs, came to Broadway with a play by John J. McNally. It was a light farce, but sufficient to put her solidly to the fore as a star, and easily the best play she ever had so far as entertainment values were concerned. It had opened in Brockton, Mass., Aug. 19, and had been breaking in on the road with the result that the performance ran with unusual smoothness. She was supported by John C. Rice and his wife, Sallie Cohen, and Jacques Kruger, who had been associated with her 10 years earlier at Tony Pastor's.

It was from this farce the long famous "May Irwin-John C. Rice Kiss," the first motion picture ever censored and practically the first close-up, was taken. The play had a deservedly long run.

Supreme Court Rules Vs. Natalie Kalmus

Washington, Jan. 8.

Supreme Court found, in effect, last week that Natalie Kalmus was properly divorced from Dr. Herbert T. Kalmus 30 years ago, and that she has no partnership interest in Technicolor, nor any community property interest in Kalmus' other holdings.

The tribunal refused to hear an appeal by Mrs. Kalmus in which she claimed to be the common-law wife of Dr. Kalmus. She demanded an accounting of their community property and her partnership interest in Technicolor. Dr. Kalmus denied all her allegations. He won in the trial court and on appeal to the Supreme Court of California.

Bing Gains Point in Case Of Merrill; Artists Get Alerted to 'Met First'

Return of Robert Merrill to the Met Opera roster had been anticipated in the trade for some months, despite Met general manager Rudolf Bing's assertion last spring that Merrill was out for good and the case closed.

Merrill, who was dropped last spring for alleged contract violations when he went to Hollywood to make a film instead of showing up for the Met's spring tour, was reinstated last weekend after he had publicly "apologized" to the Met. In a letter to Bing, Merrill begged to come back, and Bing accepted the apology and request, calling Merrill's letter "a sign of moral courage and decency." Merrill is officially due back for the spring tour, but will likely appear at the Met during the winter.

It's known that AGMA (American Guild of Musical Artists) had been in touch with Bing and board chairman George A. Sloan during last summer, discussing the situation. Trade belief was that after Bing cooled down, he'd reconsider the Merrill firing. Feeling, too, is that Bing has gained his chief point—which is to alert Met singers against any outside activities that conflict with Met performances or otherwise injure them. In pre-Bing days, for instance, it wasn't uncommon for artists to go off on mid-season concert tours, and come back late for opera rehearsals, under plea of bad weather or other factors. There were many other abuses.

Meantime, at the other N. Y. opera house, the City Center, excitement over the dismissal of Laszlo Halasz as director of the N. Y. City Opera Co. hasn't subsided. Milton Pollack, Halasz's attorney, asked Mayor Impellitteri, as prez of the Center, to call a meeting to discuss the matter, claiming the board of directors, in dismissing Halasz, had "acted on mal-information," and that the decision to dismiss the director "appears to have been reached by a minority of the board." Pollack preferred making this appeal to the mayor before discussing any legal action. Various singers in the opera company have come to Halasz's defense in the matter of the ouster, disclaiming any pressure or duress in their actions. "Duress" part was not claimed by AGMA, as erratumed earlier.

Argentina's Low Cost Of Living on $ Basis; 20c Picture Admissions

By RAY JOSEPHS

Buenos Aires, Jan. 1.

The one place in the hemisphere where a single U. S. greenback is still worth more than a few tips for the Stork Club hatcheck gal is here in this capital of the Argentine Republic.

For an American dime you can get a pound of the most luscious tenderloin; for a penny ride a subway which looks like an art gallery. And for 4c get the biggest glass of beer and free lunch—you've ever encountered. Film admissions in cine palaces which out-rival Radio City come to about 20c. U. S. theatres and concerts are only slightly higher.

And it's almost impossible to spend much more than a dollar or two on the most elaborate meal.

The secret is, of course, the exchange—the most favorable ever given by any Latin country.

In normal times when I used to cover for VARIETY under this dateline Argentina's exchange rate was 4 to 1. This meant your dollar got you four pesos. But in the past year Argentina's meat and wheat exports have gone down. Inflation has been spiralling and dictator Juan Peron and his free spending, ex-actress wife Evita have been raiding the treasury.

The peso has, as a result, been getting more and more limp. Our greenbacks are essential to those Argentines who need products with that Made-in-USA mark. They bid for dollars on the free market. Currently it's even higher, and many of the boys who dope out such things feel it may even go to 40. But exchange figures are meaningless unless you know just what the 30 pesos you get will buy.

Take food. Buenos Aires, Argentina's capital, is a cosmopolitan metropolis of close to 4,000,000 whose restaurants are among the world's best. La Estancia, for instance, specializes in meat. Its Bismark steak is 6 pesos or 20c; the special exportation steak, smothered in mushrooms and big enough to serve an average U. S. family of four, is 34c. A "baby beef curasco" will cost you a dime. A steaming toureen of creamed soup 4c. and the fanciest mixed salad 11c. A whole pejerray—Argentina's favorite fish—is 13c. Desserts are in the same proportion. The best ice-cream is 7c. the finest camembert 5c., roquefort a penny more and you can indulge your taste for crepes suzette every day since they only cost 3 pesos, or just under a dime.

If these prices seem slightly dizzying, you'll be glad to know that by law every Argentine restaurant must serve an "Economic Menu." La Cabano, where prize shorthorns and Aberdeen Angus cattle are immortalized in cathedral-like stained glass windows, offers vegetable soup, vallalligos romano (an Italian dish) grilled steak and caramel custard for a legal limit of 4.50 pesos or 15c. You'll find similar menus—served with Ritz touches, everywhere.

Practically Banknite

An American who lives down there with dollars would, of course, find his grocery bill even less. Just try these for size: 4 lbs. of potatoes 3c., peas a nickel a pound, pork chops 14c. a pound, and fresh eggs up to 19c. a dozen. Partridge, a luxury item here, run 19c. each and a 12-lb. turkey, in season, $1.68.

Your other costs are in the same proportion. Gas in Argentina is only 4c. a gallon. But since cabs almost anywhere in town are under a dime—and no tipping expected—you mightn't even want to bother. American suburbanites around Buenos Aires believe that trains are more convenient, however, and frequently go home during the two-hour lunch period. No wonder. Round trip tickets from downtown to San Fernando—which is about as far as Penn Station to Great Neck—are 8c. and 67c. gets you an unlimited monthly ticket from the centre to the suburb of Martinez—a distance roughly that of Grand Central to White Plains.

A furnished house in one of the

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TV WANES AS TOP EXHIB FEAR

Greene Minority Group Wins 2 Seats On RKO Theatres Bd. of 6 Directors

Minority stockholder group headed by David J. Greene has won two seats on the RKO Theatres board. That will be disclosed tomorrow (Thurs.) when the recessed annual stockholders meet is reconvened in Dover, Del.

Irving Trust Co., N.Y., as trustee for stockholder Howard Hughes, will elect another two directors, and the present management, headed by prexy Sol J. Schwartz, will elect two more to make up an enlarged board of six members.

Since the Irving Trust and Schwart groups are closely allied, they'll outvote the Green dissidents by two to one. That means that there will be no change in the present management.

Count of proxies has been going on at the company's nominal headquarters in Dover since the shareholders' meet was originally convened last Dec. 6. After many recesses while the tallying continued, inspectors today were nearing the end of their task.

Results of the count were clear by yesterday. All that remains now is for formal casting of their votes by the proxyholders at the session tomorrow. Directors who are elected will then hold a meeting to relect present officers.

Greene, a Wall St. investment counselor and member of the N.Y. Stock Exchange, drew his strength, as might be expected, from the professional traders on the Street. His proxies from that quarter far outstripped those obtained by the management.

Schwartz on the other hand, showed his strength among the small, independent stockholders, most of whom were pretty much unfamiliar with the issues. All

(Continued on page 14)

No One Talking on Why Only One Theatre TV'd Rose Bowl—and to SRO

What happened to prevent all but one theatre from carrying the New Year's Day Rose Bowl game on big-screen television remained veiled behind the refusal this week of all interested parties to comment on the situation. It appeared, though, that the Rose Bowl committee had stepped in at the last minute with a definite nix on the theatre televising and that Sherrill Corwin, whose Los Angeles Orpheum was the only house to carry the event, went ahead with his plans because he had sold a number of seats in advance.

Of particular interest to theatre TV proponents, meanwhile, was the fact that the Orpheum did near-SRO biz, grossing $1,600 at a $1.50 scale, though the game was played virtually in his backyard and was available on home TV in L. A. Fact that the house did such good biz with such competition should prove that big-screen TV has now established its lure to the paying public as one of the best

(Continued on page 24)

HITCHY, BERNSTEIN IN N.Y. PROD. HUDDLES

Alfred Hitchcock and Sidney Bernstein are huddling in New York on the future program of their Transatlantic indie unit, which releases through Warner Bros. They have about decided on a story and expect to get started on production in Hollywood within a month.

Hitchcock came east over the weekend with his wife primarily for the marriage of their daughter, Patricia, in Boston, Jan. 17. Miss Hitchcock has done both films and legit. She's marrying Joseph E. O'Connell, Jr. a textileman.

Bernstein, British circuit owner, arrived from London Christmas eve. He'll go back to the Coast with Hitchcock and remain in the U. S. while their pic is in production.

Zimbalist Again Locationing

Sam Zimbalist, producer of "Quo Vadis," is due in N. Y. from the Coast tomorrow (Thurs.) and sails Saturday for Europe on the Ile de France.

He'll set the preliminaries for his next for Metro, "Mogambo," Clark Gable starrer, to be lensed in Africa with some European players and technicians.

Stockholder Suit Shows Mayer Yet To Get M-G Coin

Louis B. Mayer has yet to collect for settlement of his Metro contract, which gave him a 10% ownership in all M-G films, while a stockholders' action against his and J. Robert Rubin's employment pacts has the immediate effect of jeopardizing the payoff.

M-G (or more specifically, Loew's, the parent organization) announced a few weeks ago that the Mayer contract had been brought to an end via settlement, but terms were not disclosed. It was tipped this week that Mayer has yet to actually collect.

Plaintiff in the suit is Gustave B. Garfield, as president of Geramy Holding Corp. The outfit, which owns 100 shares of Loew's common stock, claims that the Mayer and Rubin employment deals are in violation of the Security and Exchange Commission Act of 1934. Garfield is out to enjoin M-G from living up to its end of the Mayer contract terms on the charge that they were not given proper stockholders' approval.

Plaintiff believes Mayer's deal would give him over $2,000,000 as the value of his interest in all M-G pix produced while he was pro-

(Continued on page 17)

Petrillo Silent on TV Angles for New Pic Pact

James C. Petrillo, president of the American Federation of Musicians, has been maintaining a characteristic silence regarding all television angles in a new contract with the film companies. Negotiations are slated to begin shortly on a new studio pact.

Whatever ideas Petrillo might have on possibly lifting the TV ban on pix are being kept under wraps, according to film execs. Present deal expires next Tuesday (15), but the likelihood is that it will be extended to allow for time to work out the new deal.

Marc Wolf on Bicycle

Marc J. Wolf, chief barker of Variety Clubs International, is in for a busy month being scheduled to preside at six functions in as many different cities. He officiated at installation of officers for the Chicago Variety Club at the Congress Hotel last Saturday (5).

Wolf jumped to Boston Monday (7) for dedication ceremonies of the Variety Children's Cancer Research Clinic and on Friday (11) is slated to attend the Chick Lewis Testimonial Dinner at the Hotel Astor, N. Y. He installs new officers and crew of the Indianapolis Tent Jan. 14, dittos at the Buffalo Tent Jan. 19 and speaks at the annual banquet of the Pittsburgh Tent Jan. 20.

Par Lunches Zukor

Adolph Zukor, Paramount board chairman, was the guest of all Par department heads, including president Barney Balaban, at a homeoffice luncheon in N. Y. Monday (7).

It was his 79th birthday.

HCL NOW SEEN AS MAJOR BOGEY

Whether TV has done something of a fade as a threat to pix, or whether exhibs are just getting used to the idea of living with the new medium, there's much less tendency currently for theatremen to blame video for their woes.

That's evident from a nationwide survey of exhib opinion made by VARIETY correspondents in key cities during the past several weeks. (First installment of the roundup ran in a recent issue).

There appears to be no tendency by theatremen to take the TV threat to their own futures less than seriously, but their approach lacks the hysterical and crisis proportions of past years. Exhibs seem somewhat resigned to a TV-infested future in which film houses will never again see the heydays of a 1946.

There's also a distinct indication in the exhib interviews that tele hasn't retained the hold it once had on audiences. A New Haven theatreman reports, for instance, that whereas tele used to kill all biz after 7:30 Sunday evenings, it doesn't take hold until 8:45 or thereabouts now.

If there's a tendency to blame

(Continued on page 18)

Pix Prexies Set Mid-Jan. Fla. Gabs

Prexies of major film companies will hold a general powwow in Miami Beach later this month. Date has been tentatively set for Jan. 18.

Talks will range over various industry problems, similar to those at huddles in Florida in past years. Many of the presidents will be in the resort city at the time, anyhow, which makes the locale convenient.

Eric Johnston, Motion Picture Assn. of America prexy, may fly south for the confabs, but it isn't certain yet. Topics for discussion include labor relations, public relations, foreign activities, cost structure in Hollywood and a wide range of other activities.

Quo Yo' All Goin'?

Washington, Jan. 8.

The balmy Dixie influence has gotten to Metro's super-dooper epic, "Quo Vadis?" Film's title translates in English to "Whither Goest Thou?"

However, word reaches here from the deep south that it's being explained down yonder as "Where Yo'all Goin'?".

Rackets Squad To Probe Payoffs On N.Y. Firemen

Investigation will be made later this year of bribes sought from theatres by Fire Dept. inspectors in New York, Asst. District Attorney Alfred Scotti, head of the Rackets Squad, said this week. Scotti stated he would go into the matter as soon as he concludes the prosecution on other charges against James A. Moran, former Fire Dept. official.

Regular weekly payoffs to fire inspectors came to light as a result of the controversy on "Ways of Love," Roberto Rossellini pix, at the Paris Theatre. While the film was under attack as "blasphemous" by the Catholic Church, house suddenly received a Fire Dept. summons for overcrowding.

In the ensuing hearings, testimony was presented by the Paris management that regular bribes were expected by inspectors and had been made from the time the house was opened. That brought plenty of whispers from other theatremen that all houses made such payoffs and had been doing so for so long they considered it part of the normal cost of doing business.

District Attorney Frank Hogan promised at the time that an investigation would be made as soon as his office had the time free.

National Boxoffice Survey

Post-Holiday Biz Still Hotsy; 'Dreams' New Champ, 'Quo Vadis' Next, 'Drums' 3d, 'Spy' Fourth

The sharp upbeat at the nation's first-runs Xmas-New Year's week still is considerably in evidence this session although a majority of theatres have holdover product or are playing extended-run. Despite most films being in second or third stanzas, current week will show more than $1,100,000 total gross for the five strongest pix in key cities covered by VARIETY.

"I'll See You in My Dreams" (WB) is taking over No. 1 spot nationally although virtually the first week out on release. The Danny Thomas-Doris Day starrer is rounding out a highly profitable five-week run at the N. Y. Music Hall today (Wed.), with better than $728,000 gross likely for run.

"Quo Vadis" (M-G), in first place for about a month, is slipping to second slot while "Distant Drums" (WB) is a very close third. "Drums" caught on from the outset, with some 17 playdates this week ranging largely from fine to smash or terrific. "Favorite Spy" (Par) is capturing fourth money with a long string of solid and sock sessions.

Fifth position is being taken over by "Westward the Women" (M-G) though its best dates are only rated nice. "Double Dynamite" (RKO) is winding up sixth but currently a bit spotty. "Decision Before Dawn" (20th) is finishing seventh while "Flame of Araby" (U) will be eighth. Latter caught on remarkably well after previous somewhat uneven results.

"Detective Story" (Par) is copping ninth place, with "Weekend With Father" (U) in 10th spot. "I Want You" (RKO), just getting under way, is taking 11th position while "10 Tall Men" (Col), with a flock of new dates, is landing in 12th.

"Wild Blue Yonder" (Rep), "Elopement" (20th), "Two Tickets To Broadway" (RKO) and "Callaway Went Thataway" (M-G) are runner-up films in that sequence.

"Death of a Salesman" (Col) shapes as outstanding new film which is just getting under way. It is big both in N. Y. and L. A. "African Queen" (UA) currently is fine in L. A. "On Dangerous Ground" (RKO) looks nice in Frisco and Pittsburgh but light in Baltimore. "Model and Marriage Broker" (20th) is rated mild on holdover this week in L. A. but started well in first week.

"American in Paris" (M-G), with several fresh bookings, is adding three sock sessions to its former laurels this week. "Bright Victory" (U) shapes brisk in Louisville. "Never Forget You" (20th) is mild in Balto.

"Lavender Hill Mob" (U) is sock in K. C. and Pitt, big in Philly and great in N. Y. "Racket" (RKO) looks fast in Montreal.

"Starlift" (WB) is smart in Omaha and Frisco. "Fixed Bayonets" (20th) looms modest in Detroit.

(Complete Boxoffice Reports on Pages 8-9)

Transfer of 50% Ownership, 100% Mgt. Of 'Healthy' UA Seen in Feb. by Krim

Actual transfer of 50% ownership and 100% of management control of United Artists to the group headed by Arthur B. Krim is expected in about 45 days, Krim said in N. Y. yesterday (Tues.). In what he described as another "progress report," UA's president confirmed that the outfit, according to preliminary auditing, finished 1951 with a "substantial profit." Subject to affirmation by Price, Waterhouse & Co., this means that 8,000 shares of UA's 16,000 common stock shares will be pocketed by Krim and his associates in the UA operation, with Mary Pickford and Charles Chaplin holding the balance of 4,000 shares each.

Profit the first year also assures the Krim group of 9 more years in the UA management saddle. That is in keeping with the terms of the deal with Miss Pickford and Chaplin.

While Krim insisted that vesting of the stock by himself and his partners still is contingent on the official Price, Waterhouse report, it was clear that the new UA toppers were confident of such confirmation. All members of the al-

(Continued on page 17)

Lippert Sez SAG, Crafts Brought on His Resolve To Fold Wings as Pic Angel

Hollywood, Jan. 8.

Giving his recent battle with the Screen Actors Guild and craft unions as the reason, Robert L. Lippert disclosed yesterday (Mon.) that he is withdrawing from all future production financing. He had previously dropped his own producing activities.

Lippert said he'd concentrate in the future solely on distribution via Lippert Pictures, Inc., releasing company formed in 1948 as an outgrowth of Screen Guild after Lippert had bought out all SG franchises.

Withdrawal from financing will deprive Hollywood of $2,000,000

(Continued on page 17)

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a Year. $20 Foreign

'Vadis' Easily Tops Dec. B.O. Stakes; 'Detective' 2d, '2 Tix' 3d, 'Paris' 4th

Despite the usual sluggish national boxoffice pace in December, there were some pix which made strong showings last month. While only five new films made the Top 12 list, many films that were unveiled as the month ended shaped up as potentially strong grossers for coming weeks.

"Quo Vadis" (M-G), fourth in November, easily set the pace in VARIETY's compilations for December. The spectacle finished first every week of the month by a great margi . "Detective Story" (Par), third the previous month, copped second, while "Two Tickets to Broadway" (RKO), seventh in November, wound up third last month.

"American in Paris" (M-G), champ in the two preceding months, wound up fourth in December with not too many new launchings. "Blue Veil" (RKO) duplicated its November standing by again finishing fifth while "Too Young to Kiss" (M-G) was sixth. "Fixed Bayonets" (20th), failing to display expected strength, wound up seventh.

"Lavender Hill Mob" (U), consistently strong all month despite the offish tone at the b.o., copped eighth place, never falling lower than 10th all month and being seventh and eighth on two weekly compilations. It is the first time a British-made pic has been this high on VARIETY's monthly listings in many months. It was a runner-up in November.

"Wild Blue Yonder" (Rep) finished ninth, almost even with "Lavender," although being preemed during the worst pre-Xmas weeks. "The River" (UA), 11th in November, wound up 10th. "Tanks Are Coming" (WB) took 11th money. It was 10th the previous month. "Strange Door" (U) rounded out the Top 12 list.

"Submarine Command" (Par), "Callaway Went Thataway" (M-G),

(Continued on page 62)

December Top 12

1. "Quo Vadis" (M-G).
2. "Detective Story" (Par).
3. "Tickets B'way" (RKO).
4. "American Paris" (M-G).
5. "Blue Veil" (RKO).
6. "Too Young Kiss" (M-G).
7. "Fixed Bayonets" (20th).
8. "Lavender Hill Mob" (U).
9. "Blue Yonder" (Rep).
10. "The River" (UA).
11. "Tanks Coming" (WB).
12. "Strange Door" (U).

TELEMETER DUE FOR COAST DEMONSTRATION

Demonstration of Telemeter for the trade is being planned in the next couple weeks. The subscription tele device, in which Paramount owns a half-interest, will be shown at Telemeter's plant on the Coast.

No special Federal Communications Commission permit will be required. Outfit already has a permit for field testing, which has been going on since last fall and is about completed. It is picking up special off-hour broadcasts from KTLA, Par's video station in Hollywood.

Talks are being held by Carl Leserman, who owns a chunk of Telemeter stock and is operating head of the company on the Coast, with people from various parts of the country who have shown an interest in franchising the device in their territory. Talks are preliminary, however, since no approach has even been made to the FCC yet for permission to broadcast the scrambled waves picked up by the coinbox machine.

It is believed likely that investments made by franchise-holders may be used to finance production of the device. If this can be worked out, it will probably be part of the pitch to the FCC. It may also eliminate going to the public with a stock issue, which was mentioned as a possibility in a brochure recently issued by Telemeter.

Poe Tours Exchanges

Seymour Poe, partner with Irving Lesser in Producers Representatives, Inc., leaves New York next Wednesday (16) for a tour of exchange cities that will wind him up in Los Angeles Feb. 1. At that time, he and Lesser, who will fly from New York, will meet with producer Sol Lesser.

Sessions will be devoted to future policy of PRI, which reps the producer on pix sales to both theatres and TV, and on Sol Lesser's own production activities. Poe's tour of RKO exchanges will be on behalf of number of Lesser pix, "Tarzan's Peril," "Tarzan's Savage Fury," "Kon-Tiki" and "Jungle Headhunters."

Hint Par May Get NPA Okay To Mfr. Color Tube

Washington, Jan. 8.

Hints are heard here that Paramount may be permitted by the National Production Authority to go ahead with manufacture of its color TV tube if the NPA can find itself a satisfactory face-saving formula. Entrance of Senator Edwin C. Johnson, chairman of the Interstate Commerce Committee, into the picture reportedly has put the NPA on a spot that may help Par.

Johnson has written Defense Mobilizer Charles E. Wilson, whose office heads the NPA, for an explanation of the ban about six weeks ago on production of tele equipment that can receive color. He is understood to have received no answer as yet, although he wrote several weeks ago.

Johnson's interest is believed to have been spurred by the Federal Communications Commission, which falls under the aegis of his Senate committee. FCC has for several years been pushing for early introduction of color and got quite a shock when NPA suddenly banned it under the guise of preservation of vital materials for defense.

Par has been bulldoggedly fighting to escape the freeze. It claims its Lawrence Chromatic tube uses no more strategic materials than black-and-white tubes and that at a meeting of manufacturers with Wilson several months ago it was agreed that NPA would make no effort to dictate what end products could be made from allocated materials.

To that end, Par's Washington attorney, Paul R. Porter, has been pushing the NPA for a reversal. The Government agency so far has been outwardly adamant against a change.

It is understood, however, that Johnson's interest, which might lead to embarrassing Congressional questioning, plus other factors which have arisen, have put NPA in a position where it may want to backtrack if it can do it gracefully.

Small, Ferry to Team As Pickman Sells Out

Hollywood, Jan. 8.

Deal is on for Fefe Ferry to buy out Milton Pickman's share in the Ferry-Pickman talent agency here. Ferry will line up with Paul Small.

Negotiations are expected to be completed by next week, when Pickman returns from Europe, where he went on agency business.

Pickman, brother of Jerry Pickman, Paramount Pix veepee, is expected to join a pix-producing group when he severs from current connection.

4 Regional Sales Meets This Month for Rep

Republic will hold a series of four regional sales meetings this month. Prexy Herbert J. Yates will address each session.

Initial meet will be held at Rep's North Hollywood studios today (Wed.) and tomorrow (Thurs.). Second is set for the Blackstone Hotel, Chicago, Jan. 14-15, while the third will be held at the N. Y. homeoffice, Jan. 16-17. Meets wind up in New Orleans Jan. 21-22, where the final sesh is pencilled for the Jung Hotel.

'Gone' Tops Grossers

Continued from page 1

the $35,000,000 to $50,000,000 claimed for it.

Musicals led the way by far on the All-Time Top-Grossers list. Of the 88 pix included, 21 are straight tuners. Add to that six more musical biogs to give an idea of what hold song-and-dance has held on the American public's taste for entertainment.

On the other hand, pic patrons have also shown plenty of proclivity for straight drama. That's the second most-often-seen classification on the list, with 13 films. To that might be added many other sub-categories of drama. (Any classification of pix by type is loose, at best.)

The nine war dramas that appear on the list might be added to the 13 others. There are also five costume dramas and two religious dramas, plus a couple of mellers and three Biblical specs.

War Themes Profitable

That war has been a profitable theme for pix is seen by the nine war dramas plus two war comedies that have made the $4,000,000-or-over grade. That comedies on the whole have also had their appeal is evident in the count. Ten pix fall in the straight comedy category, plus the two war comedies, plus a quartet of comedies with music (not actually musicals).

Westerns also account for four of the films on the list, while five other pix fall in the general classification of "action." Feature cartoons (both by Disney) also make up two of the total count of 88 films.

Selznick appears to hold producer honors, with the first and third pix on the list, as well as with "Spellbound" and "Since You Went Away" down farther. Cecil B. DeMille figures prominently, too, with "Samson and Delilah" in fourth spot on the list and "Reap the Wild Wind" and "Unconquered" also on it.

Bing Crosby figures probably as the all-time top moneymaker for the industry among players. He's in no less than six of the pix in the over-$4,000,000 category. They include "Going My Way," "Welcome Stranger," "Blue Skies," "Road to Rio," "Road to Utopia" and "Emperor Waltz."

Irving Berlin appears prominently among contributors to big grosses. Four pix to which he contributed the tunes are high up on the list of the industry's all-time coin-grabbers. They include "This Is the Army" (in fifth position), "Blue Skies," "Annie Get Your Gun," and "Easter Parade."

Jolson's Trio

Al Jolson, too, holds some sort of record for three appearances on the list. They include the two biopix of late years, "The Jolson Story" and "Jolson Sings Again," plus a film that figured prominently in the birth of the talkers, "Singing Fool."

The list proves Metro to be by far the industry's most durable producer of moneymaking pix. It has 32 films among the Big 88—more than one-third of the entire list. In a photo finish for place position are Paramount and 20th-Fox, each with 13 entries. Here's the whole lineup:

Metro	32
Paramount	13
20th-Fox	13
Warner Bros.	10
RKO	9
United Artists	4
Columbia	3
Universal	1
Republic	1
Eagle Lion	1
SRO	1

Europe to N. Y

Binnie Barnes
Art Buchwald
Mike Elliott
Wanza Elliott
Rene Fraday
Kim Kendall
Lizabeth Scott
Ray Ventura
Josh White

N. Y. to Europe

Hermione Gingold
Hilde Gueden
Anna Neagle
Al Palca
Milton Pickman
Herbert Wilcox

All-Time Top-Grossers

Filmdom's "Golden Circle"—1952 edition—is presented below. It includes all of those pictures which have earned, or give promise of earning, a minimum of $4,000,000 in domestic (U. S. and Canada) film rentals. Foreign income is not included, since it cannot be accurately estimated on a dollar remittance standard.

Figures below are, in general, what the distribs have in the till to date, except in the case of 1951 releases. On the latter, estimates of final totals have been projected on the basis of a film's earnings up to the end of the year. Many of the films below will derive further income from reissues—and possibly much additional coin eventually from TV.

D. W. Griffith's 1915 smash, "The Birth of a Nation" (Mutual), belongs on the list, but exactly where is a question lost in nostalgia and unassembled records. Oldtimers in one way or another associated with the picture estimate its gross at from $35,000,000 to $50,000,000.

1.	Gone With the Wind (M-G) (1939)	$26,000,000
2.	Best Years Of Our Lives (RKO) (1947)	10,400,000
3.	Duel In the Sun (SRO) (1947)	10,000,000
4.	Samson & Delilah (Par) (1950)	9,000,000
5.	This Is the Army (WB) (1943)	8,500,000
6.	Bells of St. Mary's (RKO) (1946)	8,000,000
7.	Jolson Story (Col) (1947)	8,000,000
8.	David & Bathsheba (20th) (1951)	7,000,000
9.	Going My Way (Par) (1944)	6,500,000
10.	For Whom the Bell Tolls (Par) (1943)	6,300,000
11.	Welcome Stranger (Par) (1947)	6,100,000
12.	Snow White (RKO) (1937)	6,000,000
13.	Sergeant York (WB) (1941)	6,000,000
14.	Blue Skies (Par) (1946)	5,700,000
15.	Egg and I (U) (1947)	5,550,000
16.	Leave Her to Heaven (20th) (1945)	5,550,000
17.	Big Parade (M-G) (1925)	5,500,000
18.	Unconquered (Par) (1947)	5,250,000
19.	Yearling (M-G) (1947)	5,250,000
20.	Meet Me In St. Louis (M-G) (1945)	5,200,000
21.	Showboat (M-G) (1951)	5,200,000
22.	Life With Father (WB) (1947)	5,100,000
23.	The Outlaw (RKO) (1946-50)	5,075,000
24.	Forever Amber (20th) (1947)	5,050,000
25.	Green Dolphin St. (M-G) (1947)	5,000,000
26.	Jolson Sings Again (Col) (1949)	5,000,000
27.	Mrs. Miniver (M-G) (1942)	5,000,000
28.	Razor's Edge (20th) (1947)	5,000,000
29.	Red Shoes (EL) (1948-50)	5,000,000
30.	Song of Bernadette (20th) (1943)	5,000,000
31.	Spellbound (UA) (1946)	4,975,000
32.	Since You Went Away (UA) (1944)	4,950,000
33.	King Solomon's Mines (M-G) (1950)	4,825,000
34.	Notorious (RKO) (1946)	4,800,000
35.	Yankee Doodle Dandy (WB) (1942)	4,800,000
36.	Battleground (M-G) (1950)	4,700,000
37.	Annie Get Your Gun (M-G) (1950)	4,650,000
38.	Green Years (M-G) (1946)	4,600,000
39.	American In Paris (M-G) (1951)	4,500,000
40.	Anchors Aweigh (M-G) (1945)	4,500,000
41.	Bachelor and Bobbysoxer (RKO) (1947)	4,500,000
42.	Easy to Wed (M-G) (1946)	4,500,000
43.	Four Horsemen (M-G) (1921)	4,500,000
44.	Great Caruso (M-G) (1951)	4,500,000
45.	Paleface (Par) (1945)	4,500,000
46.	Random Harvest (M-G) (1942)	4,500,000
47.	Road To Rio (Par) (1948)	4,500,000
48.	Road to Utopia (Par) (1945)	4,500,000
49.	Thrill of a Romance (M-G) (1945)	4,500,000
50.	Till Clouds Roll By (M-G) (1947)	4,500,000
51.	Valley of Decision (M-G) (1945)	4,500,000
52.	Easter Parade (M-G) (1948)	4,450,000
53.	Cheaper By the Dozen (20th) (1950)	4,425,000
54.	Two Years Before Mast (Par) (1946)	4,400,000
55.	Hucksters (M-G) (1947)	4,350,000
56.	Harvey Girls (M-G) (1946)	4,350,000
57.	Stagedoor Canteen (UA) (1943)	4,350,000
58.	Lost Weekend (Par) (1946)	4,300,000
59.	Cinderella (RKO) (1950)	4,275,000
60.	Adventure (M-G) (1946)	4,250,000
61.	Saratoga Trunk (WB) (1946)	4,250,000
62.	Streetcar Named Desire (WB) (1951)	4,250,000
63.	30 Seconds Over Tokyo (M-G) (1944)	4,225,000
64.	Hollywood Canteen (WB) (1944)	4,200,000
65.	Three Musketeers (M-G) (1948)	4,200,000
66.	Weekend at Waldorf (M-G) (1945)	4,200,000
67.	Born Yesterday (Col) (1951)	4,150,000
68.	Father Of the Bride (M-G) (1950)	4,150,000
69.	Joan of Arc (RKO) (1949)	4,100,000
70.	Johnny Belinda (WB) (1948)	4,100,000
71.	I Was a Male War Bride (20th) (1949)	4,100,000
72.	Margie (20th) (1946)	4,100,000
73.	Mother Wore Tights (20th) (1947)	4,100,000
74.	Snake Pit (20th) (1949)	4,100,000
75.	Cass Timberlane (M-G) (1948)	4,050,000
76.	State Fair (20th) (1945)	4,050,000
77.	Ben-Hur (M-G) (1926)	4,000,000
78.	Dolly Sisters (20th) (1945)	4,000,000
79.	Emperor Waltz (Par) (1948)	4,000,000
80.	Holiday In Mexico (M-G) (1946)	4,000,000
81.	Kid From Brooklyn (RKO) (1946)	4,000,000
82.	Night and Day (WB) (1946)	4,000,000
83.	Reap the Wild Wind (Par) (1942)	4,000,000
84.	Red River (UA) (1948)	4,000,000
85.	Sands of Iwo Jima (Rep) (1950)	4,000,000
86.	Singing Fool (WB) (1928)	4,000,000
87.	Smoky (20th) (1946)	4,000,000
88.	Ziegfeld Follies (M-G) (1946)	4,000,000

L. A. to N. Y.

Eddie Barison
Joan Camden
Ronald Colman
Cecil B. DeMille
Bill Dozier
Lisa Farraday
Y. Frank Freeman
Alfred Hitchcock
Benita Hume
Betty Hutton
John Ireland
Viveca Lindfors
David A. Lipton
Anthony Mann
Rose Marie
Ralph Meeker
Ralph Morgan
Doretta Morrow
Jerry Paris
Milton Pickman
Wynn Rocamora
Don Siegel
Kay Thompson
Edward Ugast

N. Y to L. A.

Charles Boyer
William Buckley
Al Delynn
Paul Gregory
Charles Laughton
Joe Laurie, Jr.
Agnes Moorehead
Leo Morgan
Otto Preminger
Silas F. Seadler

'LONG PURSE' NO DISTRIB BOGEY

Lesser, Small Reach Friendly Split, Both TV, UA Projects Fall Through

Sol Lesser and Edward Small have discovered that a Hollywood partnership is not for them. They've both come to the conclusion—reportedly a perfectly friendly one—that they are apparently each too set in their own ways of wealth, success and habit to join forces at this late date.

As a result, two projects in which they were planning to join forces are understood to have been called off. One was for a combine to produce and distribute their pix to tele, while the other called for them to join with Sam Briskin in a three-way amalgamation to turn out pix for United Artists release.

TV agency, Peerless Television Productions, was established three months ago by Small with the expectation that Lesser would join him providing pix and running the operation. Pair joined in hiring George Shupert away from Paramount, where he was guiding TV sales, to head Peerless.

While Lesser's withdrawal leaves Peerless without the valuable backlog of product he could provide, it ill continue otherwise on its original operating pattern. Small will be principal stockholder, with Shupert holding a minority interest and other producers also being offered stock participation. Latter will include producers with pix backlogs they are willing to throw in the pot and producers who will turn out special tele material.

Actually, Lesser only tossed in two of his own pix—"Red House"

(Continued on page 24)

D.C. MPAA Asks Weekly 'Diary' From Staffers

Washington, Jan. 8.

Washington office of the Motion Picture Assn. of America has instituted a new system which requires execs and staff members to turn in detailed weekly reports of their activities. Staffers, with lone exception of Joyce O'Hara, who heads the Washington operation, must outline in detail how they spent their time, what they did, whom they saw, etc.

Those in the local office obligated to make reports include Jack Bryson, chief lobbyist; Jerry Cahill, his assistant; Norman Kuehne, the new D. C. pressagent and speech writer; Edward Cooper, just hired from the Senate Democratic policy committee to handle television and Senate contacts; Cecil Dickson, listed as assistant to the veepee (O'Hara), who handles House contacts and is registered as an MPAA lobbyist; Roger Albright, director of the educational division of MPAA; Stanley McIntosh, associate-director of education; Col. Robert T. McDonnell, who was until recently manager of the Washington office and has done embassy contact work, but who is

(Continued on page 62)

High Court Refuses To Hear Sutphin Appeal

Washington, Jan. 8.

Supreme Court last week rehear the appeal by Sutphin Estates that it be permitted to intervene in th Warner Bros. antitrust decree. Sutphin owns the Warner Theatre property in New York which WB circuit has on long lease. Sutphin claims that in the decree its rights were not properly protected, and it wants the case reopened for addition assurance that the lease is financially protected for its full term.

Supreme Court heard an appeal last fall. Then it turned down Sutphin's contention and left the decree unchanged. The new refusal comes in answer to a subsequent request by Sutphin that the Supreme Court hear the matter anew.

Blumberg to the Coast

Universal prez Nate J. Blumberg will head from New York for the Coast at the end of this month. He'll be accompanied by Mrs. Blumberg. Plan is for them to remain for several months, at least. Probably only important confabs on the proposed merger of U with Decca Records, which owns controlling interest in the company, will bring him back east.

Blumberg is recuperating at his home from a long hospital siege. He'll continue to be out of his office, under doctor's orders, until he leaves for Hollywood.

Decca Working Out Reorg For Merger With U

Decca attorneys, reportedly in collaboration with Serge Semenenko, are said to be working out a reorganization plan by which the record company would be merged into Universal Pictures. Decca recently acquired controlling interest in U.

Semenenko's interest in the merger results from his position as banker for both companies. He's v.p. of the First National Bank of Boston and was instrumental in bringing about the stock purchase by which Decca obtained U control.

J. Arthur Rank, whose position as second largest stockholder to Decca may make him a key figure in passage of any reorg plan, has given no hint as yet of his position. Rank's U. S. rep, Robert S. Benjamin, said this week that no plan or indication of a plan had yet been presented for perusal by the British film tycoon.

"We can't possibly take a position, one way or the other," Benjamin explained, "until we have something to take a position on. Our attitude will not be determined until we have studied any proposals that are made. So far there have been none."

Merger plan would have to be okayed by two-thirds of the shareholders of each company. Rank

(Continued on page 14)

See Personnel Changes In Par Sales at Meet Slated for Next Week

Personnel changes just short of the top echelon are expected when Paramount opens its division sales managers meeting at the Hotel Plaza, N. Y., next Monday (14). Session will go two days at least, possibly a third.

A. W. Schwalberg, distribution chief, will preside at the conclave, which will be attended by board chairman Adolph Zukor, president Barney Balaban, all homeoffice department toppers and the division chiefs. The territorial heads are Hugh Owen, Howard Minsky, Duke Clark, J. J. Donohue, George Smith and Gordon Lightstone.

Schwalberg, president of Paramount Distributing Corp., and E. K. O'Shea, . p. of the subsid outfit, will be unaffected by the anticipated new personnel setup.

Convention will concern itself with all new product from the selling end. Jerry Pickman, ad-pub director, will discuss promotion angles. This will be the first such session for Pickman in his role as v.p. and Par Distributing board member. He was elected an officer of the outfit about 10 days ago.

Repping production at the sales huddle will be Y. Frank Freeman, studio boss, who arrives in N. Y. from the Coast this week.

FEARS ALLAYED ON OVERBIDDING

Fear that the "long purse" would prevail under competitive bidding has not materialized, distribution execs have agreed in looking back over the five-year operation of the system. At least one distrib, however, was prepared with a unique antidote for overbidding had it become a problem.

Concern of distribs when the bidding system was instituted at the end of 1946 was the "long purse" theory. That was that an exhib who was better heeled—or more ready to spend money—than his competition would make excessive offers for film, just to keep it away from opposing houses.

Net result could have been that the fellow with the "long purse" might put his competitors out of business by snatching up product. He would do a dog-in-the-manger, sometimes paying for pix and never actually playing them.

Even worse than that from the distributor's standpoint was the possibility that exhibs would overbuy, and thus, with more films than they could use, never book a pic. The distrib could wait indefinitely—or forever—before he'd get paid even his minimum rental guarantee.

It was to meet such a situation that RKO attorneys developed a formula. They've never had to let it out of the box, however, because the situation never arose to any significant degree.

Scheme was, in inviting bids, to set a reasonable maximum on monetary terms that exhibs could offer. That would leave as the only point on which one theatre could top another the amount of playing time offered.

Exhib couldn't bid unless he had actual playing time to give pix and would name the approximate starting date. This would effectively cut off his buying too many.

Though this one major evil has

(Continued on page 17)

W-K Renews RKO Lease for Year

Hollywood, Jan. 8.

Wald-Krasna are remaining at RKO for another year, during which the team will make eight more features, following Howard Hughes' approval of a continuance agreement reached by studio manager C. J. Tevlin in huddles with attorney David Tannenbaum and Lew Wasserman, repping W-K. Hughes already has okayed start of "High Heels," "Size 12," "Strike A Match" and "I Married A Woman," for as soon as the cast toppers are secured.

Wald functions executive producer with Krasna writing and directing two features in addition to working on other scripts. First is expected to be ready for May start. Each continues as partners in W-K, drawing salaries of $2,500 weekly and sharing in 50% profit on their pix as provided in their original contract.

Although deal on whole gives the team what they wanted, Hughes still retains approval of properties and casts. It's indicated, however, that the producers will get speedy decisions on latter. Unit has completed three films and has one shooting.

WB's 6-Mo. Deferment On Theatre Divorcement

Washington, Jan. 8.

Warner Bros. has been given a six months' extension for divestiture of the group of theatres scheduled to be sold away from the WB Theatre chain during the first year of the company's antitrust decree. The one-year limit expired at the beginning of this month.

Justice Department, which has been reasonable about granting extensions to antitrust defendants showing good faith, had no trouble agreeing to the extension.

Johnston Calls FCC Hearings on TV No. 1 Industry Problem; Cancels Trek

Most important immediate problem facing the industry is the hearings before the Federal Communications Commission on channels for theatre TV, Eric Johnston said yesterday (Tues.). He made the observation in explanation of cancellation of his plans for a monthlong Latin American tour slated to begin next week.

Motion Picture Assn. of America prez said that a tremendous amount of work remained to prepare the industry's case for presentation in four weeks. He will be the lead-off witness.

"It's a particularly important issue," he explained, "since many people feel that if we don't get the channels at this time we'll be forever estopped."

Despite this pressure, MPAA topper revealed that he may make a one-week trip to Brazil and Uruguay at the end of January. Rio stopoff would be in an effort to ameliorate new restrictions on American films which have been decreed by the Brazilian government.

Uruguay jaunt would be to attend the film festival at Punte del Este. Johnston said he was under pressure from both the State Dept. and the Ambassador in Uruguay to make the trip.

"If we expect cooperation from the State Dept. we must also give some," he asserted.

Unified Front

Various facets of the industry have been cooperating in preparation of a unified front at the FCC

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Foreclose 'Man-Eater'

Los Angeles, Jan. 8.

Foreclosure suit on "Man-Eater of Kumaon," produced by Monty Shaff for Universal-International release in 1948, was filed by Pacific Finance, which put up second money, amounting to 15%.

Company also foreclosed on the Sam Bischoff indie, "Intrigue," for which it put up second coin. Bank of America was paid off for its first money on the picture but a PF spokesman said second money has not been forthcoming.

20th Sets 36 Pix For 1952 Release; Sales Dept. Shifts

Total of 36 productions have been set by 20th-Fox for 1952 release, representing the first time that the outfit has set a full year's schedule in advance. Lineup was presented to 20th's N. Y. sales convention by Al Lichtman, distribution topper, yesterday (Tues.).

With one-third of the roster in color, films will be delivered months in advance so that longterm promotion campaigns may be worked out, it was said. Extensive releasing sked is attributable to the "highly geared production pace which has been maintained at the studio." Sked includes five outside productions to be released by 20th.

Company's conclave got underway Monday (7) with announcement by Lichtman of some personnel realignment. Edwin W. Aaron and Arthur Silverstone, eastern and western sales managers, respectively, have been named assistant general sales managers. Aaron will be responsible for the detail operation of all sales throughout the U. S., and Silverstone will supervise all circuit and key city sales as well as the Canadian branches.

William C. Gehring, formerly assistant sales chief, has been upped to executive assistant sales manager, continuing to assist Lichtman in all matters pertaining to the operation of the distribution department.

Glenn Norris was upped from Washington branch manager to head of a newly-formed Atlantic division comprising Washington, Pittsburgh and Philadelphia. Joseph Rosen heads the Washington office and Robert McNabb succeeds Rosen as Cincinnati sales manager, Marvin Doris, formerly Atlanta salesman, will manage the new Jacksonville, Fla., exchange.

In his opening address at the

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MPAA Enlarging Scope Of Research Department Under Griffith Johnson

Motion Picture Assn. of America will enlarge the scope of its research activity, particularly on the economics of foreign countries, prexy Eric Johnston disclosed in New York yesterday (Tues.). Department will be in charge of a newcomer to the staff, Griffith Johnson. He formerly was an economist with the ESA.

Johnson replaces Robert Chambers, who resigned about a year-and-a-half ago. While Chambers built up the record of domestic activities of MPAA member companies, Johnson's research tentacles will be aimed abroad.

Reason, Johnston said, is experience has shown the industry has been able to head off legislation and get maximum coin out of various countries by having all possible advance info their economic trends.

Newsreels Quit Brazil as Reply To Pic % Edict

Newsreel companies have discontinued the shipment of films to Brazil, John G. McCarthy, director of the international division of th Motion Picture Assn. of America, disclosed in New York yesterday (Tues.).

Move is a retaliatory measure resulting from the implementation last Friday (4) of a decree which has been on the government books of Brazil since last December. Latter provides that for each eight weeks of playing time for a foreign pic, there must be one week given to the showing of native product. However, this section of the decree has been inoperative. One reason is that not enough native films have been available.

Section of ukase which brought about MPAA action concerned importation of newsreel, travelog and documentary footage. Brazil regulation provides that for all footage imported, 10% Brazilian product in that category must be taken in return. This regulation was enforced for the first time last Friday and resulted in the action taken by the newsreel companies.

Newsreel outfits the U. S. agree that Brazil may turn out enough news films, but that th

(Continued on page 17)

Frank McNamee Named Fire Commish of Philly

Philadelphia, Jan. 8.

Frank L. McNamee, former president of United Artists and a partner in an Eastern Pennsylvania film house chain, has been named fire commissioner of Philadelphia, one of the first appointments of the newly elected Democratic Mayor Joseph Sill Clark, Jr.

During World War II, McNamee served as War Manpower Commissioner and later became War Assets Administrator in the Philadelphia area. He also is treasurer of the Philadelphia Eagles, pro football club.

'Vadis' Easily Tops Dec. B.O. Stakes; 'Detective' 2d, '2 Tix' 3d, 'Paris' 4th

Despite the usual sluggish national boxoffice pace in December, there were some pix which made strong showings last month. While only five new films made the Top 12 list, many films that were unveiled as the month ended shaped up as potentially strong grossers for coming weeks.

"Quo Vadis" (M-G), fourth in November, easily set the pace in VARIETY's compilations for December. The spectacle finished first every week of the month by a great margi "Detective Story" (Par), third the previous month, copped second, while "Two Tickets to Broadway" (RKO), seventh in November, wound up third last month.

"American in Paris" (M-G), champ in the two preceding months, wound up fourth in December with not too many new launchings. "Blue Veil" (RKO) duplicated its November standing by again finishing fifth while "Too Young to Kiss" (M-G) was sixth. "Fixed Bayonets" (20th), failing to display expected strength, wound up seventh.

"Lavender Hill Mob" (U), consistently strong all month despite the offish tone at the b.o., copped eighth place, never falling lower than 10th all month and being seventh and eighth on two weekly compilations. It is the first time a British-made pic has been this high on VARIETY's monthly listings in many months. It was a runner-up in November.

"Wild Blue Yonder" (Rep) finished ninth, almost even with "Lavender," although being preemed during the worst pre-Xmas weeks. "The River" (UA), 11th in November, wound up 10th. "Tanks Are Coming" (WB) took 11th money. It was 10th the previous month. "Strange Door" (U) rounded out the Top 12 list.

"Submarine Command" (Par), "Callaway Went Thataway" (M-G),

(Continued page 62)

TELEMETER DUE FOR COAST DEMONSTRATION

Demonstration of Telemeter for the trade is being planned in the next couple weeks. The subscription tele device, in which Paramount owns a half-interest, will be shown at Telemeter's plant on the Coast.

No special Federal Communications Commission permit will be required. Outfit already has a permit for field testing, which has been going on since last fall and is about completed. It is picking up special off-hour broadcasts from KTLA, Par's video station in Hollywood.

Talks are being held by Carl Leserman, who owns a chunk of Telemeter stock and is operating head of the company on the Coast, with people from various parts of the country who have shown an interest in franchising the device in their territory. Talks are preliminary, however, since no approach has even been made to the FCC yet for permission to broadcast the scrambled waves picked up by the coinbox machine.

It is believed likely that investments made by franchise-holders may be used to finance production of the device. If this can be worked out, it will probably be part of the pitch to the FCC. It may also eliminate going to the public with a stock issue, which was mentioned as a possibility in a brochure recently issued by Telemeter.

Poe Tours Exchanges

Seymour Poe, partner with Irving Lesser in Producers Representatives, Inc., leaves New York next Wednesday (16) for a tour of exchange cities that will wind him up in Los Angeles Feb. 1. At that time, he and Lesser, who will fly from New York, will meet with producer Sol Lesser.

Sessions will be devoted to future policy of PRI, which reps the producer on pix sales to both theatres and TV, and on Sol Lesser's own production activities. Poe's tour of RKO exchanges will be on behalf of number of Lesser pix, "Tarzan's Peril," "Tarzan's Savage Fury," "Kon-Tiki" and "Jungle Headhunters."

December Top 12

1. "Quo Vadis" (M-G).
2. "Detective Story" (Par).
3. "Tickets B'way" (RKO).
4. "American Paris" (M-G).
5. "Blue Veil" (RKO).
6. "Too Young Kiss" (M-G).
7. "Fixed Bayonets" (20th).
8. "Lavender Hill Mob" (U).
9. "Blue Yonder" (Rep).
10. "The River" (UA).
11. "Tanks Coming" (WB).
12. "Strange Door" (U).

Hint Par May Get NPA Okay To Mfr. Color Tube

Washington, Jan. 8.

Hints are heard here that Paramount may be permitted by the National Production Authority to go ahead with manufacture of its color TV tube if the NPA can find itself a satisfactory face-saving formula. Entrance of Senator Edwin C. Johnson, chairman of the Interstate Commerce Committee, into the picture reportedly has put the NPA on a spot that may help Par.

Johnson has written Defense Mobilizer Charles E. Wilson, whose office heads the NPA, for an explanation of the ban about six weeks ago on production of tele equipment that can receive color. He is understood to have received no answer as yet, although he wrote several weeks ago.

Johnson's interest is believed to have been spurred by the Federal Communications Commission, which falls under the aegis of his Senate committee. FCC has for several years been pushing for early introduction of color and got quite a shock when NPA suddenly banned it under the guise of preservation of vital materials for defense.

Par has been bulldoggedly fighting to escape the freeze. It claims its Lawrence Chromatic tube uses no more strategic materials than black-and-white tubes and that at a meeting of manufacturers with Wilson several months ago it was agreed that NPA would make no effort to dictate what end products could be made from allocated materials.

To that end, Par's Washington attorney, Paul R. Porter, has been pushing the NPA for a reversal. The Government agency so far has been outwardly adamant against a change.

It is understood, however, that Johnson's interest, which might lead to embarrassing Congressional questioning, plus other factors which have arisen, have put NPA in a position where it may want to backtrack if it can do it gracefully.

Small, Ferry to Team As Pickman Sells Out

Hollywood, Jan. 8.

Deal is on for Fefe Ferry to buy out Milton Pickman's share in the Ferry-Pickman talent agency here. Ferry will line up with Paul Small.

Negotiations are expected to be completed by next week, when Pickman returns from Europe, where he went on agency business.

Pickman, brother of Jerry Pickman, Paramount Pix veepee, is expected to join a pix-producing group when he severs from current connection.

4 Regional Sales Meets This Month for Rep

Republic will hold a series of four regional sales meetings this month. Prexy Herbert J. Yates will address each session.

Initial meet will be held at Rep's North Hollywood studios today (Wed.) and tomorrow (Thurs.). Second is set for the Blackstone Hotel, Chicago, Jan. 14-15, while the third will be held at the N. Y. homeoffice, Jan. 16-17. Meets wind up in New Orleans Jan. 21-22, where the final sesh is pencilled for the Jung Hotel.

'Gone' Tops Grossers

Continued from page 1

the $85,000,006 to $50,000,000 claimed for it.

Musicals led the way by far on the All-Time Top-Grossers list. Of the 88 pix included, 21 are straight tuners. Add to that six more musical biogs to give an idea of what hold song-and-dance has held on the American public's taste for entertainment.

On the other hand, pic patrons have also shown plenty of proclivity for straight drama. That's the second most-often-seen classification on the list, with 13 films. To that might be added many other sub-categories of drama. (Any classification of pix by type is loose, at best.)

The nine war dramas that appear on the list might be added to the 13 others. There are also five costume dramas and two religious dramas, plus a couple of mellers and three Biblical specs.

War Themes Profitable

That war has been a profitable theme for pix is seen by the nine war dramas plus two war comedies that have made the $4,000,000-or-over grade. That comedies on the whole have also had their appeal is evident in the count. Ten pix fall in the straight comedy category, plus the two war comedies, plus a quartet of comedies with music (not actually musicals).

Westerns also account for four of the films on the list, while five other pix fall in the general classification of "action." Feature cartoons (both by Disney) also make up two of the total count of 88 films.

Selznick appears to hold producer honors, with the first and third pix on the list, as well as with "Spellbound" and "Since You Went Away" down farther. Cecil B. DeMille figures prominently, too, with "Samson and Delilah" in fourth spot on the list and "Reap the Wild Wind" and "Unconquered" also on it.

Bing Crosby figures probably as the all-time top moneymaker for the industry among players. He's in no less than six of the pix in the over-$4,000,000 category. They include "Going My Way," "Welcome Stranger," "Blue Skies," "Road to Rio," "Road to Utopia" and "Emperor Waltz."

Irving Berlin appears prominently among contributors to big grosses. Four pix to which he contributed the tunes are high up on the list of the industry's all-time coin-grabbers. They include "This Is the Army" (in fifth position), "Blue Skies," "Annie Get Your Gun," and "Easter Parade."

Jolson's Trio

Al Jolson, too, holds some sort of record for three appearances on the list. They include the two biopix of late years, "The Jolson Story" and "Jolson Sings Again," plus a film that figured prominently in the birth of the talkers, "Singing Fool."

The list proves Metro to be by far the industry's most durable producer of moneymaking pix. It has 32 films among the Big 88—more than one-third of the entire list. In a photo finish for place position are Paramount and 20th-Fox, each with 13 entries. Here's the whole lineup:

Metro	32
Paramount	13
20th-Fox	13
Warner Bros.	10
RKO	9
United Artists	4
Columbia	3
Universal	1
Republic	1
Eagle Lion	1
SRO	1

Europe to N. Y.

Binnie Barnes
Art Buchwald
Mike Elliott
Wanza Elliott
Rene Fraday
Kim Kendall
Lizabeth Scott
Ray Ventura
Josh White

N. Y. to Europe

Hermione Gingold
Hilde Gueden
Anna Neagle
Al Palca
Milton Pickman
Herbert Wilcox

All-Time Top-Grossers

Filmdom's "Golden Circle"—1952 edition—is presented below. It includes all of those pictures which have earned, or give promise of earning, a minimum of $4,000,000 in domestic (U. S. and Canada) film rentals. Foreign income is not included, since it cannot be accurately estimated on a dollar remittance standard.

Figures below are, in general, what the distribs have in the till to date, except in the case of 1951 releases. On the latter, estimates of final totals have been projected on the basis of a film's earnings up to the end of the year. Many of the films below will derive further income from reissues—and possibly much additional coin eventually from TV.

D. W. Griffith's 1915 smash, "The Birth of a Nation" (Mutual), belongs on the list, but exactly where is a question lost in nostalgia and unassembled records. Oldtimers in one way or another associated with the picture estimate its gross at from $35,000,000 to $50,000,000.

1.	Gone With the Wind (M-G) (1939)	$26,000,000
2.	Best Years Of Our Lives (RKO) (1947)	10,400,000
3.	Duel In the Sun (SRO) (1947)	10,000,000
4.	Samson & Delilah (Par) (1950)	9,000,000
5.	This Is the Army (WB) (1943)	8,500,000
6.	Bells of St. Mary's (RKO) (1946)	8,000,000
7.	Jolson Story (Col) (1947)	8,000,000
8.	David & Bathsheba (20th) (1951)	7,000,000
9.	Going My Way (Par) (1944)	6,500,000
10.	For Whom the Bell Tolls (Par) (1943)	6,300,000
11.	Welcome Stranger (Par) (1947)	6,100,000
12.	Snow White (RKO) (1937)	6,000,000
13.	Sergeant York (WB) (1941)	6,000,000
14.	Blue Skies (Par) (1946)	5,700,000
15.	Egg and I (U) (1947)	5,550,000
16.	Leave Her to Heaven (20th) (1945)	5,550,000
17.	Big Parade (M-G) (1925)	5,500,000
18.	Unconquered (Par) (1947)	5,250,000
19.	Yearling (M-G) (1947)	5,250,000
20.	Meet Me In St. Louis (M-G) (1945)	5,200,000
21.	Showboat (M-G) (1951)	5,200,000
22.	Life With Father (WB) (1947)	5,100,000
23.	The Outlaw (RKO) (1946-50)	5,075,000
24.	Forever Amber (20th) (1947)	5,050,000
25.	Green Dolphin St. (M-G) (1947)	5,000,000
26.	Jolson Sings Again (Col) (1949)	5,000,000
27.	Mrs. Miniver (M-G) (1942)	5,000,000
28.	Razor's Edge (20th) (1947)	5,000,000
29.	Red Shoes (EL) (1948-50)	5,000,000
30.	Song of Bernadette (20th) (1943)	5,000,000
31.	Spellbound (UA) (1946)	4,975,000
32.	Since You Went Away (UA) (1944)	4,950,000
33.	King Solomon's Mines (M-G) (1950)	4,825,000
34.	Notorious (RKO) (1946)	4,800,000
35.	Yankee Doodle Dandy (WB) (1942)	4,800,000
36.	Battleground (M-G) (1950)	4,700,000
37.	Annie Get Your Gun (M-G) (1950)	4,650,000
38.	Green Years (M-G) (1946)	4,600,000
39.	American In Paris (M-G) (1951)	4,500,000
40.	Anchors Aweigh (M-G) (1945)	4,500,000
41.	Bachelor and Bobbysoxer (RKO) (1947)	4,500,000
42.	Easy to Wed (M-G) (1946)	4,500,000
43.	Four Horsemen (M-G) (1921)	4,500,000
44.	Great Caruso (M-G) (1951)	4,500,000
45.	Paleface (Par) (1945)	4,500,000
46.	Random Harvest (M-G) (1942)	4,500,000
47.	Road To Rio (Par) (1948)	4,500,000
48.	Road to Utopia (Par) (1945)	4,500,000
49.	Thrill of a Romance (M-G) (1945)	4,500,000
50.	Till Clouds Roll By (M-G) (1947)	4,500,000
51.	Valley of Decision (M-G) (1945)	4,500,000
52.	Easter Parade (M-G) (1948)	4,450,000
53.	Cheaper By the Dozen (20th) (1950)	4,425,000
54.	Two Years Before Mast (Par) (1946)	4,400,000
55.	Hucksters (M-G) (1947)	4,350,000
56.	Harvey Girls (M-G) (1946)	4,350,000
57.	Stagedoor Canteen (UA) (1943)	4,350,000
58.	Lost Weekend (Par) (1946)	4,300,000
59.	Cinderella (RKO) (1950)	4,275,000
60.	Adventure (M-G) (1946)	4,250,000
61.	Saratoga Trunk (WB) (1946)	4,250,000
62.	Streetcar Named Desire (WB) (1951)	4,250,000
63.	30 Seconds Over Tokyo (M-G) (1944)	4,225,000
64.	Hollywood Canteen (WB) (1944)	4,200,000
65.	Three Musketeers (M-G) (1948)	4,200,000
66.	Weekend at Waldorf (M-G) (1945)	4,200,000
67.	Born Yesterday (Col) (1951)	4,150,000
68.	Father Of the Bride (M-G) (1950)	4,150,000
69.	Joan of Arc (RKO) (1949)	4,100,000
70.	Johnny Belinda (WB) (1948)	4,100,000
71.	I Was a Male War Bride (20th) (1949)	4,100,000
72.	Margie (20th) (1946)	4,100,000
73.	Mother Wore Tights (20th) (1947)	4,100,000
74.	Snake Pit (20th) (1949)	4,100,000
75.	Cass Timberlane (M-G) (1948)	4,050,000
76.	State Fair (20th) (1945)	4,050,000
77.	Ben-Hur (M-G) (1926)	4,000,000
78.	Dolly Sisters (20th) (1945)	4,000,000
79.	Emperor Waltz (Par) (1948)	4,000,000
80.	Holiday In Mexico (M-G) (1946)	4,000,000
81.	Kid From Brooklyn (RKO) (1946)	4,000,000
82.	Night and Day (WB) (1946)	4,000,000
83.	Reap the Wild Wind (Par) (1942)	4,000,000
84.	Red River (UA) (1948)	4,000,000
85.	Sands of Iwo Jima (Rep) (1950)	4,000,000
86.	Singing Fool (WB) (1928)	4,000,000
87.	Smoky (20th) (1946)	4,000,000
88.	Ziegfeld Follies (M-G) (1946)	4,000,000

L. A. to N. Y.

Eddie Barison
Joan Camden
Ronald Colman
Cecil B. DeMille
Bill Dozier
Lisa Farraday
Y. Frank Freeman
Alfred Hitchcock
Benita Hume
Betty Hutton
John Ireland
Viveca Lindfors
David A. Lipton
Anthony Mann
Rose Marie
Ralph Meeker
Ralph Morgan
Doretta Morrow
Jerry Paris
Milton Pickman
Wynn Rocamora
Don Siegel
Kay Thompson
Edward Ugast

N. Y to L. A.

Charles Boyer
William Buckley
Al Delynn
Paul Gregory
Charles Laughton
Joe Laurie, Jr.
Agnes Moorehead
Leo Morgan
Otto Preminger
Silas F. Seadler

'LONG PURSE' NO DISTRIB BOGEY

Lesser, Small Reach Friendly Split, Both TV, UA Projects Fall Through

Sol Lesser and Edward Small have discovered that a Hollywood partnership not for them. They've both come to the conclusion—reportedly a perfectly friendly one—that they are apparently each too set in their own ways of wealth, success and habit to join forces at this late date.

As a result, two projects in which they were planning to join forces are understood to have been called off. One was for a combine to produce and distribute their pix to tele, while the other called for them to join with Sam Briskin in a three-way amalgamation to turn out pix for United Artists release.

TV agency, Peerless Television Productions, was established three months ago by Small with the expectation that Lesser would join him providing pix and running the operation. Pair joined in hiring George Shupert away from Paramount, where he was guiding TV sales, to head Peerless.

While Lesser's withdrawal leaves Peerless without the valuable backlog of product he could provide, it will continue otherwise on its original operating pattern. Small will be principal stockholder, with Shupert holding a minority interest and other producers also being offered stock participation. Latter will include producers with pix backlogs they are willing to throw in the pot and producers who will turn out special tele material.

Actually, Lesser only tossed in two of his own pix—"Red House"

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D.C. MPAA Asks Weekly 'Diary' From Staffers

Washington, Jan. 8.

Washington office of the Motion Picture Assn. of America has instituted a new system which requires execs and staff members to turn in detailed weekly reports of their activities. Staffers, with lone exception of Joyce O'Hara, who heads the Washington operation, must outline in detail how they spent their time, what they did, whom they saw, etc.

Those in the local office obligated to make reports include Jack Bryson, chief lobbyist; Jerry Cahill, his assistant; Norman Kuehne, the new D. C. pressagent and speech writer; Edward Cooper, just hired from the Senate Democratic policy committee to handle television and Senate contacts; Cecil Dickson, listed as assistant to the veepee (O'Hara), who handles House contacts and is registered as an MPAA lobbyist; Roger Albright, director of the educational division of MPAA; Stanley McIntosh, associate-director of education; Col. Robert T. McDonnell, who was until recently manager of the Washington office and has done mbassy contact work, but who is

(Continued on page 62)

High Court Refuses To Hear Sutphin Appeal

Washington, Jan. 8.

Supreme Court last week rehear the appeal by Sutphin Estates that it be permitted to intervene in the Warner Bros. antitrust decree. Sutphin owns the Warner Theatre property in New York which WB circuit has on long lease. Sutphin claims that in the decree its rights were not properly protected, and it wants the case reopened for addition assurance that the lease is financially protected for its full term.

Supreme Court heard an appeal last fall. Then it turned down Sutphin's contention and left the decree unchanged. The new refusal comes in answer to a subsequent request by Sutphin that the Supreme Court hear the matter anew.

Blumberg to the Coast

Universal prez Nate J. Blumberg will head from New York for the Coast at the end of this month. He'll be accompanied by Mrs. Blumberg. Plan is for them to remain for several months, at least. Probably only important confabs on the proposed merger of U with Decca Records, which owns controlling interest in the company, will bring him back east.

Blumberg is recuperating at his home from a long hospital siege. He'll continue to be out of his office, under doctor's orders, until he leaves for Hollywood.

Decca Working Out Reorg For Merger With U

Decca attorneys, reportedly in collaboration with Serge Semenenko, are said to be working out a reorganization plan by which the record company would be merged into Universal Pictures. Decca recently acquired controlling interest in U.

Semenenko's interest the merger results from his position as banker for both companies. He's v.p. of the First National Bank of Boston and was instrumental in bringing about the stock purchase by which Decca obtained U control.

J. Arthur Rank, whose position as second largest stockholder to Decca may make him a key figure in passage of any reorg plan, has given no hint as yet of his position. Rank's U. S. rep, Robert S. Benjamin, said this week that no plan or indication of a plan had yet been presented for perusal by the British film tycoon.

"We can't possibly take a position, one way or the other," Benjamin explained, "until we have something to take a position on. Our attitude will not be determined until we have studied any proposals that are made. So far there have been none." ....

Merger plan would have to be okayed by two-thirds of the shareholders of each company. Rank

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See Personnel Changes In Par Sales at Meet Slated for Next Week

Personnel changes just short of the top echelon are expected when Paramount opens its division sales managers meeting at the Hotel Plaza, N. Y., next Monday (14). Session will go two days at least, possibly a third.

A. W. Schwalberg, distribution chief, will preside at the conclave, which will be attended by board chairman Adolph Zukor, president Barney Balaban, all homeoffice department toppers and the division chiefs. The territorial heads are Hugh Owen, Howard Minsky, Duke Clark, J. J. Donohue, George Smith and Gordon Lightstone.

Schwalberg, president of Paramount Distributing Corp., and E. K. O'Shea, v. p. of the subsid outfit, will be unaffected by the anticipated new personnel setup.

Convention will concern itself with all new product from the selling end. Jerry Pickman, ad-pub director, will discuss promotion angles. This will be the first such session for Pickman in his role as v.p. and Par Distributing board member. He was elected an officer of the outfit about 10 days ago.

Repping production at the sales huddle will be Y. Frank Freeman, studio boss, who arrives in N. Y. from the Coast this week.

FEARS ALLAYED ON OVERBIDDING

Fear that the "long purse" would prevail under competitive bidding has not materialized, distribution execs have agreed in looking back over the five-year operation of the system. At least one distrib, however, was prepared with a unique antidote for overbidding had it become problem.

Concern of distribs when the bidding system was instituted at the end of 1946 was the "long purse" theory. That was that an exhib who was better heeled—or more ready to spend money—than his competition would make excessive offers for film, just to keep it away from opposing houses.

Net result could have been that the fellow with the "long purse" might put his competitors out of business by snatching up product. He would do a dog-in-the-manger, sometimes paying for pix and never actually playing them.

Even worse than that from the distributor's standpoint was the possibility that exhibs would overbuy, and thus, with more films than they could use, never book a pic. The distrib could wait indefinitely—or forever—before he'd get paid even his minimum rental guarantee.

It was to meet such a situation that RKO attorneys developed a formula. They've never had to let it out of the box, however, because the situation never arose to any significant degree.

Scheme was, in inviting bids, to set a reasonable maximum on monetary terms that exhibs could offer. That would leave as the only point on which one theatre could top another the amount of playing time offered.

Exhib couldn't bid unless he had actual playing time to give pix and would name the approximate starting date. This would effectively cut off his buying too many.

Though this one major evil has

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W-K Renews RKO Lease for Year

Hollywood, Jan. 8.

Wald-Krasna are remaining at RKO for another year, during which the team will make eight more features, following Howard Hughes' approval of a continuance agreement reached by studio manager C. J. Tevlin in huddles with attorney David Tannenbaum and Lew Wasserman, repping W-K. Hughes already has okayed start of "High Heels," "Size 12," "Strike A Match" and "I Married A Woman," for as soon as the cast toppers are secured.

Wald functions as executive producer with Krasna writing and directing two features in addition to working on other scripts. First is expected to be ready for May start. Each continues as partners in W-K, drawing salaries of $2,500 weekly and sharing in 50% profit on their pix as provided in their original contract.

Although deal on whole gives the team what they wanted, Hughes still retains approval of properties and casts. It's indicated, however, that the producers will get speedy decisions on latter. Unit has completed three films and has one shooting.

WB's 6-Mo. Deferment On Theatre Divorcement

Washington, Jan. 8.

Warner Bros. has been given a six months' extension for divestiture of the group of theatres scheduled to be sold away from the WB Theatre chain during the first year of the company's antitrust decree. The one-year limit expired at the beginning of this month.

Justice Department, which has been reasonable about granting extensions to antitrust defendants showing good faith, had no trouble agreeing to the extension.

Johnston Calls FCC Hearings on TV No. 1 Industry Problem; Cancels Trek

Most important immediate problem facing the industry is the hearings before the Federal Communications Commission on channels for theatre TV, Eric Johnston said yesterday (Tues.). He made the observation in explanation of cancellation of his plans for a month-long Latin American tour slated to begin next week.

Motion Picture Assn. of America prez said that tremendous amount of work remained to prepare the industry's case for presentation in four weeks. He will be the lead-off witness.

"It's a particularly important issue," he explained, "since many people feel that if we don't get the channels at this time we'll be forever estopped."

Despite this pressur MPAA topper revealed that he may make a one-week trip to Brazil and Uruguay at the end of January. Rio stopoff would be in an effort to ameliorate new restrictions on American films which have been decreed by the Brazilian government.

Uruguay jaunt would be to attend the film festival at Punte del Este. Johnston said he was under pressure from both the State Dept. and the Ambassador in Uruguay to make the trip.

"If we expect cooperation from the State Dept. we must also give some," he asserted.

Unified Front

Various facets of the industry have been cooperating in preparation of a unified front at the FCC

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Foreclose 'Man-Eater'

Los Angeles, Jan. 8.

Foreclosure suit on "Man-Eater of Kumaon," produced by Monty Shaff for Universal-International release in 1948, was filed by Pacific Finance, which put up second money, amounting to 15%

Company also foreclosed on the Sam Bischoff indie, "Intrigue," for which it put up second coin. Bank of America was paid off for its first money on the picture but a PF spokesman said second money has not been forthcoming.

20th Sets 36 Pix For 1952 Release; Sales Dept. Shifts

Total of 36 productions have been set by 20th-Fox for 1952 release, representing the first time that the outfit has set a full year's schedule in advance. Lineup was presented to 20th's N. Y. sales convention by Al Lichtman, distribution topper, yesterday (Tues.).

With one-third of the roster in color, films will be delivered months in advance so that long-term promotion campaigns may be worked out, it was said. Extensive releasing sked is attributable to the "highly geared production pace which has been maintained at the studio." Sked includes five outside productions to be released by 20th.

Company's conclave got underway Monday (7) with announcement by Lichtman of some personnel realignment. Edwin W. Aaron and Arthur Silverstone, eastern and western sales managers, respectively, have been named assistant general sales managers. Aaron will be responsible for the detail operation of all sales throughout the U. S., and Silverstone will supervise all circuit and key city sales as well the Canadian branches.

William C. Gehring, formerly assistant sales chief, has been upped to executive assistant sales manager, continuing to assist Lichtman in all matters pertaining to the operation of the distribution department.

Glenn Norris was upped from Washington branch manager to head of a newly-formed Atlantic division comprising Washington, Pittsburgh and Philadelphia. Joseph Rosen heads the Washington office and Robert McNabb succeeds Rosen as Cincinnati sales manager, Marvin Doris, formerly Atlanta salesman, will manage the new Jacksonville, Fla., exchange.

In his opening address at the

(Continued on page 17)

MPAA Enlarging Scope Of Research Department Under Griffith Johnson

Motion Picture Assn. of America will enlarge the scope of its research activity, particularly on the economics of foreign countries, prexy Eric Johnston disclosed in New York yesterday (Tues.). Department will be in charge of a newcomer to the staff, Griffith Johnson. He formerly was an economist with the ESA.

Johnson replaces Robert Chambers, who resigned about a year-and-a-half ago. While Chambers built up the record of domestic activities of MPAA member companies, Johnson's research tentacles will be aimed abroad.

Reason, Johnston said, is experience has shown the industry has been able to head off legislation and get maximum coin out of various countries by having all possible advance info on their economic trends.

Newsreels Quit Brazil as Reply To Pic % Edict

Newsreel companies have discontinued the shipment of films to Brazil, John G. McCarthy, director of the international division of the Motion Picture Assn. of America, disclosed in New York yesterday (Tues.).

Move is a retaliatory measure resulting from the implementation last Friday (4) of a decree which has been on the government books of Brazil since last December. Latter provides that for each eight weeks of playing time for a foreign pic, there must be one week given to the showing of native product. However, this section of the decree has been inoperative. One reason is that not enough native films have been available.

Section of ukase which brought about MPAA action concerned importation of newsreel, travelog and documentary footage. Brazil regulation provides that for all footage imported, 10% Brazilian product in that category must be taken in return. This regulation was enforced for the first time last Friday and resulted the action taken by the newsreel companies.

Newsreel outfits the U. S. agree that Brazil may turn out enough news films, but that th

(Continued on page 17)

Frank McNamee Named Fire Commish of Philly

Philadelphia, Jan. 8.

Frank L. McNamee, former president of United Artists and a partner in an Eastern Pennsylvania film house chain, has been named fire commissioner of Philadelphi , one of the first appointments of the newly elected Democratic Mayor Joseph Sill Clark, Jr.

During World War II, McNamee served as War Manpower Commissioner and later became War Assets Administrator in the Philadelphia area. He also is treasurer of the Philadelphia Eagles, pro football club.

The Las Vegas Story
(SONGS)

Fair romance-murder meller laid in Las Vegas but obscurely motivated. Jane Russell, Victor Mature and spotty b.o. outlook.

Hollywood, Jan. 1.

RKO release of Robert Sparks production. Stars Jane Russell, Victor Mature, Vincent Price; features Hoagy Carmichael, Brad Dexter, Gordon Oliver, Jay C. Flippen. Directed by Robert Stevenson. Screenplay, Earl Felton, Harry Essex; based on story by Jay Dratler; camera, Harry J. Wild; editor, George Shrader, Frederic Knudtson; music, Leigh Harline; songs Hoagy Carmichael, Harold Adamson. Tradeshown Dec. 27, '51. Running time, 87 MINS.

Linda Rollins	Jane Russell
Dave Andrew	Victor Mature
Lloyd Rollins	Vincent Price
Happy	Hoagy Carmichael
Thomas Hubler	Brad Dexter
Drucker	Gordon Oliver
Harris	Jay C. Flippen
Fogarty	Will Wright
Martin	Bill Welsh
Desk Clerk	Ray Montgomery
Mary	Colleen Miller
Clayton	Robert Wilke

Only a fair amount of melodrama entertainment is cooked up in this Jane Russell-Victor Mature starrer. The hard-boiled nature of its characters and the star teaming, however, supply sufficient ad-ballyhoo factors to help regular bookings in the general market. Boxoffice reaction will be spotty.

Principal point against film is the obscure motivations of plot principals. A little more light on the subject would have helped but scripters and direction apparently prefer to keep both audience and players in the dark.

Cryptic story line finds Miss Russell and her husband returning to Las Vegas, where she can dig up old memories that included a love affair with Mature, now a lieutenant in the sheriff's office. Along the way it gradually comes out that the husband, Vincent Price, is desperately in need of money despite seemingly being wealthy, and is trying to make it at the dice tables.

Sparks still fly between Mature and Miss Russell, and Price is getting nowhere with his gambling. When a gambler with whom he has quarreled is found murdered, Price is arrested. Later, Mature turns up the real killer, Brad Dexter, a mysterious character who spends most of his time ogling bountifully endowed femmes, including Miss Russell. Still later, an embezzlement charge catches up with Price, and Miss Russell decides to take the six-week treatment in Las Vegas and stay with Mature.

Only real thrill point in the plot is the helicopter chase after Dexter and the kidnapped Miss Russell. It's 10 minutes of exciting footage that enlivens an otherwise rather dull 87 minutes.

Mature and Miss Russell take advantage of an occasional bright piece of dialog tossed their way, but overall can't do much with the characters as scripted by Earl Felton and Harry Essex from a Jay Dratler story. Nor does Robert Stevenson's direction do anything to clear up plot obscurities, although he does maintain a tough feeling throughout that goes with this type of yarn.

Miss Russell sings "I Get Along Without You Very Well" and "My Resistance Is Low," while Hoagy Carmichael, as a gambling joint pianist, delivers "The Monkey Song." Price, Dexter, Jay C. Flippen, (a fishing sheriff), Will Wright and other cast members are adequate to demands.

The Robert Sparks production obtains an authentic background by using plenty of Las Vegas footage against which to tell the story, and the technical credits are all expertly delivered. *Brog.*

Scandal Sheet

Newspaper melodrama with moderate b.o. possibilities.

Columbia release of Edward Small production. Stars Broderick Crawford, Donna Reed, John Derek; features Rosemary DeCamp, Henry O'Neill, Henry Morgan, James Millican, Griff Barnett, Jonathan Hale. Directed by Phil Karlson. Screenplay, Ted Sherdeman, Eugene Ling, James Poe, based upon novel, "The Dark Page," by Samuel Fuller; camera, Burnett Guffey; editor, Jerome Thoms; musical director, Morris Stoloff. Tradeshown N.Y., Jan. 7, '52. Running time, 82 MINS.

Steve McCleary	John Derek
Julie Allison	Donna Reed
Mark Chapman	Broderick Crawford
Charlotte Grant	Rosemary DeCamp
Charlie Barnes	Henry O'Neill
Biddle	Henry Morgan
Lieutenant Dav	James Millican
Judge Hacker	Griff Barnett
Frank Madison	Jonathan Hale
Baxter	Pierre Watkin
Needle Nellie	Ida Moore
Joey	Ralph Reed
Jordan	Luther Crockett
Heeney	Charles Cane
Bailey	Jay Adler
Pete	Don Beddoe

"Scandal Sheet" is a program picture that blends a hunt for a killer against a newspaper background. Story is full of twists and generates fair suspense as a reporter's search for the murderer gains momentum. B.o. prospects shape as moderately good in most situations. Broderick Crawford provides some marquee dressing as do Donna Reed and John Derek.

Based upon the Samuel Fuller novel, "The Dark Page," tale is of an editor whose spurned wife reaches up some 20 years later to knock him off the pinnacle of success. When she threatens to expose him as a deserter he accidentally kills her. To prevent discovery of his guilt, he kills an aged reporter but eventually is nabbed through sleuthing of one of his star staffers.

Picture has its moments of interest. However, filmgoers are let in on the identity of the killer from the start and that tends to dampen things somewhat. For no matter how well the script is written there's always much more audience concern in whodunit rather than in the technique used in tracking down the culprit.

What's more, this yarn studiously follows the favorite Hollywood theory that the reporter always gets to the scene of the crime before the cops and invariably turns up all clues long before the d.a.'s minions even get a second-hand whiff of the scent. There's a classic at the finale, too, when the editor is confronted with a man who positively identifies him.

At this embarrassing point he dictates a lead that's to be used on the story of his capture. Unfortunately, producer Edward Small fails to follow through on this, for a different lead appears in the banner story thrown on the screen in the closing frames.

Brod Crawford turns in a competent job as the erring editor—a role that obviously is far from a sympathetic one. Miss Reed is credible as a feature writer who disapproves of her boss' use of sensational journalism in building circulation. Derek goes about his chores as the star reporter-sleuth with gusto. However, his youthful appearance is more in keeping with a cub's countenance than a top newshound's carriage.

Rosemary DeCamp, as the slain wife, does well with a small part while Henry O'Neil scores handily with a fine characterization of a veteran reporter reduced to a Bowery existence because of his penchant for drink. Direction of Phil Karlson builds suspense nicely and extracts good performances from a lengthy supporting cast. Burnett Guffey's camerawork is good as are Small's production values and sundry technical credits. *Gilb.*

Phone Call From a Stranger

Interesting plot, developed along mostly acceptable adult lines; okay b.o.

Hollywood, Jan. 8.

20th-Fox release of Nunnally Johnson production. Stars Shelley Winters, Gary Merrill, Michael Rennie, Bette Davis; features Keenan Wynn, Evelyn Varden, Warren Stevens, Beatrice Straight, Ted Donaldson, Craig Stevens, Helen Westcott. Directed by Jean Negulesco. Screenplay, Nunnally Johnson, based on story by I. A. R. Wylie; camera, Milton Krasner; editor, Hugh Fowler; music, Franz Waxman. Tradeshown Jan. 3, '52. Running time, 96 MINS.

Binky Gay	Shelley Winters
David Trask	Gary Merrill
Dr. Fortness	Michael Rennie
Eddie Hoke	Keenan Wynn
Sally Carr	Evelyn Varden
Marty Nelson	Warren Stevens
Mrs. Fortness	Beatrice Straight
Jerry Fortness	Ted Donaldson
Mike Carr	Craig Stevens
Jane Trask	Helen Westcott
Marie Hoke	Bette Davis
Stewardess	Sydney Perkins
Dr. Brooks	Hugh Beaumont
Mr. Sawyer	Thomas Jackson
Dr. Fletcher	Harry Cheshire
Dr. Fernwood	Tom Powers
Thompson	Freeman Lusk
Doctor	George Eldredge
Headwaiter	Nestor Paiva
Mrs. Brooks	Perdita Chandler
Mrs. Fletcher	Genevieve Bell

A solidly based dramatic story idea has been brought off with a reasonable amount of success in "Phone Call from a Stranger," and the boxoffice prospects appear fairly okay. It's an episodic flashback type of unfoldment that throws the cameras on quite a number of tense, exciting scenes.

Nunnally Johnson produced and did the script from a story by I. A. R. Wylie. Writing and playing make most of the episodes play with a lot of strength and only falls down in one when the approach is too "cute" to be in keeping with dramatic worth of the others. Jean Negulesco's direction is strong in handling both players and story.

Plot concerns the survivor of an airplane crash who decides to call on the families of three people with whom he had become friends during the air trip that led up to the tragedy; hence the title. Before this stage of the story is reached, however, script does a topnotch job of slugging dramatics dealing with Gary Merrill's departure from home after his wife has made a mistake. On the flight to Los Angeles, Merrill becomes acquainted with Shelley Winters, ex-stage stripper; Michael Rennie, a doctor with a burdening mental problem; and Keenan Wynn, loud, travelling-salesmen jokester.

A forced landing because of weather in an isolated spot gives the odd foursome a chance to figure each other out. It also reveals Rennie's problem, one of manslaughter which he had ducked for five years. After the get-acquainted night, plane is off again but crashes before its destination is reached and Merrill is one of the few survivors.

He first calls on Rennie's widow, Beatrice Straight, finds the husband's behavior over the past five years has created a problem with the young son, Ted Donaldson. Merrill forces the son to return home after running away and puts the relationship between mother and son straight by revealing Rennie was ready to take his medicine. Miss Straight and young Donaldson, particularly the former, score decisively.

His visit to Craig Stevens and Evelyn Varden, the husband to whom Miss Winters was returning, and the hammy mother-in-law, has its moments of dramatic punch but loses a lot of its effectiveness when Johnson lets the script go for a hearts-and-flowers takeoff on the assorted reasons for the original breakup of the marriage. Performances are good, however.

Merrill next visits Bette Davis, the wife of Wynn, and finds her a bedridden cripple, not the glamour gal pictured by her husband. There he learns a story of marital faith and love in which Wynn had forgiven Miss Davis for an error that led to her running away with another man and becoming a cripple. These concluding scenes, played to the hilt by Miss Davis, force Merrill to realize his mistake in walking out on his wife, so film ends with his own reconciliation.

Miss Winters does a good job of work on her flip character, particularly in the scenes leading up to the chash. Merrill is convincing, as is Rennie. Wynn puts over his brash, coarse salesman character most effectively. Miss Davis's role occupies comparitively short footage but gives thespian strength to the film. Helen Westcott, as Merrill's wife, also appeals and the other performers are capable.

Camera by Milton Krasner does a topnotch job of pointing up the excitement in the air and auto crash sequences. Music score by Waxman is unobtrusively effective, and technical assists are good. *Brog.*

Tom Brown's Schooldays

"Tom Brown's Schooldays," British import which preemed at the Park Avenue Theatre, N. Y., Monday (7), was reviewed from London by VARIETY in the issue of May 2, 1951. George Minter produced Noel Langley's adaptation of the Thomas Hughes novel. Cast stars John Howard Davies in the title role and Robert Newton as the headmaster. United Artists is releasing in the U. S.

Myro observed that "England's classic story of public school life . . . is acted with great sincerity by a name cast, but script and direction go all out to emphasize the obvious emotional tearjerker angles. Subject is a clear winner for native cinemagoers and should have reasonable success in the overseas markets." Critic praised performances of both Davies and Newton.

Bonnie Prince Charlie

"Bonnie Prince Charlie," a Sir Alexander Korda production which preemed Sunday (6) at the Trans-Lux 60th St. Theatre, N. Y., was reviewed from London in VARIETY, Nov. 3, 1948. *Myro* called the picture "long, ponderous and often boring." Despite the money expended on the venture, he noted, "it is not a picture to enhance the prestige of Britain, and the producers cannot hope to recoup much of their cash outlay from the American market."

"Devoid of the spectacle and pageantry which was to have been expected from this historical drama," wrote *Myro*, "Charlie" plods its dull and weary way through a series of meaningless adventures that follow the failure of the young pretender to recapture the throne for his exiled father." Acting of the stars, David Niven and Margaret Leighton, the reviewer opined, could not be criticized by normal standards. Snader Productions is distributing the Technicolor film in the U. S.

Japanese War Bride

Exploitation feature for ballyhoo dates; otherwise, dual bill companion film with modest prospects.

Hollywood, Jan. 8.

20th-Fox release of Joseph Bernhard (Anson Bond) production. Stars Shirley Yamaguchi, Don Taylor; features Cameron Mitchell, Marie Windsor, James Bell, Louise Lorimer, Philip Ahn, Sybil Merritt, Lane Nakamo, Kathleen Mulqueen, Orley Lindgren, George Wallace. Directed by King Vidor. Screenplay, Catherine Turney; story, Anson Bond; camera, Lionel Lundon; editor, Terry Morse; music, Emil Newman, Arthur Lange. Tradeshown Jan. 3, '52. Running time, 91 MINS.

Tae Shimizu	Shirley Yamaguchi
Jim Sterling	Don Taylor
Art Sterling	Cameron Mitchell
Fran Sterling	Marie Windsor
Ed Sterling	James Bell
Harriet Sterling	Louise Lorimer
Eitaro Shimizu	Philip Ahn
Emily Shafer	Sybil Merritt
Shiro Hasagawa	Lane Nakano
Mrs. Milly Shafer	Kathleen Mulqueen
Ted Sterling	Orley Lindgren
Woody Blacker	George Wallace
Emma Hasagawa	May Takasugi
Mr. Hasagawa	William Yokota
Tae's mother	Susie Matsumoto
Kioto	Weaver Levy
Man at Fish Market	Jerry Fujikawa
Japanese Servants	Chieko Sato, Tetsu Komai
Old Japanese Woman	Hisa Chiba
Man at Plant	David March

Hypoed ballyhoo should make "Japanese War Bride" a good contender in most exploitation bookings. While not sensational in story content, subject furnishes material for campaigning and should respond to hearty selling. Otherwise, it has modest chances as a dualer.

Film is an independent production by Joseph Bernhard and Anson Bond for 20th-Fox distribution. Scripting, direction and playing treats story with more natural dignity and restraint than usually accorded such a subject, letting it play off with enough validity to satisfy demands of general release and keeping the soap opera flavor within bounds.

Shirley Yamaguchi, Japanese film star, plays the title role and fits naturally into the story. Her restrained personality is ingratiating. Don Taylor is good as the Korean War veteran who marries her and brings her to Salinas, Cal., for a new life in an American farming community where public opinion is prejudiced.

The Catherine Turney script, based on a story by Bond, brings the bride up against such pitfalls as reluctant acceptance by the groom's family, a jealous sister-in-law, anti-Jap feeling among some of the farmers and similar standard dramatic angles that go with plot. Story comes to its head when the sister-in-law spreads rumor that the child born to the couple was actually fathered by a neighboring Japanese farmer. The war bride flees with the child, but the husband pursues and brings about a finale reconciliation that wipes out past mistakes and misunderstandings.

Marie Windsor is the jealous, vindictive sister-in-law, married to Cameron Mitchell. Both do well by the demands of their characters, as do James Bell and Louise Lorimer as Taylor's parents; Philip Ahn, Miss Yamaguchi's grandfather in the Japanese sequences; Sybil Merritt, Taylor's old girl friend; Lane Nakano, May Takasugi and William Yokota, neighboring farmers; Orley Lindgren and other cast members.

Picture's presentation benefits for the excellent direction given it by King Vidor, who helps make it credible through restraint in handling. Noteworthy on the production end is the fine photography of Lionel Lundon and the good music by Emil Newman and Arthur Lange. Film is a bit long at 91 minutes for the general market. *Brog.*

The Old West
(SONGS)

Gene Autry oatuner for program western market.

Hollywood, Jan. 8.

Columbia release of Armand Schaefer production. Stars Gene Autry, Champion; features Pat Buttram, Gail Davis, Lyle Talbot, Louis Jean Heydt, House Peters, Sr., House Peters, Jr., Dick Jones, Kathy Johnson. Directed by George Archainbaud. Written by Gerald Geraghty; camera, William Bradford; editor, James Sweeney. Previewed Jan. 4, '52. Running time, 61 MINS.

Gene Autry	Gene Autry
Panhandle Gibbs	Pat Buttram
Arlie Williams	Gail Davis
Doc Lockwood	Lyle Talbot
Jeff Bleeker	Louis Jean Heydt
Parson Brooks	House Peters, Sr.
Saunders	House Peters, Jr.
Pinto	Dick Jones
Judie	Kathy Johnson
Hod Evers	Don Harvey
Eddie Jamison	Dee Pollock
Duffield	Raymond L. Morgan
Daniels	James Craven
Chadwick	Tom London
Watkins	Frank Marvin

A religioso touch dressed up "The Old West" to make it slightly more than just a routine program oater from the Gene Autry stable at Columbia. Homely church theme is acceptably woven in without lessening the hero's action chances.

Autry, wild horse wrangler for a stage line, is nursed back to health by a traveling parson after being bushwacked and decides to help the sky pilot bring religion to the lawless town of Saddlerock. Lyle Talbot, horse rancher and secretly the head of all the vice in the town, provides another menace angle by not only resisting the efforts to clean up the village but also seeking to break Autry's contract with the stage line.

Latter sets up a stagecoach race, with the winner to get the line's horse business. Naturally the hero comes through triumphant, even though foul play wrecks his coach. Talbot and his henchmen lose out to the might of law and religion and the townspeople settle down to a peaceful life.

The Gerald Geraghty screenplay gets a bit involved with a number of characters outside the main theme but enough interest is kept on Autry to discount this. Pat Buttram supplies his bearded rural comedy antics to the yarn for kiddie chuckles, and Autry slugs it out often enough with the heavies to make sure action is good. Talbot is a satisfactory villain. Gail Davis is okay as the femme interest. Louis Jean Heydt, a stage driver going blind; House Peters, Sr., the parson; Peters, Jr., a Talbot henchman; Dick Jones and Don Harvey are among other okay cast members. Moppets are played by Kathy Johnson and Dee Pollock.

The Armand Schaefer production, directed by George Archainbaud, gives Autry's nags, Champion and Champ, Jr., a chance to show off horsey tricks which the juves will like. Autry, with villagers as a chorus, sings "Music by the Angels" and "Somebody Bigger Than You and I," both fitting the religious flavor. William Bradford's lensing is good as sepia prints add interest. *Brog.*

Tales of Robin Hood

Another Robin Hood adventure pic lacking names; modest boxoffice for some dual combos.

Lippert Pictures release of Hal Roach, Jr., production. Stars Robert Clarke, Mary Hatcher, Paul Cavanagh, Wade Crosby, Ben Welden. Directed by James Tinling. Screenplay and story, Leroy H. Zehren; camera, George Robinson; editor, Richard Currier; music, Leon Klatzkin. At New York, N. Y., starting Jan. 2, '52. Running time, 61 MINS.

Robin Hood	Robert Clarke
Maid Marian	Mary Hatcher
Sir Gui	Paul Cavanagh
Little John	Wade Crosby
Will Stutely	Whit Bissell
Friar Tuck	Ben Welden
Will Scarlett	Robert Bice
Sir Alan	Keith Richards
Alan A-Dale	Bruce Lester
Sheriff of Nottingham	Tiny Stowe
Sir Fitzwalter	Lester Matthews
Earl of Chester	John Vosper
Much	Norman Bishop
Betty	Margia Dean
Landlord	Lorin Raker
Captain of the Guards	George Slocum
Wilfred	John Doucette

Exploits of this noted bandit of Sherwood Forest and his band makes high adventure in "Tales of Robin Hood." Absence of any marquee names and a dull title militate against this well-produced picture that boasts several bright performances. Film's running time and no-name cast fit this twin-bill category.

Plot brings in a comparatively new version of the lovable scoundrel's fight against arrogant Norman rulers, who are making life intolerable for the defeated Saxons. Story has Robin Hood ultimately winning back his ancestral rights at the point of his sharp sword and marrying Maid Marian. Otherwise, it follows the usual antics of the Sherwood Forest bandit and his Merry Men, who rob the rich knights to give to the poor.

Producer Hal Roach, Jr., has packed plenty of action into this comparatively short-running feature while James Tinling has directed with pace in mind while not overlooking some trim portrayals. Robert Clarke is an acceptable, not too heroic Robin Hood, while Mary Hatcher, from Broadway musicals, is okay as Maid Marian. A standout role is provided by Ben Welden as Friar Tuck. Wade Crosby also does nicely as Little John while Paul Cavanagh makes a suitably villainous Sir Gui. Whit Bissell, Tiny Stowe and Robert Bice head the supporting cast. *Wear.*

The Olympic Elk
(COLOR)

Fourth in Disney's True-Life Adventure series; interesting documentary study of elk life.

Hollywood, Jan. 1.

RKO release of Walt Disney True-Life Adventure production. Directed by James Algar. Screenplay, Winston Hibler, James Algar, Ted Sears; narrated by Hibler; camera (Technicolor), Herb and Lois Crisler; animation effects, John Hench, George Rowley, Dick Anthony; special process, Ub Iwerks; editor, Anthony Gerard; music, Paul Smith. Tradeshown Dec. 28, '51. Running time, 26 MINS.

Walt Disney's True-Life Adventure cameras this time venture into the wilderness of the Olympic National Park in the Pacific North-

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NABE ARTIES NAB 'LOST AUDIENCE'

Stress TV-Exhib Competition

"Hollywood is not in competition with television. The competition is between the local movie theatre and the living room television set."

Council of Motion Picture Organizations makes that point in the public relations plan presented to company prexies last week. It asks on the basis of that premise that emphasis in the future be shifted away from Hollywood and to the local theatre as the purveyor of the entertainment.

"In telling the public of the motion picture's unique assets," report states, "we must shift our emphasis. Instead of glorifying Hollywood as the source of the best entertainment, instead of making claims for the industry, our public relations program should point to the local movie theatre as the possessor of these vast entertainment resources."

Accepting the combined competition of TV and the public's generally low esteem of pic quality as the industry's major pub relations problem, COMPO exec v.p. Arthur L. Mayer suggested: "In destroying the public's belief that pictures are not as good as they used to be, we must not only convince the public that the movie theatre has production values possessed by no other form of entertainment; we must make the public believe that these values are so important they outweigh the comfort and convenience of staying home and watching a show in the living room."

Feb. 1 Deadline for N.Y. District 65 In Pub-Ad Talks With 5 Majors

Deadline of Feb. 1 has been set by pub-ad staffers affiliated with N. Y. District 65, Distributive, Processing and Office Workers of America, for the conclusion of talks for a new contract with five pix companies. If no pact is reached at that time or if no concrete acceptable proposals are received, union execs indicated that the publicists would take their case to the public. District 65 reps flack homeoffice units at 20th-Fox, Warner Bros., Universal, Columbia and United Artists, and have been negotiating for a new pact since the week of Nov. 21. The old agreement expired Oct. 21.

Should the talks break down, it's expected that the union would put into effect the strategic moves which its strike and strategy committee has been mapping for the past several weeks. Earlier unionites noted that they would maintain "a period of peace" and would not resort to any pressure or demonstrations during the negotiations. With the announcement of the deadline, it's assumed that they have made little or no progress toward the signing of a new agreement.

Union is asking for an 18% general increase in both minimums and present salaries, a guaranteed minimum staff during the life of the contract, arbitration of all disputes, union shop and a pension plan. As far as could be ascertained, the companies involved in the talks have turned thumbs down on all proposals. Several counter offers have been made, but it hasn't reached the stage where

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N.Y., Chi, L.A. Lensers Dicker With Newsreelers, NBC on New Contract

Cameramen of the New York, Chicago and Los Angeles locals of the International Photographers of the Motion Picture Industries currently are negotiating with the five newsreel companies and the television news division of the National Broadcasting Co. for a new contract to replace the one which expired Dec. 31.

Joint talks being held with Fox Movietone, Warner Pathe, News of the Day, Universal and Paramount while separate negotiations are taking place with NBC. While talks are being held, the former pact remains in force.

In elections held last week, the N. Y. local named the following officers: Fred Fordham, president; Jack Painter, v.p.; Harold Muller, secretary; Sidney Zucker, treasurer; Jay Rescher, biz rep, and Frank Landi, sgt.-at-arms.

Also presently holding talks with the newsreel companies is the Motion Picture Film Editors, Local 771, New York, whose contract also expired Dec. 31. Officials of both the cameraman's and the film editor's unions said the negotiations were at a preliminary stage.

306 Reelects Gelber

Herman Gelber has been reelected prexy of Projectionists Local 306, International Alliance of Theatrical Stage Employees. Gelber defeated former veepee Harry Storin and William Salke.

Al Kunzie replaced Storin as v.p. while the following were named for new terms: S. D'Inzillo and Harry Garfman, biz agents; Ernest Lang, recording secretary; Izzy Schwartz, financial secretary, and Abe Kessler, treasurer.

High Ct. Nixes Both Sides On Towne Appeals

Washington, Jan. 8.

The Supreme Court yesterday (Mon.) turned down appeals by both sides in the Milwaukee Towne Corp.'s treble-damage antitrust case, thereby permitting the damages awarded by the 7th Circuit Court to stand.

Milwaukee Towne, operator of the indie Towne Theatre in that city, was granted a verdict of $941,574 plus $75,000 in legal fees from Loew's, RKO, Columbia, Paramount, 20th and Warners. Towne appealed, asking that the Supreme Court restore the higher verdict of $1,295,878 plus $225,000 in legal fees, won in the trial court. The majors appealed on the ground that the circuit court verdict was too high and was won partly by perjured testimony.

Each side has a right to ask the High Court to reconsider yesterday's action. However, the Supreme Court almost never reverses itself after refusing to hear a case.

12 TINTERS AMONG U-I'S RECORD 22-PIC BACKLOG

Hollywood, Jan. 8.

Total of 22 films, largest backlog in the studio's history, marks Universal-International's 1952 start.

Twelve of the pix are Technicolor and all will be released before Oct. 31, the end of the company's 1951-52 schedule.

Two 'Miserables'

Hollywood, Jan. 8.

Film fans are due to see two versions of "Les Miserables," one currently in production at 20th-Fox and one filmed in Italy and France and distributed in this country by Lux Films.

Starring in the foreign versions is Valentina Cortesa who, ironically, has a multiple picture contract with 20th-Fox.

MORE 'SELECT' PIX PERK B.O.

Conversion of subsequent-run nabes to first-run art houses in many key cities is regarded in some film circles as playing an important role in bringing back the "lost audience" (higher education groups) to theatres.

Most recent changeover is that of Warner Bros.' Squirrel Hill Theatre, Pittsburgh, which launched an art policy with J. Arthur Rank's "Lavender Hill Mob." B.o. returns from this neighborhood house during the recent holiday weeks showed the theatre keeping close pace with the well-established downtown first-runs.

Among other nabe theatres that switched within the past year to first-run art theatres include the Art Cinema, Rochester, N. Y.; Guild, Cincinnati; Art, Dayton; Pageant and Shady Oak, St. Louis; Coronet, Dallas; 7th Street, Ft. Worth; River Oaks, Houston; Rowner, Milwaukee, and Vogue, Kansas City.

Difficulty in getting suitable product has influenced the subsequent runs to adopt the art policy. With the nabes usually showing films on a second, third or fourth-run basis, it would be necessary for them to bid for a film if they wished to move up a run. Finding themselves too small to enter into a bidding arrangement, they have decided to forget the standard product.

Better British Pix

Another factor believed to have influenced the changeover the larger group of excellent quality British and other English-language films available for "select" audiences. Formerly, foreign-language pix, especially French and Italian films, dominated the art house field, with only an occasional British production becoming a b.o. factor. Elimination of subtitles and the availability of offbeat Hollywood products also has been a contributing cause.

With release of "Lavender Hill Mob" and "The Browning Version," latter also a J. Arthur Rank pic, British films are making a strong comeback in the U. S. market. Former, now showing in about 25

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See Battle Over Grainger Firing Reprised in Court

Hassle over the dismissal of E. C. Grainger as general manager of Shea Enterprises, extensive eastern seaboard circuit, is expected to flare up again on two counts later this month. Grainger last week claimed he was dropped by the company and barred from his office unexpectedly, although his employment contract has until 1956 to run.

Set for Jan. 23 is a Bronx County (N. Y.) Surrogate's Court session at which Gerald Shea, president of the circuit, and heirs of the Shea estate will demand an accounting from the trustees, including Grainger and N. Y. attorney Edward C. Raftery.

On the following day, in N. Y. Supreme Court, Grainger will press a demand that any differences over his employment be submitted to arbitration.

Judge's Wife Sues Philly Carman on Loan

Philadelphia, Jan. 8.

Suit against the closed Carman Theatre, longtime North Philly vaudfilmer, has been brought in Common Pleas Court by Mrs. Harry Kalodner, wife of a Federal Appellate Court judge. Action asks recovery of $30,000 on a loan allegedly made Carman Theatre Corp.

Albert M. Greenfield, realtor, has taken over the Carman ownership and his brother, William I. Greenfield, will reopen the house. Although date hasn't been set, theatre is due to relight with Metro's "American in Paris," but without vaudeville.

COMPO Wouldn't Try to Whitewash H'wood Scandals in Overall Campaign

Film industry should make no effort to refute charges of Communist infiltration in Hollywood, nor should it attempt to whitewash recurrent Coast scandals. That is the recommendation of the Council of Motion Picture Organizations in a confidential memorandum prepared for prexies and publicity-ad heads of the major companies.

Recommendations are part of an overall plan for public relations which the presidents and pub-ad men began to consider point-by-point at a session at Motion Picture Assn. of America headquarters in New York last Friday (4). Plan was presented by COMPO exec v.p. Arthur L. Mayer and was prepared with the aid of several pub-ad toppers.

Time permitted only two items to be considered. One was for resumption of star tours, similar to last fall's "Movietime U.S.A." in the spring. Tentative appropriation of $150,000 was made to finance them. Cooperative ad campagin was also discussed and given to an advertising committee to work out details.

References to Communism and scandals in Hollywood were contained in a survey of what the industry should aim for in a pub relations campaign. Survey precedes seven points on which COMPO recommends action.

Re Red Charges

In eliminating refutation of Communism and scandals potential aims for the campaign, COMPO memorandum makes several points. As for the Red charges, it states:

"While (they) have brought all patriotic members of this industry great personal embarrassment, how much loss of patronage they have caused, except among certain

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25G for Lectures

Public relations plan for the industry presented by the Council of Motion Picture Organizations to company prexies last week calls for $25,000 appropriation for speakers' bureau. It is suggested that six or seven professional men and women gabbers be hired and booked at conventions, civic group meetings and before opinion-forming organizations.

COMPO also suggests that personalities within the industry — execs, stars, directors, writers, etc. — be similarly booked for appearances at important gatherings.

Co. Prexies Vote Extra $25,000 On 'Movietime' Push

Company prexies, in enthusiastic approval of Arthur L. Mayer's suggestion for renewal of star tours in the spring, have committed themselves to expenditure of $25,000 more than the personality peregrinations cost during the "Movietime U.S.A." campaign of last October. Purpose of the added coin was to enable spread of the tours over several months or more, rather than jamming them into a single week.

The approximately 30 groups of players, writers, producers and directors who hit the road for "Movietime" ran up a travel tab of $125,000. To that was added an expenditure of several times that sum by local exhib committees, which took the personalities in hand once they were delivered to exchange centres.

Prexies, meeting at the Motion Picture Assn. of America headquarters in New York, committed themselves to $150,000 for the tours to start in the spring. Added funds were said to be necessary for administration because of the hegiras being spread out.

Mayer, exec v.p. of the Council of Motion Picture Organizations,

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PIC DELIVERERS REACH NEW YORK ACCORD

Uninterrupted delivery of prints to theatres in the N. Y. metropolitan area was assured last week when film delivery men affiliated with the AFL Teamsters Local 817 and 14 carrier companies came to an agreement on a new pact. Contract, which will be officially inked this week, calls for a $10 to $15 pay hike, increased insurance benefits, improvement in general working conditions and nine holidays instead of the previous six.

Agreement, which contains a no-strike clause, has been set to run for two years, with the unionites getting an automatic increase averaging $5 per man after the first year. Conclusion of negotiations forestalled a threatened strike scheduled for the New Year's weekend and then postponed to a week later.

Union and carrier companies had been negotiating for two months until a final agreement was reached. Union was formerly an indie outfit known as the Motion Picture Film Handlers Assn. However, with expiration of 1951 pact, the group became a unit of Local 817, which has jurisdiction of all teamsters in the theatrical field.

According to Ira Meinhardt, attorney for the carriers, wage hikes granted must still be approved by the Wage Stabilization Board.

Arthur Mayer Booked For Europe, Leaving No Doubt on COMPO Exit

Arthur L. Mayer left no doubt in the minds of company prexies at a session last Friday (4) that he intends to follow through on his determination to resign exec v.p. of the Council of Motion Picture Organizations. He has steamer passage to Europe booked for March 11, and will be away for two months, at least.

Ned E. Depinet, RKO prexy, also reiterated his intention of quitting the COMPO presidency. It is hoped, however, that he will be persuaded to change his mind—a hope that has been pretty much abandoned in regard to Mayer.

Mayer's trip abroad is primarily a vacation jaunt. However, he'll also prowl for pix for distribution in the U. S. by the outfit in which he is partnered with Edward Kingsley. On his return he intends to complete a book on which he has been working.

Committee headed by Jack Alicoate is canvessing the field for possible successors to Mayer and Depinet. Names will be presented for approval at the COMPO membership meeting now slated for Feb. 14-15 in New York.

D.C. Col Sales Meet

Washington, Jan. 8.

Second of series of sales confabs of Columbia pix execs got underway here today at the Statler Hotel. Attending two-day conclave are Abe Montague, general sales chief; Rube Jackter, assistant sales manager; Louis Astor, circuit sales exec, and George Josephs, Montague's aide.

Field reps at meeting are Sam Galanty, mid-eastern division manager, and Ben Caplon, Oscar Ruby, Phil Fox and Jack Judd, branch managers in Washington, Cleveland, Cincinnati and Pittsburgh, respectively. Company has set sales meetings for New York and Chicago later this month.

L.A. Lively; 'Dreams' Smash $45,000, 'Weekend' Mildish 12G, 'Quo Vadis' Brisk 30G, 6th, 'Women' 29½G, 2d

Los Angeles, Jan. 8.

Although first-runs here this week are dominated by holdovers, a sprightly session is shaping up. "See You in My Dreams" is topping the town with a solid $45,000 in three theatres. Only other newcomer, "Weekend With Father" looks mild $12,000 in three houses.

Best of 11 holdovers is "Quo Vadis," which looks sound with $30,000 for sixth week in two locations. "Westward the Women" shapes good $29,500 for 10-day second week, also two spots. "Two Tickets to Broadway" is rated fair with $19,000 for third session in two sites.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola (FWC) (2,097; 2,048; 1,719; 1,248; 70-$1.10)—"Model and Marriage Broker" (20th) and "Crazy Over Horses" (Mono) (2d wk). Off to $6,800 in 3 days. Last week, fair $29,200.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-$1.10)—"See You in My Dreams" (WB). Solid $45,000. Last week, "Distant Drums" (WB) (2d wk-6 days), $23,800.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10) — "Westward the Women" (M-G) and "Unknown Man" (M-G) (Loew's only) (2d wk-10 days). Good $29,500. Last week, nifty $31,900.

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-$1) — "Two Tickets Broadway" (RKO) and "Jungle Manhunt" (Col) (3d wk). Fair $19,000. Last week, $29,300.

Los Angeles Paramount, Hawaii (F&M-G&S) (3,398; 1,106; 60-85)—"Favorite Spy" (Par) and "Old Amarillo" (Rep) (Par only) (2d wk). Off to $11,000. Last week, neat $25,200, bolstered by New Year's Eve preview of "Sailor Beware" (Par).

Hollywood Paramount (F&M) (1,430; 80-$1.50) — "I Want You" (RKO) (3d wk). Okay $9,000. Last week, steady $10,700.

Ritz, Vogue, Globe (FWC) (1,370; 885; 782; 70-$1.10) — "Decision Before Dawn" (20th) (3d wk). Okay $13,500. Last week, $17,500.

United Artists, Four Star (UA) (2,100; 900; 90-$2.40)—"Quo Vadis" (M-G) (6th wk). Good $30,000. Last week, up to fancy $38,700.

Fine Arts (FWC) (677; 80-$1.50) —"Tony Draws Horse" (Indie) (3d wk). Small $1,300. Last week, $2,100.

Beverly Hills (WB) (1,612; 80-$1.50) — "Death Salesman" (Col) (3d wk). Big $14,000. Last week, $15,400.

Wilshire (FWC) (2,296; 80-$1.50) —"African Queen" (UA) (2d wk). Fine $15,000. Last week, smash $21,000.

Rialto (Metropolitan) (840; 80-$1.20)—"Streetcar" (WB) (2d wk). Steady $13,000. Last week, tremendous $14,000.

Orpheum, Iris, El Rey (Metropolitan-FWC) (2,213; 814; 861; 70-$1.10) — "Weekend With Father" (U) and "Elephant Stampede" (Mono). Mild $12,000. Last week, "Flame Araby" (U) and "Street Bandits" (Rep) (10 days), $22,000.

H.O.s Hamper Pitt But 'Ground' $7,000; 'Men' 7 'Lavender' Hot 4G, 2d

Pittsburgh, Jan. 8.

Things have been looking up all over town in the wake of the holiday, with holdovers of the New Year's pix the general rule. Only one not sharing the general prosperity has been "Elopement" at the Fulton. "Distant Drums" at Stanley, "Ten Tall Men" at Harris and "Texas Carnival" are all doing okay in second stanzas while "On Dangerous Ground" looks nice at the Warner. New art policy at Squirrel Hill, WB name house, off to a flying start with "Lavender Hill Mob," and if first film is any criterion, small-seater should be in for some heavy sugar.

Estimates for This Week

Fulton (Shea) (1,700; 50-85) — "Elopement" (20th. Will hardly better $6,000, including the holiday take, and rather dismal. Last week, "Weekend With Father" (U), $6,200.

Harris (Harris) (2,200; 50-85) — "Ten Tall Men" (Col) (2d wk). Best thing this house has had in months. Still nice at $7,500 on top of sock $13,500 last week.

Penn (Loew's (3,300; 50-85) — "Texas Carnival" (M-G) (2d wk). Holding for 6 extra days and in

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Broadway Grosses

Estimated Total Gross
This Week $589,800
(*Based on 21 theatres*)
Last Year $605,000
(*Based on 17 theatres*)

'Drums' Dandy In St. Loo, $20,000

St. Louis, Jan. 8.

Holdovers are predominating currently and biz at mainstem houses has sloughed off after sock New Year's Eve biz. "My Favorite Spy" shapes top holdover at the Missouri. "Distant Drums" is getting outstanding money with big session at the Fox. "My Favorite Spy" shapes as top holdover with "Detective Story" also strong at the St. Louis. "Westward the Women" did okay in 10 days at Loew's.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Distant Drums" (WB) and "Capt. Blood" (WB). Opened today (Tues.). Last week, "Double Dynamite" (RKO) and "Elopement" (20th), passable $10,000.

Fox (F&M) (5,000; 60-75)—"Wild Blue Yonder" (Rep) and "FBI Girl" (Lip). Opened today (Tues.) strongly. Last week, "Distant Drums" (WB) and "Captain Blood" (WB), big $20,000.

Loew's (Loew) (3,172; 50-75) — "Westward the Women" (M-G). Held three extra to land nice $19,000 in 10 days.

Missouri (F&M) (3,500; 60-75) — "My Favorite Spy" (Par) and "Barefoot Mailman" (Col) (2d wk). Still strong at $10,000 following sock $16,500 first session.

Pageant (St. L. Amuse.) (1,000; 90)—"Lilli Marlene" (Indie). Solid $7,000. Last week, "Odette" (UA), $6,500.

St. Louis (F&M) (4,000; 90) — "Detective Story" (Par) and "Magic Face" (Col), 2d wk). Holding at $8,000 after fine $15,000 opener.

'SPY' SOCK $12,000 IN OMAHA; 'DYNAMITE' 5G

Omaha, Jan. 8.

There is more cheer in the air and it is not all due to New Year's but to the product. "My Favorite Spy" at Orpheum looms lusty. "Starlift" at Paramount also is an improvement with nice takings. "Flame of Araby" ot Omaha, too, is bright. Best showing is probably at State where "American in Paris" shapes sock.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-70)—"Favorite Spy" (Par) and "Crazy Over Horses" (Mono). Big $12,000, best here in weeks. Last week, "Too Young to Kiss" (M-G) and "Red Badge Courage" (M-G), $8,500.

State (Goldberg) (865; 25-75)—"American in Paris" (M-G). Smash $8,500. Last week, "Two Tickets Broadway" (RKO), $8,000.

Paramount (Tristates) (2,800; 16-70)—"Starlift" (WB). Smart $9,000. Last week, "Elopement" (20th), $7,500.

Omaha (Tristates) (2,100; 16-70) —"Flame of Araby" (U) and "Fury of Congo" (Col). Bright $8,500. Last week, "Tanks Coming" (WB), $7,800.

Brandeis (RKO) (1,500; 16-70)—"Double Dynamite" (RKO). Yanked after 6 days at light $5,000. Replaced Sunday (6) by "Girls of Road" (Col) and "Girls Under 21" (Col) (reissues). Last week, "The Racket" (RKO), good $7,800 aided by two tab stageshows.

'Elopement' Tall $18,000, L'ville

Louisville, Jan. 8.

Louisville first-runs are hitting a healthy stride in the new year, and most of them did fairly well Christmas week and New Years. Currently, Rialto is hefty with "Elopement." Special showing Christmas Eve of Martin and Lewis in "Sailor Beware" at 99c tariff, drew 10,200 patrons for four shows. "Westward the Women" at Loew's State is nice. "Distant Drums" at Mary Anderson is fine in second round.

Estimates for This Week

Kentucky (Switow) (1,100; 54-75) —"Bright Victory" (U) and "Lady Pays Off" (U). Brisk $4,000. Last week, "Man in Saddle" (Col) and "Purple Heart Diary" (Col), $3,500.

Mary Anderson (People's) (54-75)—"Distant Drums" (WB) (2d wk). Nice $7,500. Last week, solid $9,000.

Rialto (Fourth Avenue) (3,000; 54-75)—"Elopement" (20th) and

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'Dreams' Lofty $19,000, Cincy; 'Spy' Fast 16G, 'Kiss' 14G, 'Dawn' Oke 8G

Cincinnati, Jan. 8.

An array of choice films is priming downtown first-runs for a hefty 1952 biz start. Most engagements are being extended for return of normal schedules after shuffling to fit the holidays. "I'll See You in My Dreams" is speeding flagship Albee to top spot this stanza with smash season. "Favorite Spy," at Palace and "Too Young to Kiss" at Grand are in fancy stride. "Decision Before Dawn" is okay at Capitol while "Fixed Bayonets" looks nice at Keith's. "Ten Tall Men" at Lyric is only moveover currently after socko first week.

Estimates for This Week

Albee (RKO) (3,100; 55-75) — "See You in My Dreams" (WB). Lofty $19,000 in 10 days. Last week, "Double Dynamite" (RKO), $12,000.

Capitol (Mid-States) (2,000; 55-75) — "Decision Before Dawn" (20th). Okay $8,000. Last week, "Elopement" (20th) (2d wk), mild $5.000.

Grand (RKO) (1,400; 55-75)—"Too Young To Kiss" (M-G) and "Bulldog Drummond" (M-G). Pleasing $14,000 in 11 days. Last week, "Aladdin Lamp" (Mono) and "Elephant Stampede" (Mono), $6,500.

Keith's (Mid-States) (1,542; 55-75)—"Fixed Bayonets" (20th). Nice $8,000. Last week. "Model and Marriage Broker" (20th), $5,500.

Lyric (RKO) (1,400; 55-75)—"Ten Tall Men" (Col) (m.o.). Fairish $6,000. Last week, "Hotel Sahara" (UA) and "Chicago Calling" (U), 5 days, and "Body Snatchers" (RKO) and "Isle of Dead" (RKO) (reissues), $5,000.

Palace (RKO) (2,600; 55-75)—"Favorite Spy" (Par). Fancy $16,000 for 9 days. Last week, "Ten Tall Men" (Col), $15,000 in 8 days.

'Drums' Giant $16,000, Port.; 'Spy' Wham 22G

Portland, Ore., Jan. 8.

Biz perked up a bit this week with better product at first-runs. "My Favorite Spy" and "Distant Drums," latter being giant at Paramount. "Flame of Araby" also is fine.

Estimates for This Week

Broadway (Parker) (1,890; 65-90) —"Flame of Araby" (U) and "Finders Keepers" (U). Fine $12,000 in 8 days. Last week, "Cave Outlaws" (U) and "Never Can Tell" (U), $12,200.

Guild (Parker) (400; $1.20-$2.40) —"The River" (UA) (2d wk). Good $4,500. Last week, $6,500.

Oriental (Evergreen) (2,000; 65-90)—"Favorite Spy" (Par) and "Cavalry Scout" (Mono), day-date Orpheum. Hot $9,000. Last week, "Elopement" (20th) and "Love Nest" (20th) (2d wk) (5 days), $3,300.

Orpheum (Evergreen) (1,750; 65-90)—"Favorite Spy" (Par) and "Cavalry Scout" (Mono), also Oriental. Smash $13,000. Last week, "The Mob" (Col) and "Criminal Lawyer" (Col) (2d wk) (4 days), $4,700.

Paramount (Evergreen) (3,400; 65-90)—"Distant Drums" (WB) and "Never Trust Gambler" (Col). Giant $16,000. Last week, "Elopement" (20th) and "Love Nest" (20th) (2d wk) (5 days), $6,200.

United Artists (Parker) (890; 65-90)—"Callaway Went Thataway" (M-G). Mild $6,500. Last week, "Too Young To Kiss" (M-G) (2d wk) (6 days), $6,300.

'Drums' Loud $12,000, K.C.; 'Bride' 3½G, 'Dynamite' NG, 'Quo Vadis' 28G, 2d

Key City Grosses

Estimated Total Gross
This Week $2,518,500
(*Based on 23 cities, 213 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,764,200
(*Based on 25 cities, and 200 theatres.*)

'Decision' Huge $28,500, Philly

Philadelphia, Jan. 8.

With most bills holding over from strong New Year's tee-off, film theatre trade is running surprisingly big for post-holiday period. "Decision Before Dawn," which came in rather hurriedly at the Fox, is pacing the field with smash gross. "Favorite Spy," away fast, continues very strong in second week at the Mastbaum. "Callaway Went Thataway" shapes trim in 9 days at Midtown. "Two Tickets to Broadway" also is continuing sock at the Randolph. "Lavender Hill Mob" is holding remarkably steady in seventh round at the bandbox World.

Estimates for This Week

Aldine (WB) (1,303; 50-99) — "Man in Saddle" (Col) (3d wk). Mild $6,000. Last week, $8,000.

Boyd (WB) (2,360; 50-$1.30) — "I Want You" (RKO) (3d wk). Thin $9,000. Last week, $12,500.

Earle (WB) (2,700; 50-99) — "Calling Bulldog Drummond" (M-G) plus Blackstone onstage. Mild $12,000. Last week, "Purple Heart Diary" (Col) plus Josephine Baker, Count Basie orch, Pat Henning onstage, hefty $26,000.

Fox (20th) (2,250; 50-99)—"Decision Before Dawn" (20th). Huge $28,500. Last week, "Elopement" (20th) (2d wk), $13,000.

Goldman (Goldman) (1,200; 50-99)—"Double Dynamite" (RKO) (2d wk). Neat $13,500 in 9 days.

Mastbaum (WB) (4,360; 50-99) — "Favorite Spy" (Par) (2d wk). Strong $25,000. Last week, $30,000.

Midtown (Goldman) (1,000; 50-99)—"Callaway Went Thataway" (M-G) (2d wk). Tidy $11,000 in 9 days.

Randolph (Goldman) (2,500; 50-99)—"Two Tickets to Broadway" (RKO) (2d wk). Sock $19,500. Last week, $23,000.

Stanton (WB) (1,473; 50-99) — "Chicago Calling" (U). Thin $7,000. Last week, "Hong Kong" (Par), $8,500.

Trans-Lux (T-L) (500; 85-$1.20) —Detective Story" (Par) (8th wk). Sturdy $8,000. Last week, $10,000.

World (G&S) (500; 50-$1.20) — "Lavender Hill Mob" (U) (7th wk). Holds at $3,000. Last week, sock $4,200.

'Racket' Rugged $16,000, Mont'l; 'Spy' Big 13G, 2d

Montreal, Jan. 8.

Booming holiday biz is sending all houses well above average at straight prices and no additional showings. "American in Paris" holds for a solid third stanza at Loew's to equal record held by "Great Caruso." "The Racket" at Princess is best newcomer. "Favorite Spy" at Palace looks ace h.o.

Estimates for This Week

Palace (C. T.) 2,626; 34-60)—"Favorite Spy" (Par) (2d wk). Good $13,000 following socko $18,000 last week.

Capitol (C. T.) (2,412; 34-60)—"Anne of Indies" (20th). Hot $17,000. Last week, "Elopement" (20th), $16,000.

Princess (C. T.) (2,131; 34-60)—"The Racket" (RKO). Fast $16,000. Last week, "Starlift" (WB), $15,000.

Loew's (C. T.) (2,855; 40-65)—"American in Paris" (M-G) (3d wk). Sock $21,000 after $28,000 second stanza.

Imperial (C. T.) (1,839; 34-60)—"Flame of Araby" (U) and "Hayfoot" (U) (2d wk). Off to $6,000 following hefty first at $14,000.

Orpheum (C. T.) (1,048; 34-60)—"Man With My Face" (UA) and "Three Steps North" (UA). Okay $7,000. Last week, "The Well" (UA) and "As You Were" (UA), $8,000.

Kansas City, Jan. 8.

"Quo Vadis" in its second week continues to shatter precedents here after record $40,000 in first week. Among the newcomers, "Distant Drums' 'at Paramount is socko standout, and may hold. "Double Dynamite" at Missouri suffered from crix, and moved out after five days. Weather has been uncooperative to first-runs, with snow and cold most of time since New Year's.

Estimates for This Week

Esquire (Fox Midwest) (820; 50-75)—"Japanese War Bride" (20th) and "Northwest Territory" (Mono). Better than average play at $3,500 or less. Last week "Jungle Book" (UA) and "Thief of Bagdad" (UA) (reissues), $5,000 in 9 days.

Kimo (Dickinson) (505; 75-99)—"Happiest Days of Life" (Indie). Fair $1,300. Last week, "Fantasia" (RKO) (reissue), $2,000.

Midland (Loew's) (3,500; 90-$1.24)—"Quo Vadis" (M-G) (2d wk). Hefty $28,000, biggest second week on record. Will go a third. Last week, $40,000, topped anything on books here.

Missouri (RKO) (2,650; 50-75)—"Double Dynamite" (RKO) and "Magic Carpet" (Col), 5 days split with "Captain Blood" (WB) and "One Foot in Heaven" (WB) (reissues), 3 days. Oke $8,500. Last week, "Man in Saddle" (Col) and "Son of Dr. Jekyll" (Col), $8,000.

Paramount (Tri-States) (1,900; 50-69) — "Distant Drums" (WB). Socko $12,000. May get extra time. Last week, "Starlift" (WB), $11,500 in 9 days.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Elopement" (20th). Average $13,000. "Cimarron Kid" (U) with personals by Audie Murphy, Yvett Dugay, Beverly Tyler, John Hudson and James Best opened with area premier today (Tues.).

Vogue (Golden) (550; 75-85)—"Lavender Hill Mob" (U) (8th wk). Hefty $1,800, and rolls on. Last week, nice $1,500.

'Araby' Torrid $19,000, Hub; 'Vadis' Huge 56G, 'Drums' Tight 15G, 2d

Boston, Jan. 8.

"Quo Vadis" in second stanza at State and Orpheum continues to lead the field here by a wide margin. "My Favorite Spy" i second week at Met and "Distant Drums" in second at Paramount and Fenway also shape well. "I Want You" in Astor third stanza is slipping. "Flame of Araby" at Boston looks strong while "Weekend With Father" at Memorial rates fair.

Estimates for This Week

Astor (B&Q) (1,200; 50-95) — "I Want You" (RKO) (3d wk). Off to about $9,000 following oke $12,800 for second.

Beacon Hill (Beacon Hill, Inc.) (40-95)—"Marie Du Port" (Indie) (2d wk). Near $4,000 after oke $5,000 for first.

Boston (RKO) (3,000; 40-85) — "Flame of Araby" (U) and "New Tales of Robin Hood" (Lip). Neat $19,000 shapes for 9 days. Last week, "Cimarron Kid" (U) and "Unknown World" (Lip), $9,000.

Exeter (Indie) (1,300; 55-80)—"Clouded Yellow" (Col) (2d wk). Hypoed by New Year's Eve to nice $7,500 after $7,000 for first.

Fenway (NET) (1,373; 40-85)—"Distant Drums" (WB) and "St. Benny the Dip" (UA) (2d wk). Solid $4,000 after $5,500 opener.

Memorial (RKO) (3,000; 40-85)—"Weekend With Father" (U) and "Finders Keepers" (U). Opened New Year's Eve but only fair $12,000 on week. Last week, "Double Dynamite" (RKO) and "Whistle Eaton Falls" (Col), $11,000.

Metropolitan (NET) (4,367; 40-84) —"Favorite Spy" (Par) and "New Mexico" (UA) (2d wk). Off to $10,000 after okay $16,000 for first. Did not play New Year's Eve.

Orpheum (Loew) (3,000; 90-$1.20) —"Quo Vadis" (M-G) (2d wk). Still wow at $38,000 after sock $51,000 for first.

Paramount (NET) (1,700; 40-85) —"Distant Drums" (WB) and "St. Benny" (UA) (2d wk). Fine $11,000 after great $16,000 first.

State (Loew) (3,500; 90-$1.20)—"Quo Vadis" (M-G) (2d wk). Big $18,000 after $29,000 opener.

Chi 100% Holdover, B.O. Uneven; 'Dreams'-Monroe Lush $54,000, 'Story' Brisk 31G, 'Drums' Fat 14G, All 2d

Chicago, Jan. 8.

Chicago pic grosses are running uneven although generally they are on the upgrade for a change. New Year's Eve, while solid in many cases, didn't work out as well as expected with the $2 top pushing customers to other houses. This tab was put on at 5 o'clock and several exhibitors are going to wait until later next year. Grand retained its 98c. price, and did capacity business. All houses are holding over from holidays, but the Chicago brought in Vaughn Monroe to top stageshow on second week of "I'll See You in My Dreams" which should land lush $54,000.

Also strong among second weekers is "Detective Story" at the Woods with bright $31,000. "Emperor's Nightingale" at World looks staunch $6,000. State-Lake, "Ten Tall Men" and "Ft. Defiance," is catching some of the Chicago overflow for okay $14,000. Roosevelt with "Distant Drums" and "Highwayman" is loud at same figure. "Callaway Went Thataway" at Oriental, plus the Ames Bros. onstage is very sluggish at $25,000 while "Two Tickets to Broadway" at United Artists looks slim.

Estimates for This Week

Chicago (B&K) (3,900; 55-98)—"See You in Dreams" (WB) (2d wk) with Vaughn Monroe in to head stageshow. Socko $54,000. Last week, $56,000.

Grand (RKO) (1,200; 55-98)—"Weekend with Father" (U) and "Her First Romance" (Col) (2d wk). Okay $10,000. Last week, $14,500.

Oriental (Indie) (3,400; 55-98)—"Callaway Went Thataway" (M-G) with Ames Bros. in person. Weak $25,000. Last week, $35,000.

Roosevelt (B&K) (1,500; 55-98)—"Distant Drums" (WB) and "Highwayman" (Mono) (2d wk). Trim $14,000. Last week, big $19,000.

State-Lake (B&K) (2,700 (55-98) —"Ten Tall Men" (Col) and "Ft. Defiance" (UA) (2d wk). Oke $14,000. Last week, $20,000.

United Artists (B&K) (1,700; 55-98) — "Two Tickets Broadway" (RKO) and "Whip Hand" (RKO). Slim $9,000. Last week, $14,000.

Woods (Essaness) (1,087; 98)—"Detective Story" (Par) (2d wk). Fine $31,000. Last week, $35,000.

World (Indie) (587; 80)—"Emperor's Nightingale" (Indie) (2d wk). Solid $6,000. Last week, $6,500.

Ziegfield (Lopert) (434; $1.25-$2.40)—"The River" (UA) (6th wk). Strong with $4,000. Last week, same.

'Drums' Terrif $25,000, D.C.; 'Father' Hefty 12G, 'Quo Vadis' Hot 35G, 2d

Washington, Jan. 8.

The post-holiday letdown shapes about normal, with newcomers somewhat on slow side and holdovers remaining steady. There's no standout except "Quo Vadis," wow in second session at Loew's Palace. "Distant Drums" at the Warner is smash. with New Year's weekend part of its current estimate. "Flame of Araby" with vaude is okay at Capitol.

Estimates for This Week

Capitol (Loew's) (3,434; 55-90)—"Flame of Araby" (U) plus vaude. Okay $18,000. Last week, "Elopement" (20th) plus vaude, $22,000.

Dupont (Lopert) (372; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (2d run) (2d wk). Fine $5,000 after $5,500 last week, and holds.

Keith's (RKO) (1,939; 44-85) — "Weekend With Father" (U). Brisk $12,000 in 8 days or near, with double feature New Year's Day helping. Last week, "Double Dynamite" (RKO), solid $14,000 9 days.

Metropolitan (Warner) (1,200; 44-74) — "Son of Dr. Jekyll" (Col). Nice $6,000. Last week, "FBI Girl" (Lip), $5,000.

Palace (Loew's) (2,370; 90-$1.50) —"Quo Vadis" (M-G) (2d wk). Wow $35,000 after $52,000 last week. Holds again.

Playhouse (Lopert) (485; 55-$1)—"Caesar and Cleopatra" (UA) (reissue). Fine $5,000. Last week, "The River" (9th wk), spurted to big $6,000, at tilted scale, in final week.

Warner (WB) (2,174; 44-80) — "Distant Drums" (WB). Sock $25,000 for 10 days. Last week, "When Worlds Collide" (Par), okay $12,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Ground' Smooth $14,000, Frisco

San Francisco, Jan. 8.

Weekend cold and rains are dampening firstrun biz here this session, even putting skids under "Quo Vadis" in seventh week at the Warfield. Fact that city is nearly 100% holdover also is damaging, nearly all second rounds being down sharply from initial stanzas. "Distant Drums," which was fancy in opening round at the Fox, managed to hold fairly steady in a 5-day second week holdover at this house being something new at house in recent weeks. "On Dangerous Ground" looms pleasing in first Golden Gate week.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85) —"On Dangerous Ground" (RKO) and "Young Scarface" (Indie). Pleasing $14,000 or near. Last week, "Double Dynamite" (RKO), bolstered by special New Year's Eve. prevue, weak $19,000 for 9 days.

Fox (FWC) (4,651; 60-95)—"Distant Drums" (WB) and "Banner Line" (M-G) (2d wk—5 days). Off to $10,000 after fine $25,000 opener.

Warfield (Loew's) (2,656; 60-85)—"Quo Vadis" (M-G) (7th wk), Down to $18,000. Last week, sock $30,000.

Paramount (Par) (2,646; 60-85)—"Favorite Spy" (Par) (2d wk). Fair $16,000 in 10 days. Last week, $21,000.

St. Francis (Par) (1,400; 60-85)—"Starlift" (WB) (2d wk). Nice $7,000. Last week, $16,500.

Orpheum (No. Coast) (2,448; 55-85)—"10 Tall Men" (Col) and "Forbidden Land" (2d wk). Okay $12,000. Last week, $23,000.

United Artists (No. Coast) (1,207; 55-85)—"Flame of Araby" (U) (2d wk). Oke $6,000. Last week, nice $9,000.

Stagedoor (A-R) (370; 85-$1)—"Streetcar" (WB) (2d wk). Held at $3,600. Last week, big $3,800.

Clay (Rosener) (400; 85-$1.20)—"Tales Of Hoffmann" (Indie). Big $4,400. Last week, $4,300.

Larkin (Rosener) (400; 65-85)—"The Mill" (Indie) and "River Po" (Indie). Nice $3,000. Last week, "Christmas Carol" (UA), $2,800.

Vogue (S. F. Theatres) (375; $1-$1.20)—"La Ronde" (Indie) (7th wk). Held at $2,000. Last week, $2,300.

'Weekend' Fancy $22,000, Denver; 'Drums' Hep 25G

Denver, Jan. 8.

Nearly all spots report an upswing here this round. One of best showings is being made by "Weekend With Father," being solid in three smaller theatres. "Westward the Women" shapes very sturdy at the Broadway, and holds. "Distant Drums" is racking up the biggest money with great sessions in two spots. "Favorite Spy" and "American in Paris" are showing enough to land third weeks.

Estimates for This Week

Aladdin (Fox) (1,400; 40-80)—"Weekend With Father" (U) and "Big Night" (UA), day-date with Tabor, Webber. Fine $9,000. Last week, "Flame of Araby" (U) and "Her Paneled Door" (Indie), $6,500.

Broadway (Wolfberg) (1,500; 40-80) — "Westward the Women" (M-G). Nice $16,000. Holds over. Last week, "Callaway Went Thataway" (M-G) (2d wk), $8,000.

Denham (Cockrill) 1,750; 40-80) —"My Favorite Spy" (Par) (2d wk). Fast $12,000. Holds again. Last week, $13,000.

Denver (Fox) (2,525; 40-80)—"Distant Drums" (WB) and "Purple Heart Diary" (Col), day-date

(Continued on page 22)

'DREAMS' BIG $15,000, BUFF; 'VADIS' 35G, 2D

Buffalo, Jan. 8.

Town is loaded with holdovers and this is being reflected in the overall gross total currently. "See You in My Dreams" looms as sharpest newcomer with great figure at Paramount. "Double Dynamite" is good at Century. "Distant Drums" shapes big in second frame at Center. "Quo Vadis" is smash in second round at the Buffalo.

Estimates for This Week

Buffalo (Loews) (3,500; 90-$1.25) —"Quo Vadis" (M-G) (3d wk). Third week started today (Tues.). Last week, smash $35,000.

Paramount (Par) (3,000; 40-70)—"See You in Dreams" (WB) and "Tales of Robin Hood" (Lip). Great $15,000. Last week, "Favorite Spy" (Par) (2d wk-4 days), $5,500.

Center (Par) (2,100; 40-70)—"Decision Before Dawn" (20th). Opened today (Tues.). Last week, "Distant Drums" (WB) (2d wk), big $10,000.

Lafayette (Basil) (3,000; 40-70)—"Flame of Araby" (U) and "Finders Keepers" (Indie). Opened today (Tues.). Last week, "Weekend With Father" (U) and "Lady Pays Off" (U), mild $8,500.

Century (20th Cent.) (3,000; 40-70) — "Double Dynamite" (RKO) and "Chicago Calling" (U). Good $12,000. Last week, "Never Forget You" (20th) and "Crazy Over Horses" (Indie), $9,500.

'Drums' Rousing $14,000 in Prov.

Providence, Jan. 8.

Holiday uplift was heartening, with main stemmers again finding out that the patrons will come out if the product is there. Strand is holding over "My Favorite Spy." Majestic is carrying "Distant Drums" for extra days to land sock total. Loew's State opened Monday with "Westward the Women."

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Double Dynamite" (RKO) and "Unknown World" (RKO). Good $12,500 in 9 days.

Majestic (Fay) (2,200; 44-65)—"Distant Drums" (WB). Carrying to normal Thursday opening with sock $14,000 in 9-day stand.

Metropolitan (Snider) (3,100; 44-65)—"Indian Uprising" (Col) and "Northwest Territory" (Mono). Opened today (Tues.). Last week, "Lady Says No" (UA) and "Pool of London" (UA), fairish $4,800.

State (Loew) (3,200; 44-65)—"Westward the Women" (M-G) and "When I Grow Up" (20th). Opened Monday (7). Last week, "Too Young To Kiss" ((M-G) and "Girl On Bridge" (UA), big $16,000.

Strand (Silverman) (2,200; 44-65) —"Favorite Spy" (Par) (2d wk). Started Monday (7). First week was oke $8,000.

'Son' Sock $24,000 In Det.; 'Araby' Hotsy 12G, 'Drums' Sturdy 15G, 2d

Detroit, Jan. 8.

Biz is perking slightly with the holiday week and clearing of deep snow from streets. "Native Son" is shaping big at the Madison. "Flame of Araby" looks warm at the Palms. "Fixed Bayonets" looms modest at the Fox. "Distant Drums" is solid in second week at the Michigan. "Westward the Women" is falling off sharply in second round at United Artists.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95) —"Fixed Bayonets" (20th) and "Japanese War Bride" (20th). Modest $26,000. Last week, "Elopement" (20th) and "Magic Carpet" (Col), $21,000.

Michigan (United Detroit) (4,000; 70-95)—"Distant Drums" (WB) and "Lady Pays Off" (U) (2d wk). Good $15,000. Last week, big $20,000.

Palms (UD) (2,900; 70-95)—"Flame of Araby" (U) and "Street Bandits" (Mono). Torrid $12,000. Last week, "Submarine Command" (Par) and "Big Night" (UA), $15,000.

Madison (UD) (1,900; 70-95)—"Native Son" (Indie) and "Angelo" (Indie). Smash $24,000, Last week, "Close To Heart" (WB) and "Wooden Horse" (Indie), $9,000.

United Artists (UA) (1,900; 70-95)—"Westward the Women" (M-G) and "Calling Bulldog Drummond" (M-G) (2d wk). Off to $7,000. Last week, okay $14,700.

Adams (Balaban) (1,700; 70-95)—"American in Paris" (M-G) (6th wk). Steady $5,000. Last week, big $8,000.

B'way Soars Into New Year; 'Yonder' Nice 20G, 'Women' Okay 45G, 'Vadis' Great 38G, 'Dynamite'-Vaude 74G, 2d

In the wake of a terrific Christmas week and an unusually big New Year's Eve, Broadway first-run theatre business is holding up in markedly strong fashion this session. The post-holiday week is loaded with extended-run pix and holdover bills, only two big films coming in during the past week. The holiday week was helped by many out-of-town visitors as well as servicemen from camps and ships within a 300-mile radius of N.Y. Latter got holiday furloughs enabling them to visit Broadway over New Year's.

Usual kited scales New Year's Eve, paced by a $7.20 top at the Palace, and the holiday prices on Jan. 1 pushed trade to its highest point in more than a year, many houses doing better than a year ago in the comparable period. The Paramount, Palace and Music Hall racked up record weeks in periods covering Dec. 31. Pupils did not go back to school until Jan. 2, with Catholic schools resuming a day later, this being reflected in, theatre grosses.

Best new entry is "Wild Blue Yonder," with nice $20,000 at the State. "Westward the Women" hit only an okay $45,000 in its first week at the Capitol, despite extra shows New Year's Eve and following day. "Quo Vadis," which switched to continuous run Jan. 1, at the Astor, came through with terrific $38,000 in first week of the new policy. Showing is better comparatively than at the Cap where it finished its seventh week (10 days) on Dec. 30.

Paramount, which hit $120,000, new Christmas week high, in first stanza, held to solid $74,000 in second round with "Double Dynamite" and stageshow headed by Tony Bennett. The Hall, which edged to new all-time record of $180,000 in fourth round, is down to $128,000 in fifth week with "See You in My Dreams" and Xmas stageshow. Music Hall held its annual Christmas stageshow through the fifth session, with the understanding that a complete new bill would come in Jan. 10. "Greatest Show on Earth" and new stage bill opens tomorrow (Thurs.).

The Palace, with all-vaude policy headed by Judy Garland, continued nice with $37,000 in 12th week after a record $53,000 for 11th round.

"Distant Drums," sock $43,000 opening stanza, still was good with $20,000 in second frame at the Warner. "Favorite Spy," with smash $33,000 opening round, held nicely at $20,000 in second Globe session.

"Death of Salesman," is winding its third frame today (Wed.) with big $26,000 at the Victoria. Another great long-runner is "Detective Story," still socko at $24,500 in ninth round at the Mayfair. Also displaying remarkable stamina is "Lavender Hill Mob," its 12th stanza being smash $11,000 at the Fine Arts.

Although off sharply from its second week, "Decision Before Dawn" still is solid $23,500 in third session at the Rivoli. "I Want You" is down to nice $19,500 in third week at the Criterion. "Elopement" with Guy Mitchell topping holiday stage bill is also down sharply to mild $52,000 in third Roxy round after great $108,000 in second week. "Tales of Hoffmann," playing second-run at Sutton, is going great guns with $13,500 in second stanza.

Estimates for This Week

Astor (City Inv.) (1,300; $1.25-$1.80)—"Quo Vadis" (M-G) (2d wk). Initial week here on continuous run and lower scale ended Monday (7) at terrific $38,000. Film did sock $22,000 in eighth week of only five days, including New Year's Eve, on two-a-day and $2.40 top.

Bijou (City Inv.) (589; $1.20-$2.40)—"Henry V" (UA) (reissue) (2d wk). Second week ended Monday (7) dipped to $5,500, and closed. Got okay $7,000 first round. House stays shuttered until "Cry Beloved Country" (Indie) opens Jan. 23.

Capitol (Loew's) (4,820; 70-$1.80)—"Westward the Women" (M-G) (2d wk). First stanza ended Sunday (6) hit okay $45,000 albeit very disappointing, since it included New Year's and New Year's Eve. In ahead, "Quo Vadis" (M-G) (7th wk-10 days), huge $101,000. "Light Touch" (M-G), originally slated for the State, opens here after "Women."

Criterion (Moss) (1,700; 50-$1.80)—"I Want You" (RKO) (3d wk). Current round ending Friday (11) is holding fairly well at $19,500 after big $26,000 for second week.

Globe (Brandt) (1,500; 50-$1.80) — "Favorite Spy" (Par) (3d wk). Second round ended Monday (7) held nicely at $20,000 after smash $33,000 opening week.

Fine Arts (Davis) (468; 90-$1.80) —"Lavender Hill Mob" (U) (13th wk). The 12th frame ended Monday (7) held to great $11,000. The 11th week was $12,500.

Mayfair (Brandt) (1,736; 50-$1.80) — "Detective Story" (Par) (10th wk). The ninth stanza ended Monday (7) held at $24,500, after big $28,000 for eighth week.

Normandie (Normandie Theatres Corp.) (592; 95-$1.80)—"Pandora and Flying Dutchman" (M-G) (5th wk). Fifth round ending tomorrow (Thurs.) looks to reach solid $7,000 after $8,000 for fourth week.

Palace (RKO) (1,700; $1.20-$2.40) —All-vaude, two-a-day policy headed by Judy Garland (13th wk). Present round started yesterday (Tues.). The 12th week ended Sunday (6) slipped to stout $37,000 after record $53,000 for 11th week that took in New Year's Eve, with $7.20 for that performance.

Paramount (Par) (3,664; 70-$1.80)—"Double Dynamite" (RKO) with stageshow headed by Tony Bennett, Joey Adams, Art Mooney orch, Five De Marco Sisters (3d wk). Second week ended Monday (7) continued very solid with $74,000 after terrific $120,000, new Xmas Week record here, in first stanza that took in New Year's Eve. "Scandal Sheet" (Col) opens next.

Park Avenue (Reade) (583; 90-$1.50)—"Tom Brown's Schooldays" (UA). Opened Monday (7). Last week, "Clouded Yellow" (Col) (8th wk), hit fancy $7,300 after $6,000 in previous round.

Paris (Indie) (568) ($1.20-$2.40) —"The River" (UA) (18th wk). The 17th session ended Sunday (6) held at smash $12,000 after $16,800 in 16th week.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"I'll See You in My Dreams" (WB) and Xmas stageshow (5th-final wk). Off to $128,000 or over, but still very strong for this stage of run. Fourth frame went to giant $180,000, new all-time high, to edge out "On Town" (M-G) mark by a couple of thousand dollars made two years ago in comparable week. Combo this year had advantage of most of Christmas week, plus New Year's Eve and New Year's Day which obviously contributed to high mark. "Greatest Show on Earth" (Par) opens tomorrow (Thurs.).

Rivoli (UAT-Par) (2,092; 90-$1.80) — "Decision Before Dawn" (20th) (3d wk). Present stanza ending tomorrow is heading for sharp dip at $23,500, after smash $41,000 for second week. Stays.

Roxy (20th) (5,886; 80-$2.20) — "Elopement" (20th) with Guy Mitchell heading stageshow (3d-final wk). Current frame being stretched to eight days but looks only slow $52,000. This is way off from the great $108,000 racked up in second week. "Model and Marriage Broker" (20th) with Alan Dale, Beatrice Kraft Dancers heading stageshow, opens Friday (11).

State (Loew's (3,450; 55-$1.80)—"Wild Blue Yonder" (Rep) (2d wk). First round ended Monday (7) hit nice $20,000. Stays only two weeks with "For Men Only" (Lip) coming in Jan. 16 instead of "Light Touch" (M-G).

Warner (WB) (2,756; 85-$2) — "Distant Drums" (WB) (3d-final wk). Initial holdover week ended Monday (7) slipped to good $20,000 but down sharply from sock $43,000 registered in first stanza.

Sutton (R&B) (561; 90-$1.50) — "Tales of Hoffmann" (Indie) (3d wk). Second session ended Monday (7) held at $13,500. Initial week, taking in New Year's Eve, was smash $15,200.

Trans-Lux 60th St. (T-L) (453; 90-$1.50) — "Bonnie Prince Charlie" (Indie). Opened Sunday (6). Last week, "Galloping Major" (Indie) (3d wk-8 days) was $3,000 after $4,500 in second week ending Dec. 28.

Trans-Lux 52d St. (T-L) (540; 90-$1.50)—"It's a Big Country" (M-G). Opened yesterday (Tues.). In ahead, "Man With Cloak" (M-G) (6th wk), held at $3,000 in week ending Monday (7), after $3,500 in fifth frame.

Victoria (City Inv.) (1,060; 55-$1.80)—"Death of Salesman" (Col) (3d wk). Current round ending today looks to hold at big $26,000 after smash $36,000 for second week. Stays on indef.

British Pix Prods. Collect $2,404,000 From Eady Fund; $732,000 Balance

London, Jan. 8.

Producers of British films collected upwards of $2,404,000 from the first year's proceeds of the Eady fund (from Sept. 10, 1950, to Aug. 4, 1951) and there is still a balance of $732,000 to be shared out. These figures are published in the interim directors' report of the British Film Production Fund, which was set up by the four major trade associations to administer the Eady levy when it first started 18 months ago.

In the 11 months reviewed in the interim report, Eady collections in picture theatres throughout the country exceeded $3,348,000. Bank interest added a modest $5,414 to income, but administration expenses carved off almost $50,000 from the total available for distribution. Altogether the fund was left with a share-out capital of $3,304,683, of which $177,426 was set aside for financing of children's films.

The amount paid out to producers was spread over the four quarters and in the first distribution, covering the last quarter of 1950, 274 pix qualified for a share. These earned gross rentals in excess of $4,200,000. In the second quarter, 299 films shared, although gross receipts were under $4,000,000. Number of qualifying British films soared to 327 in the third quarter and gross earnings were again in the region of $4,000,000. Final distribution covering only a period of eight weeks embraced 290 films with total gross about $1,900,000.

The first distribution was calculated at 12½% of the gross and there were 61 recipients. In the next quarter, the percentage was up to 16% and the number benefitting rose to 58. The cut stayed at 16% in the third quarter, while in the final payment, at 20%, recipients were down to the original level of 51.

Since the period under review, the Eady fund has undergone a major expansion as a result of proposals agreed in last year's budget. It is reckoned that in this and subsequent years, producers will get an additional 34% on their gross earnings.

French Animators Seen Making Some Progress; Aim for Feature Field

Paris, Jan. 1.

French animators have been trying for years to get solid footing in production here with limited results. Most animation has been confined to commercial trailer pix shown during intermissions. A few shorts are made from time to time but they are rare.

The important animators here are Paul Grimault and Jean Image. Grimault has attained some European prestige in three prize-winning festival shorts. In 1943, he copped the Venice occulade for his "The Scarecrow" and again in Venice in 1945 for his "Lightning Rod Thief." Third Venice prize in 1948 was for his "Little Soldier."

In 1949, Grimault, in conjunction with Gemaux Productions, undertook the making of a feature animated film, "The Shepherd and the Chimneysweep," from a script by Jacques Prevert. In 1950, the film was three-fourths finished when financial and esthetic differences halted the work. Sarrut, head of Gemaux, is finishing the film himself without Grimault and Prevert, who threaten to bring suit against him for changing the spirit of the work.

Jean Image, who has made a few animated shorts, finished a feature lenth pic last year, called "Jeannot the Intrepid." It won a prize for the best kid's film at the last Venice Film Fest. Recently opened here, film is doing fair biz.

Top animated appeal here are the Walt Disney films. Every Xmas, a full-length Disney, usually preceded by excellent advance publicity, mops up in holiday b.o. receipts. "Cinderella" still holds the record as three of the big houses here. "Alice in Wonderland" opened here late last month, and looks headed for sock results. Metro and Warner shorts enjoy a fine popularity among the filmgoers.

Liquor Firms Fight Mex TV Ban on Booze Adv.

Mexico City, Jan. 8.

Liquor interests, spearheaded by a local brewery and a rum manufacturer, have asked a local court for an injunction against enforcement of the Public Health and Welfare Ministry's ban on alcholic beverages advertising on TV. The board drink people argue that the ban infringes the constitutional guarantee of freedom of expression, also and because their products are regarded as lawful in Mexico that lawlessness covers advertising them.

Two years ago, the ministry banned hard drink advertising on radio. The liquor people lost their court fights against the ban. The courts ruled that the ministry was constitutionally correct in the ban because freedom of expression has bounds.

Arty Pix in Stix Win Many New Patrons In France; Seen as Trend

Paris, Jan. 1.

With the perennial cry of crisis still keeping the film industry hopped up here a group of film lovers have been taking the problem to the public. They found that the answer still is to make good pictures. In seven days they screened 10 unreleased features and 25 shorts in such communities as Carcassone, Versailles and Toulon.

Called "The Day of Cinema," the group hires a local theatre for the showings. Most exhibs refused and were dismayed to find this carny idea is giving them serious competition and exciting populace interest. Film Minister Fourre-Cormeray even tried to have the showings stopped in the various towns but they went off on schedule. Films were mainly of art house calibre, artistic in treatment and offbeat in subject matter and treatment. These films, seldom shown in the country areas, included the Mexican film, "Los Olvidados," the audacious Swedish picture, "Miss Julie" and Rossellini's "St. Francis." Films excited a lot of interest and brought many letters from people who missed certain showings, asking when they could see the pix again.

The public complained about phony three-sheeting, stereotyped film content and the lack of interest in some of the famous stars.

No definite constructive plan has been decided upon here to handle the film troubles. In the rather typical Gallic manner there is much agitation, a lot of motion and handwaving but as yet no new tangible solution has been suggested.

Current London Shows

(Figures show weeks of run)

London, Jan. 8.

"And So to Bed," Strand (12).
"Biggest Thief," Fortune (21).
"Blue for Boy," Majesty's (58).
"Colombe," New (4).
"Day's Mischief," Duke York (4).
"Figure of Fun," Aldwych (12).
"Folies Bergere," Hipp (44).
"Gay's the Word," Saville (47).
"Hollow," Ambassadors (32).
"Kiss Me Kate," Coliseum (44).
"Knight's Madn's," Vic Pal. (95).
"Little Hut," Lyric (66).
"London Melody," Empress (32).
"Love 4 Colonels," W'ndh'm (34).
"Lyric Revue," Globe (15).
"M'summer Dream," Old Vic (2).
"Moment of Truth," Adelphi (7).
"Penny Plain," St. Mart. (28).
"Rainbow Square," Stoll. (16).
"Relative Values," Savoy (5).
"Reluctant Heroes," Wt'th (79).
"Seagulls Sorrento," Apollo (79).
"South Pacific," Drury (10).
"Third Person," Criterion (1).
"To Dorothy, a Son," Gar'k (59).
"Waters of Moon," H'ym'kt (58).
"White Sheep Family," Pic. (13).
"Winter's Tale," Phoenix (28).
"Women of Twilight," Vaude (12)
"Zip Goes Million," Palace (12).

CLOSED LAST WEEK

"Indian Summer," Criterion (3)

OPENING THIS WEEK

(Figure denotes preem date)

"Much Ado Nothing," Ph'n'x (11).
"Search Yesterday," N L'nds'y(8).

Ready 1st Italian Film With New Ferranicolor

Rome, Jan. 1.

"Toto, a Colori" is the tentative title of the first feature-length color film ever to be made in Italy with an Italian color process called Ferranicolor. Prior to this time, a few documentaries and shorts had employed Ferranicolor mainly as a basis for experiment. In the meantime, the Ferrania Co., makers of this stock, has spent its time to perfect the process.

The color picture stars local comedian Toto and Isa Barzizza.

20th Finishing 'Gaucho' in Arg.

Buenos Aires, Jan. 1.

Four or five days behind schedule, 20th-Fox expects to complete shooting "Way of a Gaucho" early this month. Company then will fete the cast and crew at a party in the home of producer Philip Dunne in Martinez, nearby suburb. About 60 technical men, plus assistant directors, as well as actors and extras have been working on the film since it started last May. Producer Philip Dunne has been at work on it over 18 months.

According to an agreement made by 20th-Fox with the Argentine Producers Assn. before the film started, all local extras were paid according to the scale paid at studios here.

Luis C. Amadori of Argentina Sono Film Studios has collaborated with 20th-Fox on details of local atmosphere, as has local writer Horacio Rega Molina, an authority on gaucho lore.

The producers found 100% cooperation all round. Joseph Behm, associate producer, termed it the most successful foreign assignment he has ever been on. It will be a year or more before the picture is ready for distribution, since there is processing work to be done yet in Hollywood, along with considerable dubbing, editing and scoring. Because of fluctuating exchange rates, the picture ran slightly over its budget, but in general there were few gimmicks to its smooth sailing.

British Comic Miller To Open Palladium Season

London, Jan. 8.

The London Palladium opens its vaude season this year with a British comedian as headliner. Max Miller is to be the opening star attraction and has been pacted for two weeks beginning March 10. If the current pantomime season should be curtailed, Miller's booking will be brought forward and he will play a three-week engagement from March 3.

Miller's booking marks the end of a feud with Val Parnell, who was angry at the comic's behavior at the 1950 Command Performance when he departed from his script and overran his time. Miller's excuse at that time was that he had lost his gag book.

Five U. S. headliners have also been inked by Parnell to play in the upcoming Palladium vaude season, but firm dates have not been made in all cases. In addition to Sophie Tucker, Jack Benny and Jimmy Durante, who had been previously announced, the season's headliners may include Eddie Cantor and Judy Garland. The latter would repeat her Palace act which will be done in similar costume.

Shows in Australia

(*Week ending, Jan. 5*)

SYDNEY

"Brigadoon" (Williamson), Royal.
"Ice Follies" (Tivoli), Tivoli.
"Chez Parce" (Tivoli), Empire.
"Old Mother Hubbard" (matinees) (Williamson), Empire.
"Dick Whittington" (matinees) (Fuller), Palace.

MELBOURNE

Borovansky Ballet (Williamson), His Majestys.
"Midsummer Night's Dream" (Williamson), Comedy.
"Fallen Angels" (Carroll) Princess.
"Aladdin" (matinees) (Carroll), Princess.
"Peep Show" (Tivoli), Tivoli.

ADELAIDE

"Gay Fiesta" (Celebrity), Royal.

BRISBANE

"Worm's Eye View" (Williamson), His Majestys.

Argentine Film Biz Still on Rocks, Despite Peron's Protection Policy

Buenos Aires, Jan. 1.

As the new year opens Argentine film producers are teetering once more on the verge of bankruptcy—as they have been many times before—but this time with less excuse, because their government certainly went all out to help them by excluding foreign films for two and a half years, believing that a protectionist policy would ultimately reap rich rewards in foreign exchange.

The outlook for the industry is gloomy and uncertain. Producers are being needled by the government into self-analysis to determine where their mistakes lay. The producers themselves are about ready to go out of business unless the government bolsters them with further protection and financing. Film talent, reading the writing on the wall, are signing contracts for legit to keep the wolf from the door.

Both Raul Apold, head of the Presidential Press Bureau, who is the mastermind ruling all entertainment matters, and Entertainment Board chief Ernesto de Oliveira repeatedly ask any U. S. production men they meet to tell them what is wrong with Argentine films. The answer is: "Everything."

Producers have certainly learned the hard way that something is wrong: through crashing boxoffice failures with at least 50% of the year's record crop of some 70 films produced. Last year's record figure was 57.

Infuriated by these results, the industry is hitting out at exhibitors and foreign competition, blaming them for this poor showing. It would like the market closed again; little understanding that in entertainment, monopolies and dictatorship defeat their own ends, because audiences can't be forced to accept what they don't like. Local audiences have proved that they won't see films indiscriminately. If a Hollywood picture is poor, that picture will flop, too; if an Argentine-made is poor, mere patriotism won't get audiences to endure it.

Rap Exhibs

In turning against exhibitors, the film producers seek a cure for their financial gimmicks, claiming higher rental percentages. In a series of producer-exhibitor parleys over which the entertainment board is presiding, they claim that film admission scales must be upped, their rental percentages should be boosted and the foreign imports must be curbed. Exhibitors have countered by stating that if the producers would only get down to making really good films, the industry would have nothing to complain about and the foreign film grosses would help them recoup the losses they withstand with the local material.

Apold, a former scriptwriter, has roundly told the producers that they are mercenary and inept, and have taken advantage of the government's generous protection to put stress on quantity with disregard for quality films. Results were so poor that the material lost ground at home and abroad.

When any observer tries to analyze what is wrong with the Argentine pictures, he finds it difficult to answer. Talent seems to be available. Camerawork and technique are really good, especially if allowances are made for lack of equipment, which cannot be renewed due to the dollar shortage.

The fault lies in the selection of story material, faulty continuity and a tendency to over-emphasize melodramatic treatment. "Los Isleros" alone marked a departure from this, and owed much of its success to having been adapted from a best-selling local novel with a good local background. This marked a step in the right direction, which producers duly noted, and there has been a rush to purchase film rights to other bestsellers. But although "Los Isleros" is a fine picture and is to be exhibited in Italy under the exchange agreement with that country, its atmosphere is too local to be understood by other countries.

The greatest fault in the local film industry, however, lies in the complete lack of organization shown by the producers. That is one reason why the government welcomed 20th-Fox's decision to make a film in Argentina ("Way of a Gaucho"), so that its own producers could catch the Yanks at work and learn something.

WB Sets Second Deal For Pix on Rank Circuit

London, Jan. 8.

After having gone for more than eight years without negotiating an outlet for its product on either of the two J. Arthur Rank circuits, Warner Bros. last week concluded its second deal within a month. Two of their latest pix, "Painting Clouds with Sunshine" and "Tomorrow is Another Day" start a general release on Gaumont-British circuit Feb. 25 after a pre-release at the Odeon, Marble Arch.

WB set a deal last month for the release of "Come Fill the Cup" on the Odeon circuit beginning Feb. 4. This pic opens a West End run at Leicester Square Theatre beginning Jan. 10.

By the end of the month, WB will have five films running in the West End, but their own showcase, the Warner, is housing an indie film, "African Queen." "Streetcar Named Desire," set to follow "Queen," will open day date at their Leicester Square house as well as at Studio One, probably Jan. 31.

Mex League of Decency Plans Campaign Vs. All Dirt, Nudity on Tele

Mexico City, Jan. 2.

Claiming that TV and radio have joined films in what it calls contaminating the morality of school children, to such extent it causes most juvenile delinquency court cases, the Mexican League of Decency plans to clean up the airwaves just as it did the screen. Felipe Gomez Mont, league prexy, revealed this plan.

Appalled by what the League calls a new low in culture and morality among school children, Mont said it will strive to prune all dirt from radio. Especially under attack are blue novels, and "nudity" on TV.

League, reporting improvement in Mexican censorship of native and imported pix, explained it operates like its U. S. counterpart by classifying films according to Catholic standards. It will do the same with TV and radio.

London Legit Bits

London, Jan. 1.

Gino Arbib, exec of the **Jack Hylton** office, looking for theatre in West End for end of March to bring back Teresa and Luisello Spanish Ballet for eight weeks, as result of their big hit last year, when they played a season at Stoll theatre and several provincial dates... **Patrick Cargill's** new play, "The Loving Elms," to be tried out at the Embassy Theatre, Swiss Cottage, Jan. 15, with **Andre Van Gyseghem** to direct.

As result of having proved a big moneymaker for the summer season at Blackpool with the "Hobson's Choice" revival, H. M. Tennent, Ltd., signed **Wilfred Pickles** to star in "A Dog for Delmont," which was tried out at the "Q" theatre last February. Play will try out in provinces, opening at the Opera House, Manchester, March 31, coming to the West End later. **Wallace Douglas** will stage... Although "The Innocents" was first produced in London, at the Arts Theatre, some two years ago as a tryout, it was never staged in a regular theatre. **Stephen Mitchell** is now to present it, with **Flora Robson** starred. Play will be directed by **Peter Glenville**, who did the Broadway production, going into rehearsal Feb. 25, coming to the West End sometime in March. Play is based on the Henry James novel, "Turn of the Screw."

"Old Chelsea," the late **Richard Tauber's** hit musical operetta, which is owned by **Bernard Delfont**, will be revived by the latter again this fall, with **Josef Locke** to play the lead... **Desmond O'Donovan** is dickering for English rights of **Tedwell Chapman's** play, "The Deadly Done"... **Peter Ustinov** has just finished two days in Rome, where he flew his entire Wyndham's Theatre production, "The Love of Four Colonels," playing in the native language.

Russia Converts East Germany's Pix Industry Into Propaganda Tool

By GEORGE GAAL

Berlin, Jan. 1.

Eastern Germany's state-controlled film industry monopoly has been completely turned into a branch of the Communist propaganda machine by the Soviet occupation authorities and the ruling Red government. With this achievement, the Communists have accomplished a complete control of the film industries in the Soviet sphere of the world, along the patterns first introduced in Russia, and then gradually in the other satellite states.

Ironically enough, such a monopoly is nothing new to the Germans. While in the other satellite states, such as Poland, Hungary, Czechoslovakia and other countries, the film industry was run by private enterprise before and during the war, in Germany there was only UFA, the Nazi state's giant film monopoly. At its height, UFA represented a $200,000,000-a-year business. In western Germany the film industry is now completely private-run, but for the East Germans the film monopoly is the same old story. The only difference is that before 1945 their pix ran under the sign of the swastika, now discarded for the hammer and sickle.

UFA's giant studios in Neu-Babelsberg, a suburb of Berlin, have been rebuilt from the war's destruction with Soviet aid, and were immediately nationalized. At the same time a joint Soviet-East German owned film monopoly, Deutsche Film A.G. (DEFA) has been established, with the Russians owning 55% of the shares, and the Socialist Unity (Communist) Party (SED) 45%. At the same time, the Soviet distribution firm, Sovexport, assumed monopolistic distribution rights in the Soviet Zone.

Later, the Russians turned over their DEFA shares to the SED, which thus now has 100% control of the company. DEFA operates with an estimated yearly budget of 50-100,000,000 East Marks. If counted on the approximately five to one exchange rate between the East Mark and the West Mark, this would equal only $2,380,000 to $4,760,000. However, since wages and production costs in East and West Germany are about the same, a more realistic estimate of the DEFA budget should be made on a par basis between the East Mark and West Mark. That would come to $11,900,000 to $23,800,000 per year.

Boxoffice Values

While the Communist control of the industry is complete, the films produced by DEFA are by no means boxoffice hits among East Germans, who, even though they do live under Communist rule, hate their propaganda. (A good indication of DEFA's ineffectiveness is shown by the success of the so-called "border theatres" of West Berlin. These houses, located in the immediate vicinity of the Soviet sector, show western-produced films for practically nothing to East Germans who venture across the border. Thousands come every month, and about 1,000,000 came during the 1951 Communist World Youth Rally, which was staged in East Berlin. The youngsters, however, preferred Esther Williams and Hollywood musicals to propaganda lectures and Communist pix. The "border theatre" scheme is operated by Oscar Martay, U. S. High Commission film officer in West Berlin. Yank distribs give their pictures to these houses for free.)

Despite DEFA's enormous losses, however, the Communists have no troubles to keep their studios going. The Soviet Progress distribution company, which now has the distribution monopoly in East Germany, guarantees quite high returns to every DEFA picture, regardless of the boxoffice barometer. The losses, in turn, are added to the reparations account of East Germany, thus eventually East Germans have to pay for these pictures, even though they themselves might never go to a theatre to see them.

There are, of course, East Germans—even though anti-Communists—who do go and see these films, for the simple reason that there is no alternative. And, as was true of Nazi propaganda, DEFA films eventually manage to penetrate the minds of some of the people.

Protection Vs. Bad Gags

London, Jan. 8.

An organization for the protection of the public against overworked stage and radio gags has been formed by Henry Cain. He has started the Society for the Abolition of Old Radio and Stage Humor (registered), with the object of improving the general standard.

Cain, who is on the British Broadcasting Corp. list of gag writers, complains that comedians often use jokes, but refuse to pay for them. The Society, he claims, will see that they do.

4 Classics Planned By Renown on '52 Lineup; 'Trilby' to Start First

London, Jan. 8.

Initial project on producer George Minter's 1952 program of four international classics for Renown Pictures Corp. will be a new film version of George Du Maurier's melodrama, "Trilby." Venture is scheduled to roll sometime in March with two American stars in top roles. Exteriors would be lensed in Paris.

Minter will trek to N. Y. and Hollywood in quest of talent for "Trilby" after attending the International Film Festival in Uruguay this month. The British entry at the fete is Minter's production of Charles Dickens' "A Christmas Carol." While in N. Y., he will also confer with Richard Gordon, prez of Renown Pictures of America, Inc., on U. S. distribution arrangements.

Other three classics on Minter's slate include Thackeray's "Vanity Fair," Dickens' "The Pickwick Papers" and an adaptation of Richard Sheridan's Comedy, "School for Scandal," the last now being mulled. "Trilby," incidentally, was turned out twice previously in Hollywood by Equitable-World and also by First National.

OLD VIC'S 'KING LEAR' ON TOUR OF EUROPE

London, Jan. 8.

An Old Vic production of "King Lear" opens a continental tour tonight (8) at Rotterdam. It will play through Belgium, Germany and Scandinavia before its London preem March 3.

Apart from four nights at Brussels and five in Helsinki, the company will play mainly one-night stands. It will be the first visit of the Old Vic to Scandinavia. Stephen Murray plays the title part and other prominent roles are taken by Freda Jackson, Coral Browne and Andre Morell.

McEldowney in London Readying 2d Indian Pic

London, Jan. 8.

Kenneth McEldowney, here for the last week lining up a crew for his second Indian production, leaves for Calcutta soon for the Indian film festival. His production, "The River," has been submitted by the U.S. State Department. By having a predominantly British technical crew McEldowney hopes that his new production, "The Keddah," will rank for the British quota like "River."

Actual lensing will not get under way until October although major location work was completed some time back. During his London stay, McEldowney conferred with UA execs on British distribution arrangements for "River."

Eros Films' Sales Shakeup

London, Jan. 8.

Ben Henry, director of Eros Films since its formation, has taken over the newly created position of director of sales, following reorganization of the sales staff.

Nat Kramer has quit as sales manager, and this spot will be handled by Leslie Greenspan, who has been with Eros since it started.

Moodabe Honored by King

Michael Moodabe, governing director of Amalgamated Theatres, Ltd., in New Zealand, was named to the Order of the British Empire by King George VI in a Royal Honor List announced on New Year's Day.

Amalgamated is affiliated with 20th-Fox, and provides firstrun outlets for 20th product throughout New Zealand.

Liberalize Rules Of Venice Fete

Genoa, Jan. 8.

Several important changes have been announced in the regulations governing the 13th Venice Film Festival, Aug. 20-Sept. 10. Venice and Cannes fests, latter to be held in April, are the only two recognized officially as "competitive festivals" by the International Producers Assn. for the coming year.

Venice has decided this year to abolish the "Film Mart," commercial subdivision of the main festival, although it will continue to encourage international tradeshowings and sales on an unofficial basis. Instead, an International Exhibit of Film Publications will be held. Though the clause limiting total entries per country to four, except for other pix especially "invited," remains unchanged, this year's poor showing made by Italian films has brought a loosening of the regulation requiring all native-made pix be world preemed in Venice. Italo pix produced during the preceding year may now be "invited," provided not shown outside this country.

Further changes include abolition of controversial "political" clause which prohibited showings of pix of "political or ideological propaganda." Reshuffled kudos, now include one grand prix-gold Lion of St. Mark to the best pic; three second place silver Lions to runner-up films; one to the best national selection; and seven prizes (bronze lions) to be awarded at the jury's discretion for acting, scripting, camera, art, direction, music, or other special motivations. Two changes suggested by the association have been adopted for the 1952 fete: no press shows will be held prior to official presentation of film and members of the jury will not be allowed to air their views of pix on the radio or in the press for the entire run of the fete.

Ustinov's 'Truth' Folds After 6 Wks. in London; Stars Into 'Mask' Film

London, Jan. 8.

Peter Ustinov's play, "Moment of Truth," presented by Linnit & Dunfee at the Adelphi in association with Jack Hylton, folds Jan. 12 after six weeks. Eric Portman and Charles Goldner, who head the cast, have been signed by Mayflower Productions to be featured in its film, "Mask of Pharaoh," which stars Van Heflin and Wanda Hendrix, now on location in North Africa. Pic was originally to have been shot in Egypt. This is being directed by Jack Lee, with ABPC release.

Following "Truth," Hylton will stage Colonel Basil's Ballet Russe at the Adelphi for two and half weeks. It will be followed by new Hylton musical, "Bet Your Life," with book by Alan Melville and music by Kenneth Leslie Smith and Charles Zwar.

Show, which is having eight weeks' tryout at Manchester, stars Arthur Askey and Julie Wilson. It is expected to open at the Adelphi in February.

GIs Used as Extras In Mex-Made 'Cardinal'

Mexico City, Jan. 1.

Film production started here by Manuel Reachi on "Great Cardinal," theme about the Czech martyr.

Reachi is using a group of ex-GIs attending the Mexico City College under the GI Bill of Rights as extras. Among the latter is the son of Simon Goldschlag, prexy of Peliculas Selectas, distributor of independent U. S. pix.

London Film Biz Off Xmas Week Albeit 'Place in Sun' Wow $11,800; 'Women' Average $18,800 for 2d Wk.

London, Jan. 1.

The West End took its customary seasonal dip during Christmas week and most film theatres did below average biz. The major exception, however, was "A Place in the Sun," which finished its first frame with a smash $11,800 and is still packing the Plaza in second week.

The Empire is doing only average biz with "Westward the Women," second week being $18,800. "Elopement" started moderately at the Odeon, Leicester Square. At the Marble Arch Odeon, "Day Earth Stood Still" held at modest $6,700 in second round.

All West End houses were closed on Christmas Day and grosses therefore are for a six-day week.

Estimates for Last Week

Carlton (Par) (1,128; 70-$1.70)—"Thunder in East" (Par). Well below average at about $3,100. Holds for another fortnight.

Empire (M-G) (3,099; 55-$1.70)—"Westward Women" (M-G) and stage show (2d wk). Attracting only average biz, second round being $18,800. Stays a third, with "Lone Star" (M-G) opening Jan. 5.

Gaumont (CMA) (1,500; 50-$1.70)—"Double Dylamite" (RKO) and "Best of Badmen" (RKO) (2d wk). Second frame pushing up to $5,600 after fair $5,300 opening week. Holds a third with "His Excellency" (GFD) following.

Leicester Square Theatre (CMA) (1,753; 50-$1.70)—"Mr. Denning Drives North" (BL). Fair $6,200 or near. Stays another fortnight with "Come Fill Cup" (WB) following.

London Pavilion (UA) (1,217; 50-$1.70)—"M" (Col) and "Five" (Col) (2d wk). Average $3,000 after steady $6,200 opening stanza.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70) — "Elopement" (20th) and "Care My Little Girl" (20th). Opened briskly with $5,800 possible in first four days. Likely in for three weeks.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"Earth Stood Still" (20th) and "Love Nest" (20th) (3d wk). Held at $5,300 after fair $5,300 in second frame. "Two Tickets to Broadway" (GFD) and "The Racket" (GFD) begin Jan. 3.

Plaza (Par) (1,902; 70-$1.70)—"Place in Sun" (Par) (2d wk.)—Only picture in town currently drawing big crowds, doing capacity nightly. Handsome $11,800 grossed in first week and likely to maintain same pace in second round. Stays, of course.

Warner (WB) (1,735; 50-$1.70)—"Only the Valient" (WB) (2d wk). Useful $5,800 after modest $7,800 in opening week. "African Queen" (Indie) opens Jan. 7.

Self-Censor

London, Jan. 8.

G. Watkyn, the British theatre play censor, has written a drama which he will censor himself titled, "The Moonraker." It's being tried out at Manchester by Hallmark Productions, with Terence de Marney directing.

It opens Feb. 9, with a West End bow to follow.

Scottish Exhib Leader Points to Brit. Cinema Tax Setup as Cockeyed

Glasgow, Jan. 1.

Sir Alexander B. King, British cinema magnate, who controls 92 cinemas in Scotland, has warned exhibitors here that present British cimera tax scales are cockeyed. He said he could never understand why other theatres and football clubs were not required to introduce the same cockeyed scales which cinemas are forced to use.

Sir Alex said his new tax scheme, okayed by the British Cinematograph Exhibitors Assn. would put the tax on a correct basis "so that if we got concessions in the next budget, we can get the concessions off every denomination for every third seat, and at least get 50% of the increase."

It is the first time since 1916 (when the Entertainments Tax was started) that they had a scheme set out so many months in advance of the budget, said Sir Alexander, who hoped exhibs would put their pleas before local members of Parliament.

If the plan, he said, was going to lose $12,000,000 to $15,000,000 in taxes, there are plenty of fields within the entertainment industry but outside cinemas where "that miserable $12,000,000 we are asking for" could be picked up.

MEX ACTORS STRIKE TO WIN BACK WAGES

Mexico City, Jan. 1.

Mexico's first strike of its kind, that called by the National Actors Union (ANDA) to force a theatrical empresario to pay wages claimed to be long in arrears, has been launched against the Italian Astral Musical Comedy Co., an imported troupe supplemented by several Mexicans which played the Teatro Iris here for four months. Biz flourished despite the new top here of $4.04 but only briefly. Trade progressively worsened. Some players claim that three months is owed them by the National Theatrical Federation.

The Iris, old namehouse of Esperanza Iris, vet comedian, now has red-black banners of organized Mexican labor draped across its front door, a regular procedure for strikes in Mexico. Day and night strike guards are being maintained by Mexican and Italian show biz members of the two unions.

The Federal Board of Conciliation and Arbitration is striving to end the strike but the unions aver it will only be settled by full payment of demanded wages.

'Third Person,' Lauded In London, Looms Okay

London, Jan. 8.

"Third Person," Andrew Rosenthal's dramatic but inconclusive play, opened at the Criterion last Thursday (3) under the management of Tom Arnold and Emile Littler. Drama of the returned soldier who becomes a misfit civilian has an even chance of succeeding, following favorable press acclaim. "Person" had a successful season recently at the Arts Theatre Club.

Play is superbly acted by a first-rate cast (original Arts Theatre cast), which comprises Roger Livesey, Ursula Jeans, Denholm Elliott, Ruth Dunning, Kenneth Hyde and Janette Scott. Roy Rich directed.

BIG EDINBURGH FEST ROLE FOR NEW YORKERS

Glasgow, Jan. 1.

New York will have its biggest share thus far in International Edinburgh Festival this year. This news was brought in by Ian Hunter, artistic director of the Festival, when he arrived by plane at Prestwick, near here, after two weeks in Canada and the U. S. The Festival of Music and Drama will be held Aug. 17-Sept. 6 this year.

He has made prelim arrangements for the N. Y. City Ballet to take part, and he expects the N. Y. Philharmonic to participate again.

This season German opera will be presented by the Hamburg State Opera. The Concertgebouw Orch of Amsterdam, under direction of Edouard van Beinum and Rafael Kugelik also has been set.

Brit. Technicians' 3d Pic Co-op Venture Underway

London, Jan. 8.

Production started yesterday (Mon.) on the Assn. of Cine Technicians' third cooperative venture, which is being made for Monarch release. Entitled "Private Information," it is being lensed at Nettlefold Studios.

Ronnie Kinnoch is producer and Fergus McDonell has the directing chore. Cast includes Jill Esmond, Jack Watling, Carole Marsh and Marcy Havstead

An Important Announce

WE'RE STARTING 1952
GREATEST PICTURES EVER

JANUARY

1 **"DECISION BEFORE DAWN"** Anatole Litvak, the man who gave you the "SNAKE PIT", has another masterpiece currently winning the critics' plaudits. Gary Merrill, Richard Basehart, and newcomers Oskar Werner and Hildegarde Neff lead the way in a film that is on everyone's "Ten Best" list... A "must" for every showman.

2 **"JAPANESE WAR BRIDE"** Out of the present Korean conflict comes a most unusual love story of mixed marriage. Introducing Japan's top feminine star "Yamaguchi", plus Don Taylor, Marie Windsor and Cameron Mitchell in a startling motion picture.

3 **"THE MODEL AND THE MARRIAGE BROKER"** The warm, human story of the unsung matchmakers who give Cupid a little push in the right direction. A Jeanne Crain picture perfectly embellished by the exciting performances of Thelma Ritter, Scott Brady, Frank Fontaine and Zero Mostel.

FEBRUARY

4 **"PHONE CALL FROM A STRANGER"** In the tradition of "A LETTER TO THREE WIVES" and "ALL ABOUT EVE" comes a dramatic triumph which lashes out at the "Double Standard" of marriage. Great performances by Bette Davis, Gary Merrill, Keenan Wynn, Michael Rennie and the positively sizzling Shelley Winters.

5 **"RED SKIES OF MONTANA"** The first story of the courageous "Smoke Jumpers"... Technicolor flashing across the screen with the most spectacular action sequences ever filmed. Richard Widmark heads a cast of rough, tough guys in a picture that combines power, drama, and all the excitement of the Great American Northwest.

MARCH

6 **"FIVE FINGERS"** The true, shocking revelations of the highest paid spy in history whose unbelievable exploits stunned the world. James Mason, Dannielle Darrieux and Michael Rennie head the cast of Joseph Mankiewicz's tingler filmed in Ankara and Istanbul.

7 **"RETURN OF THE TEXAN"** The adventurous story of a man who came home to the land that bred him and the woman who loved him. Vividly set in America's new great Southwest and dramatically portrayed by Dale Robertson, Joanne Dru and Walter Brennan.

8 **"VIVA ZAPATA!"** Another off-the-beaten-path dramatic achievement utilizing the collective talents of 20th Century-Fox's "Greats". John Steinbeck wrote it. Darryl Zanuck produced it. Elia Kazan directed it. Marlon Brando stars in it. "*That*" should give the theatre-going public an idea of what's in store for them.

nent from 20 Century-Fox

WITH SIX MONTHS OF THE COMPLETED IN 20 HISTORY

APRIL

9 **"WITH A SONG IN MY HEART"** The long awaited Jane Froman story brought to the screen as a brilliant Technicolor musical-drama. Susan Hayward, David Wayne, Thelma Ritter and Rory Calhoun head a sparkling cast in a film that is destined to be among the very best in 1952.

10 **"PRIDE OF ST. LOUIS"** Presenting Dan Dailey as he romps through the ever-loving Dizzy Dean story. A natural for the entire family (for exploitation too, as the release date coincides with the beginning of the baseball season). Joanne Dru co-stars in this great picture about a great guy.

11 **"ROSE OF CIMARRON"** Jack Beutel in his first film since "THE OUTLAW" plus Mala Powers (of "CYRANO") in an exciting outdoor adventure spectacle filmed in brilliant Natural Color.

MAY

12 **"BELLES ON THEIR TOES"** The delightful Gilbreth family of "CHEAPER BY THE DOZEN" is at it again in a great big bouncy Technicolor film headed by Jeanne Crain, Myrna Loy, Debra Paget and Jeffrey Hunter. Just the most wonderful kind of family entertainment anyone could hope for.

13 **"DOWN AMONG THE SHELTERING PALMS"** South Pacific splendor and good old-fashioned fun in this Technicolor musical featuring Mitzi Gaynor, David Wayne, Jane Greer, William Lundigan and Gloria DeHaven. A lot of singing... dancing... laughing... and box-office!

14 **"THE OUTCASTS OF POKER FLAT"** Bret Harte's classic story now unfolded on the screen color by Technicolor with an impressive cast headed by Anne Baxter, Dale Robertson, Miriam Hopkins, Barbara Bates and Cameron Mitchell. Top dramatic fare.

JUNE

15 **"KANGAROO!"** A roaring Technicolor adventure filmed entirely in Australia: Maureen O'Hara, Peter Lawford, Richard Boone and Finlay Currie... plus stampedes, aborigines, wild animals and blazing brush fires. Excitement all the way through and thoroughly promoted by equally exciting exploitation.

16 **"WE'RE NOT MARRIED"** . What happens when people suddenly find that they are not legally married. A group of unusual dramatic and hilarious situations breathtakingly performed by Ginger Rogers, David Wayne, Fred Allen, Marilyn Monroe, Paul Douglas and Jan Sterling.

Govt. Counsel Roughed Up In Hughes Appeal

Washington, Jan. 8.

Government counsel was given a rough time by the Supreme Court Monday (7) as he argued in the appeal of Howard Hughes against being compelled to sell his stock in RKO Theatres Corp.

Philip Marcus, motion picture specialist of the antitrust division, spoke in support of an order by the New York trial court that the court-appointed trustees of Hughes' theatre stock shall sell it unless Hughes himself disposes of it within two years. Thomas A. Slack, counsel for Hughes, asserted the trial was "improper and without legal foundation."

The RKO consent decree provides that Hughes' 24% interest in either the theatres the studio should be voted by court-named trustees until Hughes sells his holdings. He decided to trustee the theatre stock after the theatre and production interests were split in the decree.

Slack made the point that the decree itself does not compel Hughes to sell his stock and that the court and Justice Department were trying to rewrite the antitrust decree. Marcus, who was not responsible for the RKO decree, defended on the ground that the understanding of the Justice Department and the trial court was that Hughes would sell, and latter's refusal to unload the theatres created a change in circumstances. He pointed to sections in later decrees against the other majors which specifically call for sale of the divorced theatre interests by big stockholders in the studios.

"If the RKO decree were signed in 1948," asked Justice Stanley Reed, "why should we look to something subsequent to it to determine what it meant?"

"You say it was contemplated that Hughes should sell within a reasonable time," commented Justice Sherman Minton. "If reasonable time were written in the decree, wouldn't he be entitled to a hearing on what constituted a reasonable time?" Marcus claimed the new order gave Hughes a total of six years for selling the theatres.

Justices Felix Frankfurter and Hugo L. Black both asserted that the Government's position was "ambiguous." Marcus admitted there was no agreement that Hughes should sell, but "we understood he would sell."

Marcus said at first the decree was not being modified or amended by the N. Y. court, but merely "interpreted." Later, however, pressed by questions from the bench, Marcus admitted the Government position to be that it was "partly" modified.

In his arguments, Slack contended that "we cannot be penalized by later events to which we were not a party (the 20th and Warner decrees, which include specific provisions for sale of theatre stock). "The appellant," he continued, "has not had one single night of ownership of this theatre stock except under Government threat of forced sale. They have not given us one day free of harassment and threats. The decree should not be tortured into a forced sale."

Slack said Hughes had voluntarily agreed to trustee the stock and that, if he hadn't agreed, the Government "had no relief against him" since he was not a party to the antitrust suit. Slack said the decree should not require "forfeiture and forced sale" of stock by Hughes and added that it "shouldn't be construed as if he walked into a trap. It is elementary that the court should not change the decree without a showing of changed conditions of fraud."

Uniform Vacation Period At Col, July 21-Aug. 2

Hollywood, Jan. 8.

Columbia has announced plans for a uniform vacation period for studio personnel, with studio suspending all activity between July 21-Aug. 2.

Studio said, however, that "activities relating to preparation of pictures requiring services of certain writers, producers and others will continue, also maintenance of plant production personnel."

Greene Minority

Continued from page 3

they knew of the battle for control was via the barrage of literature which went out during October, November and early December from both sides in their quest for support.

Exact tally won't be known until tomorrow, but under the cumulative voting system used, Schwartz and Greene obviously had nearly equal backing, with the huge block held by Hughes providing the decisive balance for the management.

One Vote For Each Director

Each share of stock has one vote for each director. There are just over 3,900,000 shares outstanding. Hughes owns 929,000 shares. That would leave approximately 3,000,000 shares divided between Schwartz and Greene.

With the Hughes-Schwartz victory, board will be enlarged from the present five to a proposed six members. While neither side has disclosed which of its nominees it will throw its votes behind and elect, insiders view likely a board make up as follows:

For Irving Trust—Ben-Fleming Sessel, v.p. of the bank, and William J. Wardall, retired, who is something of a professional board member. He pulled McKesson & Robbins out of receivership and has performed other important financial feats.

For management—Schwartz, who has been with RKO for 30 years and prexy since company was organized a year ago; and either Edward C. Raftery or Leland Hayward, probably the former. Raftery, former prexy of United Artists, is counsel for the RKO circuit and member of the law firm of O'Brien, Driscoll & Raftery. Hayward is a theatrical producer.

For Greene—Greene himself and A. Louis Oresman, attorney and accountant and former deputy regional director of the War Production Board.

Schwartz, Sessel and Wardall are now members of the board. Nominee on the management slate likely to drop out is J. P. Dreibelbis, v.p. of Bankers Trust N. Y. His position has been attacked since Bankers Trust finances RKO Pictures, from which the circuit is supposed to be detached.

Battle between the Greene group and the management has been going on virtually since the company was organized Jan. 1, 1951, under antitrust decrees requiring divorcement of picture and theatre companies. Greene has maintained that all the theatre board members were named by Hughes and were thus under his domination despite his election to stay with the picture company.

Greene nudged the Dept. of Justice into taking action, but the N. Y. Federal Court last October refused to order a change, particularly inasmuch as the stockholders' balloting was slated to follow so soon. Meantime, however, the D. of J. has been fighting Hughes' efforts to allay a court decision requiring Irving Trust, to which he has trusteed his theatre shares, to sell the stock by 1955 if Hughes hasn't arranged a sale by next year. Argument was heard by the U. S. Supreme Court Monday (7).

Decca-U

Continued from page 5

owns 13% (134,900 shares) of the outstanding shares and option warrants of U. Decca holds approximately 30%—304,000 shares and warrants.

Should Rank object to the reorg plan, it is conceivable that he could rally a sufficient number of independent stockholders to vote it down. It thus appears certain that when the lawyers have it in presentable form, Rank will be taken into confidence on it.

Meanwhile, Decca prexy Milton R. Rackmil has been on the Coast. Reportedly, his work there has been almost wholly concerned with Decca, with any huddles at the U studios pretty much coincidental. Plan is for him to become prexy of the merged companies and U's present chieftain, Nate Blumberg, to become chairman of the board.

Grainger Skeds 6

Hollywood, Jan. 8.

Six pictures will make up Edmund Grainger's 1952 production program for RKO release, or double the number he turned out in 1951.

Judge Rules Story Buy For Pix Doesn't Include Character or Sequels

Los Angeles, Jan. 8.

Dashiell Hammett, author of "The Maltese Falcon," won a decision over Warners in a case that will have a far-reaching effect on future literary litigation. Verdict by Federal Judge William C. Mathes upheld a writer's continuing right to a character he has created.

In this case the character is Sam Spade, private eye in "Falcon," which Warners filmed several years ago. Studio sued Hammett, Regis Radio and CBS, charging plagiarism on the ground that in purchasing the story it also purchased all rights to the character.

Ruling was that Warners had no rights to "Falcon" but not to any sequel in which the Spade character is involved.

Jane Greer Buys Back Contract From RKO

Hollywood, Jan. 8.

Jane Greer, dissatisfied with her assignments at RKO, paid an undisclosed sum to the studio for release for her player contract, which had five months to run on the current option term.

Her most recent appearances were in "Down Among the Sheltering Palms" and "You're in the Navy Now" on loanout to 20th-Fox.

Argentine Living

Continued from page 2

better suburbs or a swank eight-room apartment in the best part of town might run up to 4,000 pesos monthly, which at the current rate is $133.32. Such prices would be rated very much on the uppish side. I ran into a Panagra pilot whose place had three bedrooms, each with bath; living and dining rooms, kitchen, maid's quarters and sizable grounds. He was paying considerably less and complaining. Seems his predecessor had gotten the whole deal for $66.66 (2,000 pesos) and *he* had a swimming pool thrown in. Most of the 3,500 U. S. families who live in Argentina and earn dollars pay less. Said one: "This is the only place where you can really luxuriate on your Social Security benefits."

If you like the best while away from home, you can stop at B.A.'s Plaza, one of the best staffed and serviced hotels anywhere at $3.00 a day; the Lancaster, a Continental style hostelry for $1.87. Or get an apartment for two at the Bristol for $1.68 to $2.50. The law requires top hotels to add 24% for service in lieu of tips. Lesser places charge 18%. Though it doesn't seem logical it's even less expensive to head down to Argentina's leading summer vacation spot, Mardel Plata. The season runs from mid-December through mid-March, season below the equator being reversed. Here at such top hotels as the Tourbillion and Hermitage, a room overlooking the Atlantic, plus three meals a day, is only $5 plus service charges. Your admission to the world's largest casino is 68c. but it serves for a month and even entitles you to park the kids with a free, official baby-sitter. Chips for roulette start with a peso 3c. so that with a few bucks you can feel just like King Farouk.

Travelling around Argentina on one of the many excursions operated by Exprinter or American Express is even less costly. Seven days all expense to the mountain area of Mendoza, including sleepers, hotels, meals, cars is 630 pesos each or $21 if two go together. It's $18.34 apiece for a party of four. A 15-day trip to the lovely southern lakes between Argentina and Chile will set you back only $40 which averages out $2.60 for everything.

With such prices, we might conclude, it hardly seems worthwhile to keep on the local 9 to 5 grind. But there are a few hitches. It does cost $500 Idlewild to Buenos Aires. Additionally Argentina *is* run by the Perons although this doesn't worry visitors from the States overly much. Finally, these bargain prices are only for Americans who come down with dollars. Argentines who still earn in pesos aren't so lucky. When costs will catch up with the exchange no one knows. But with the dollar bill looking like small change daily, Argentina is certainly one place you might well consider.

Inside Stuff—Pictures

Metro crew which shot location scenes for "Mr. Congressman" in Washington last week was given a few bad minutes of worry by a flip editorial in the Washington Post. Editorial, in a light vein, claimed Metro found the Capitol rotunda "much too dirty for the fastidious eyes of movie customers" and put a crew of cleaners to work scrubbing grime from statues and pillars and shining up the floors.

"No doubt," said the Post editorial, "a lot of people who are upset about the current state of political morals will see something symbolic in the episode at the Capitol."

Since Metro was shooting inside the Capitol by special permission from Congress and with special cooperation from the Architect of the Capitol and his staff which maintains the structure, it was felt this could lead to complications. James W. Merrick, publicity man on location with the Metro crew, promptly wrote a letter to the editor denying that the place was "too dirty for movie customers," insisting that it had been well cleaned in advance by the Capitol crew and explained that the limited amount of cleaning was routine to bring out highlights in the pillars and eliminate footprints. He called the editorial "not only misleading, in variance with the fact, but definitely unfair to the office of the Capitol architect."

However, the newspaper had the final word. After printing Merrick's letter in full, it commented, "So far as it concerned the reasons for cleaning up the rotunda, the editorial was based on information given to our reporter by Mr. Merrick himself."

Dore Schary, Metro production topper, is the author of a booklet, "Hanukkah Home Service," which is being distributed by the United Synagogue of America.

In an introductory note, Simon Greenberg, executive director, expresses the organization's gratitude to Schary for permission to make available "this Hanukkah Home Service which he prepared for his own family service." Greenberg further notes that Schary "wrote this Service out of a desire to fill a deeply felt personal need. He wrote not for an outside audience, but for his children, his wife and himself. He sought to make Hanukkah a beautiful and meaningful experience in his home."

Sixteen-page booklet explains meaning of the holiday and purpose of the lighting of the candles. Eighth and final candle, Schary notes, stands for peace and for the eighth night service he writes: "America's own symbols and words, such as the words on the Liberty Bell and the words on its Great Seal, are words from the Torah. So, in every fibre of our being, as Americans and Jews, we can rededicate ourselves to the Festival of Peace."

"Maurice Guest," which reportedly will be one of Paramount's more ambitious ventures for 1952, is based upon a 45-year-old novel of the same name by the late Henry Handel Richardson. Studio recently acquired the work from the Richardson estate and W. W. Norton & Co., Inc., its publisher. Sellers were represented by the Sarah Rollitts Agency.

Bernard Smith, onetime Par story editor, will produce "Guest." He'll also hold production reins for the company on a film version of F. Scott Fitzgerald's "Babylon Revisited." Latter will be screenplayed by Philip and Julius Epstein. They'll also co-direct.

Another Richardson work, incidentally, was bought by Metro in 1945 but was never put before the cameras. Yarn is titled "Fortunes of Richard Mahoney."

Robert Flaherty Memorial Library has been launched by the Assn. of Documentary & Television Film Cameramen, section NABET-CIO. Funds obtained from a recent ADTFC showing of Flaherty films will be used to finance the project. Library will comprise a collection of technical and theoretical books on the film as a means of aiding the development of film craftsmanship.

Grosses rolled up by "Rebecca" in western Germany indicate a rich harvest for David O. Selznick, who has at least a dozen features never exhibited in that sector because of war conditions. For the first six months of 1952 Selznick has lined up "Spellbound," "The Prisoner of Zenda" and "Duel In the Sun" for German distribution, with more to follow.

Inadvertently omitted from the list of the year's top-grossing films in VARIETY's Anniversary Issue last week was Nat Holt's "Great Missouri Raid." Pic was released by Paramount and will gross about $1,400,000. List comprised films that will earn $1,000,000 or more in U.S. and Canadian film rentals.

Vote 25G Extra for Tours

Continued from page 7

which will again sponsor the tours, said this week that the timing of the trips and availability of personalities will be controlled on one hand by the local exhib groups and on the other by a Hollywood committee. COMPO's part will be to coordinate the two.

That means, he explained, that tours will be booked into each exchange territory as close as possible to the time asked by each local committee. Latter's requests will be forwarded to Hollywood to find what stars are available the desired week and an attempt will then be made to best satisfy both sides on timing.

For that reason, no effort will be made to condense all the tours into a specific month or months, Mayer said, except that in general the period will start in the spring and run through the season of good weather.

Most of the difficulties encountered in setting the "Movietime" tours was because they were crowded into a single week. It is expected the spread will eliminate such troubles, which primarily were the inability to get a sufficient number of important name personalities.

Company prexies also listened to Mayer's proposal for a joint ad campaign along considerably different lines from the composite copy used during last fall's "Movietime" drive. At that time 18 pix from 10 companies were featured in the ads, which were topped with institutional copy.

New scheme, for one thing, calls for ads to be spread out over many months instead of all being run in one week. Each of the participating companies would be responsible, both financially and in preparation and placement of copy, for advertising of a single month. It would plug its own pix in a minimum space schedule and would agree to an approximate space division between an industry message and pitch on its own pix.

Two space schedules were suggested, which could be used separately or in a combination of parts of each. One calls for 600 lines in 220 dailies in 103 cities of over 100,000 population. Total circulation would be 35,000,000. Cost would be $54,000.

Second schedule calls for 1,000 lines in the same papers. Cost would be $90,000. Mechanical, production and shipping costs would add 10% to each.

Plan was nixed by the smaller companies in the fear that they'd have no proper pix to so extensively plug during the months assigned to them. They also objected to a suggestion that the industry go back to the composite ads of "Movietime" and an impartial, outside jury select the pix to be plugged.

As a result, prexies referred the matter to an ad committee to try to find a formula that would be acceptable to all companies. There was agreement, however, that a campaign of some sort should be undertaken.

1912 1952

Universal-International

Proudly Announces its

40th ANNIVERSARY YEAR

and its Inaugural Event

NATE BLUMBERG DRIVE

Celebrating

his 40 Years in Show Business

NATE BLUMBERG DRIVE

To CELEBRATE Nate Blumberg's 40 years in show business in a manner which will long be happily remembered by our thousands of exhibitor friends, we have carefully assembled a schedule of releases that, we are confident, will bring extra profits to theatres during the period of the Nate Blumberg Drive.

OUR RELEASES from January through April are big in every sense—particularly in the sense that.

"A big picture is one that makes big profits"

WEEK-END WITH FATHER

FLAME OF ARABY
Color by TECHNICOLOR

HERE COME THE NELSONS

The BATTLE AT APACHE PASS
Color by TECHNICOLOR

MEET DANNY WILSON

STEEL TOWN
Color by TECHNICOLOR

MA and PA KETTLE AT THE FAIR

BEND OF THE RIVER
Color by TECHNICOLOR

BRIGHT VICTORY

The CIMARRON KID
Color by TECHNICOLOR

FINDERS KEEPERS

The TREASURE OF LOST CANYON
Color by TECHNICOLOR

HEAR NO EVIL

HAS ANYBODY SEEN MY GAL
Color by TECHNICOLOR

Universal International

1912
40th
Anniversary Year
1952

Amusement Stock Quotations

For the Week ending Tuesday (8)

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
N. Y. Stock Exchange					
ABC	139	12¾	11⅜	12½	+1⅛
CBS, "A"	109	35⅜	34	34⅜	— ⅛
CBS, "B"	66	35¼	33¾	34⅛	
Col. Pic.	34	12½	12¼	12½	+ ¼
Decca	53	9⅛	8⅞	9	+ ⅛
Loew's	242	18¼	17¼	18	+ ¾
Paramount	80	26¾	25½	26¼	+1⅛
RCA	830	24¾	23¼	24	+ ½
RKO Pictures	184	4	3¾	4	+ ¼
RKO Theatres	71	4⅛	3⅞	3⅞	
Republic	91	4¾	4¼	4⅝	+ ⅜
Rep., pfd	6	10¼	10⅛	10¼	+ ⅜
20th-Fox	124	20½	19½	19⅞	+ ⅜
Un. Par. Th	206	21¼	19⅞	20⅞	+1⅛
Univ.	66	12¾	11⅞	12	— ¼
Warner Bros	309	15⅛	14¾	14¾	— ⅛
N. Y. Curb Exchange					
Monogram	31	3⅝	3½	3½	
Technicolor	38	23	22⅛	22¾	+ ½
Over-the-Counter Securities			Bid	Ask	
Cinecolor			2½	3	
Pathe			3½	4	+ ⅛
UA Theatres			6½	7½	— ⅛
Walt Disney			8¼	9¼	+ ¼

(*Quotations furnished by Dreyfus & Co.*)

Styne Financing Frenzy

Continued from page 1

run of 11 years ago. And until he obtained all the bankroll for the project, he was unable to use any of the coin already invested, so he had to finance personally nearly all the production expense up to about 10 days prior to the opening last Thursday (3) at the Broadhurst, N. Y.

Originally budgeted at $125,000, the project appeared in sound shape early last fall. But then Ben Feiner, brother-in-law of Rodgers, had to pull out as co-producer because of commitments in Hollywood. Shortly afterward, a Chicago investor withdrew his pledged slice of the financing. Styne was by that time emotionally and financially committed on the production, so he started scrambling to lineup the balance of the required bankroll.

He gave co-producer billing and a small share of the management's end of the profits to Leonard Key, who brought in some money, and reportedly offered co-producer status and 'dollar-for-dollar return to other prospective backers. He generally got turn-downs, however, and still was $45,000 short only two weeks before the scheduled preem.

Royalties as Security

By borrowing from his own music publishing company and putting up his "Blondes" and "Aisle" royalties as security, Styne obtained $53,000, which was enough to complete the financing. Then, a few days before the Broadway opening, Anthony B. Farrell, who had put up the bond money and invested $10,000, being slated for associate producer billing, took an additional $20,000 slice, giving him a $30,000 share (plus the bonds) as limited partner and leaving Styne as $33,000 limited partner. Although the Styne end of the manager's 50% interest isn't revealed, he is understood to have retained most of it, so he stands to clean up from both ends if the show makes a profit.

The show's actual production cost was around $136,000, excluding bonds but including about $11,000 loss on the last-minute tryout booking in New Haven, where the gross was approximately $23,000. Styne figures that on the basis of $39,600 capacity at the Broadhurst, N. Y., the revival's $27,000 break-even nut will allow an operating profit of nearly $8,000 a week. At that rate, "Joey" stands to get into the black in about 20 weeks of sellout trade, or around the last week in May. In the event the musical holds up that long and is able to get through next summer, it might be in position to mop up next fall, either on Broadway or the road.

Styne reveals that, after being given the brush by nearly everybody he approached to invest in the show, he was amused when many of the same people wanted to buy in when they saw the show in the New Haven tryout. By that time, he says, he was in so deep and believed in the revival so firmly that, rather than "hedge" his investment, he was determined to go all the way through with it.

However, after that experience, he says he's lost his enthusiasm for playing horses. Compared to his "Joey" gamble, any other betting would seem penny-ante stuff, he thinks.

N. Y. District

Continued from page 7

either management or the union has had to give a conclusive "yes" or " " answer.

Nix 18% Demand

Companies apparently are willing to grant cost of living increase, but aren't prepared to go as high as the 18% District 65 is demanding. On the basis of the offer made two weeks ago by Columbia, it appears the pix outfits would agree to a 10% hike. Col's offer was for 10% for all salaries up to $100 and a $10 across-the-board increase for all those earning more than $100. Unionites, however, feel that 10% offer is too low since, they point out, they haven't had a pay hike in three years. The 10% wage increase seems to be the pattern being followed by the industry. Recent salary hikes obtained by white collarites as a result of new contracts negotiated by Home Office Employees Union, International Alliance of Theatrical Stage Employees, averaged approximately 10%. In addition, Local 230, Sign, Pictorial and Display Union, AFL, which reps pub-ad staffers at RKO Pictures, gained a $10 across-the-board hike.

Question of wages is not the only point separating film execs and District 65. Security clauses, which union deems as important as wage demands, reportedly is meeting serious opposition. "Basic crew" idea, which stemmed from union's resentment of layoffs and firings in recent years; arbitration of all disputes including layoffs, complete union shop, and the pension plan are proposals on which the union and the companies are still far apart.

No Formal Proposal

Although two companies had indicated that they would favor joint negotiations with all pix outfits, with District 65 members sitting in together, the union to date has received no formal proposal for such talks. Union execs refused to comment whether or not they would accept the proposal, but indicated that the membership would consider the offer when and if it were presented.

Meanwhile, Local 230, which speaks for publicists at RKO Theatres and Loew's, is setting a date for the opening of negotiations at these companies. H-63, Motion Picture Home Office Employees, third labor group in the field representing pub-ad staffers, is attempting to conclude pacts for all the white collarites under its jurisdiction before it begins negotiations for the Paramount flacks.

UA Stock

Continued from page 3

liance, jubilant in mood, had called in reporters to comment on the "progress" and to convey to all in the industry their thanks for the assists rendered.

'Marvelous' Exhib Support

William J. Heineman, sales topper, acknowledged the "marvelous support" given the outfit by exhibitors who, in some cases, actually had offered cash advances "which we couldn't accept." While he was grateful, Heineman said these theatremen recognized that to help UA initially meant to help themselves in the long run by contributing to the welfare of an outfit facing what would have represented elimination of an important source of product.

The new co-owners of UA, with Miss Pickford and Chaplin, are Krim, Heineman, Robert J. Benjamin, Matthew Fox, Max E. Youngstein and Arnold Picker. Breakdown on the specific amount of stock held by each was declined by Krim, who felt such disclosure would achieve no purpose.

Under their deal with Miss Pickford and Chaplin, Krim and associates receive 100% management control plus 50% of the actual UA ownership upon showing a profit in any of the first three years after signing of their pact. In what the trade generally acknowledges as a startling accomplishment, the group achieved the black-ink report in the first year.

Uphill Battle

Krim himself said it was "quite unexpected." It was aimed for in 1953 and "secretly hoped for" in 1952, he confided. He recalled that when his group took over last February they confronted nine weeks of losses "so staggering" they failed to see how they could be overcome. The following eight to 10 weeks were equally discouraging. improvement was noted in May and by mid-June the periods of profit-making began and have yet to cease.

1951's upbeat earnings (the specific amount has yet to be determined) represent the first profit for UA since 1946.

Krim complimented his pards in achieving the success. He cited Heineman's development of the domestic sales organization, Youngstein for building an "imaginative and vigorous" ad-pub department and the "remarkable change" in the foreign distribution setup. Benjamin handled the foreign operation until Picker switched from Columbia to UA last fall.

Toppers to Coast

Krim related UA is well heeled with product for 1952 and already is underway with negotiations looking to releasing deals for 1953. He, Benjamin and Youngstein probably will leave for the Coast in about 10 days to see new indie product for UA release and consult with Lew Wasserman, president of Music Corp. of America, regarding the projected package deal with a group of five MCA-client stars. Deal, still in the early stages of negotiation, would have Cary Grant, Alan Ladd, Marlon Brando, James Stewart and Gregory Peck each making one film per year and taking a partial ownership in lieu of salary.

Outlook for '52 looks "increasingly healthy," Krim stated. In line with this, Heineman reported that 50% of the Eagle Lion Classics product, acquired last spring, has yet to be liquidated. This includes new product such as Benegoss' unreleased "Green Gloves."

Krim said he's "hopeful" the new Charles Chaplin pic, "Limelight," will be channeled through UA, but there's no definite assurance of this. When Krim took over, preference deals with Miss Pickford and Chaplin were eliminated, meaning the two co-owners get no special distribution deals with UA but are free to enter releasing pacts with other outfits.

Bank Backing

UA's prexy claimed the outfit's finances are in good shape. He said there has been, and there is continuing, some bank support for indie production and there still remains $700,000 of the $2,000,000 revolving credit established by the Walter Heller factoring outfit of Chicago. Additionally, borrowings repaid will be restored to the revolving fund.

UA still is bent on barring any pix from television during the distrib's licensing period which runs normally from five to seven years, Krim said.

Warners Paces Several Companies In Buying Up Their Own Stock

Several film companies still are continuing with programs of reducing capitalization structure via purchases of their own stock on the N. Y. Stock Exchange. Leading the field is Warners, which reported it's considering an appropriation of $15,000,000 for acquisition of about 1,000,000 common shares.

Last summer WB laid out that same amount to buy up 1,015,915 shares. Invitation was sent to stockholders to tender their stock at up to $15 per share. New offer, when it's finally decided upon, will follow the same pattern but the maximum price is expected to be upped to around $16 per share or mor . WB stock on N. Y.' big board is now trading at close to $15 per share.

Columbia still following through on its policy of reducing its outstanding $4.25 cumulative preferred issue. Col within the past month bought up an additional 300 of these shares, bringing to 4,000 the number now held in treasury.

Universal is following the same course, having acquired an additional 350 of its 4¼% cumulative preferred stock. This ups to 6,510 shares now in the U treasury.

On another front, Col is adding to its outstanding common stock. Company listed an additional 16,395 common shares on the N. Y. Exchange, representing the 2½% stock dividend recently paid to stockholders. Col now has 672,183 common shares out.

Mayer-M-G

Continued from page 3

duction boss, and which he figured to collect upon employment termination. Rubin's equity was estimated at $1,080,000. Mayer's severance was immediately significant since he already has bowed from the M-G fold while Rubin is continuing as v.p. and general cousel.

Although controlling only 100 shares, Garfield could reap a handsome reward from successful prosecution of the action. The courts traditionally are liberal in awarding "damages" to plaintiffs in actions of the kind, although no fixed percentage is set.

Mayer's deal gave him 10% ownership of all pix made while he was at the helm, including those which were 50% completed when he exited as studio topper last Aug. 31. When he was in N. Y. early last month, Mayer and Loew's officials negotiated terms for the corporation's buyout of his interests. It was estimated that the basis of this was a payoff of about $2,500,000.

Garfield contends that the deal should be declared "void, cancelled, annulled, surrendered and relinquished." His suit, which was filed in N. Y. Federal Court, names Loew's board of directors as defendants, and he claims that "each of them is liable for breach of fiduciary duty, and for waste, misappropriation, conversion and wrongful dealing with the property and assets of the corporation."

Garfield became interested in the M-G contracts via a court action some time ago involving RKO. He had represented Frederick Lundberg, author of "The Imperial Hearst," in the successful suit charging RKO with plagiarism in its film, "Citizen Kane."

In this action, Garfield had cited the records of the famed "Letty Lynton" case, in which M-G was charged with plagiarism in its production of "Dishonored Lady." From testimony given by Mayer and Rubin during the "Lynton" court session, Garfield aims to show that the two drew straight compensation for M-G production and were to receive no right to residual values in pix.

U. S. Newsreels

Continued from page 5

quality is too poor to sell in the U. S. market.

MPAA has made representations to the State Dept., the Brazilian Embassy, and to local reps. So far, the State Dept. has made an informal protest, but officials are considering the drafting of a formal note. Newsreel companies gave notice that they will fight the decree strongly, since they consider their product a medium of information. The restrictions placed upon the news films by the Brazilian government is looked upon as an infringement of freedom of the press.

In a further effort to lift the decree, Eric Johnston, MPAA prexy, may visit Brazil at the end of this month to confer with government officials.

20th's 36 Pix

Continued from page 5

convention, 20th's prexy Spyros P, Skouras said the early delivery of product should mean a big advantage in that the sales force will "be enabled to give each picture the kind of handling it deserves."

He added: "The techniques of both the advertising and distribution departments must be completely reorganized and reset to conform with conditions that beset us today, and meet the taste and demand of the public."

Skouras called upon the field men to voice their opinions on selling methods in the interest of servicing exhibs. He pledged that all recommendations will be considered and "will be adopted if they are reasonable and practicable."

'Long Purse'

Continued from page 5

not materialized, enough other problems have grown out of bidding to make both exhibs and distribs unhappy over their five-year experience with it. Undoubtedly, however, the theatremen are much more unhappy than the film peddlers.

Exhibs—at whose instance the decree came about and bidding resulted—feel that it has inordinately pushed up film rentals. That's their beef.

Distribs, on the other hand, are pleased with bidding to the extent that it is an effective guarantee against lawsuits for failure to provide product. Secondly, just as the exhibs say, it has pushed up prices in some instances, which is fine as far as the sellers are concerned.

Distribs think bidding has created more evils than it has cured, however. That results principally from the fact that bidding, in part at least, has been responsible for many moveups of runs. Distribs feel that this has upset the whole system of gradual playoff of pix through various runs—a system on which the success of the industry was built. This trade practice revolution is thought in many circles to be largely responsible for the tough times at the b.o. in recent years.

Lippert-SAG

Continued from page 3

worth of production annually. Among those with whom he had deals to finance their production and who will be hit are Charles Marquis Warren and Stephen Longstreet. Move will probably also be a blow to Carl Foreman, with whom Lippert had a financing-releasing arrangement.

Lippert said he had been forced into his decision by suspicion of SAG and the crafts that the financing was actually a blind to cover his own production activities. SAG dispute involved extra payment the actors demanded for use of Lippert films on televisi Lippert had previously made deal with the American Federation of Musicians by which pix dualled into tele would be rescored and a 5% of gross fee paid the union.

Lippert Productions, which will be dissolved within the next few weeks, has produced 96 pix since May, 1948. Producer last year spent more than $2,000,000 on his program.

It is reported that Murray Lerner, who acted as exec v.p. of the company, will set up his own production outfit and release via Lippert.

TV Wanes As Exhib Fear

Continued from page 3

anything for sliding biz, it's the economic factors. High cost of living appears to be the principal villain, with inflation, installment buying and like factors frequently being named.

Reports on the whole are gloomy — even allowing for the exhib's traditional reticence at admitting biz is anything but terrible. Grosses appear to be down 2% to 15% from 1950, which was in turn not a good year. There's a large variance among theatres and among area.

Result is that lots of exhibs are starting to view sympathetically dishes and other artificial b.o. hypoes. Some theatremen see no survival short of the quick development of third-dimensional films. They're looking for the pix-in-depth in a year or so, but science has made virtually no progress in that direction and, actually, it looks like years—if ever—before there'll be third-dimension.

As for admission charges, there's pretty much unanimity against price cuts. Experience has been that the public will pay for what it wants and paring admission taps won't encourage attendance.

Reports from a number of cities follow:

K. C. Trade Uneven; Rural Area Better Than City

Kansas City, Jan. 8.

Theatre business during the fall of 1951 at best was about the same as that for the same period of 1950. In some instances biz is reported from 10% to 20% under that for the same period of 1950, according to exhibs polled on the subject.

Generally opinion prevails that business in the cities is off more than in the rural areas, but that, too, is spotty, depending on weather and crop results. One exhibitor who operates in both Kansas and Iowa reported that one of his communities is doing biz at about the same rate as last year, while another is definitely less.

Another exhibitor reports that grosses are so uneven it is difficult to tell exactly what should be normal or average. The better pictures show worthwhile returns, but there are a lot of in-between films that don't pay their way.

"There is no trend anymore," one exhib points out. A chart of grosses for the past year shows sharp rises and declines.

The basic factor is economic, and exhibs are solidly agreed on this. "We are still in a period affected by the credit regulations imposed months ago," it was said. "When the regulations were forecast, there was a wave of heavy consumer buying. The payments are still in effect on much of this merchandise—television sets, washers, autos, and will be for several months more. It has made the patron a little more wary of his spending and it shows up at the box office."

Since customers are shopping, there is more importance on selling and exploitation. This has to be carefully considered and well done, but it can pay off.

Admission prices are a less important factor. One exhib pointed out that if price was the barrier, the lower priced theatres should be doing better biz than the first runs and deluxe houses, which is far from the case. In some instances even advanced admission films can do biz, such as "David and Bathsheba" which had a fairly good whirl in this territory.

In most cases there have been no admission increases for many months. The last one in the city came about a year ago, key houses jumping from 65c. top to 75c.

Indpls. 1st Runs Steady; Drive-Ins Even With '50

Indianapolis, Jan. 8.

First-run and drive-in biz has just about held even with 1950 in past year. Nabes are about 10% off. Westerns and musicals, or a combination of the two, are generally the surest boxoffice attractions. Effects of television are potent but vary in different situations.

These are views held by representative exhibs here as 1951 passes out. Bluest note is sounded by nabe operators, most of whom claim they are losing money. The wails are loudest from those with bigger houses. One deluxe nabe, the Fountain Square group's Granada, was converted to commercial uses.

Factor in favorable comparison of year's biz downtown was price boost from 44-65 scale to 50-70 last winter, according to Howard Rutherford, manager of Loew's. He finds matinee biz is up, due in part to extending price differential from 5 to 6 p.m. Rutherford does not believe that television is hurting as much downtown as subsequent-run boys feel it's hurting them. There is no guaranteed pix formula, Rutherford says—"but, naturally, when you get 'An American In Paris' you're going to do business." But he confirms the potency of musicals and westerns, making it practically unanimous here.

Rosiest nabe report comes from Earl Cunningham, general manager of Fountain Square group. While biz is generally down because of a bad summer, both "Texas Carnival" and "Across Wide Missouri" have come within inches of boxoffice record, he said. His two houses, Fountain Square and Granada, have benefited by closing of its third, the Granada, he added. But plans are under consideration for converting the 672-seat Sanders to store rooms, leaving only one house at city's big south side community center.

Sunday nights are better than they've ever been, but video fights on Wednesday nights have knocked props from under midweek biz, Cunningham says. Meanwhile, exhibs in other parts of town, like Joe Cantor, on north and east sides, and Carl Niessee, north, complain their Sunday nights have been shot to pieces by video. Both report the situation "discouraging." Many operators are looking for new gimmicks to stimulate trade. "Movie Sweepstakes" will be inaugurated this week at nine Indianapolis nabes.

Some are toying with price concessions to particular groups, like American Legion members, or free admission for parents accompanied by kids. But panel discussion at the recent Allied States Assn. convention brought out that price reductions as such have not been helpful where tried.

Drive-ins did as well in 1951 as in 1950. There were 10 in the immediate Indianapolis area the past season. But their biz sagged in September and didn't recover, with result that all closed Nov. 4 instead of Thanksgiving week as usual.

Good Ones Still Draw Money in New Haven

New Haven, Jan. 8.

Business could be worse, and good pictures continue to make money. That's the gist of exhibitor opinion in this area.

Harry Lavietes, operator of the 1,269-seat Pequot (nabe), reports biz 40% below a year ago. He anticipates an even greater nick after Christmas while people are paying for the 1,200 video sets sold hereabouts for the Yuletide trade. On the other hand, Lavietes does not blame video entirely for the slump in his b.o. He cites living costs plus, in his neighborhood, a reduction in working time for employees of a sizable plant. As far as the Pequot is concerned, kid biz is a fizz. His last all-kiddie show cost more for film rental than he took in.

Irving Hillman of the Roger Sherman Theatre says, "Solve the baby sitting problem and you've gone a long way towards helping picture business."

Lawrence Caplan, at the Dixwell nabe, reports the b.o. not so hot, with dishes a mainstay that is proving a substantial prop. Matinees have dropped off considerably and the biggest portion of the night audiences is made up of teenagers. Best biz is done on weekends and pix doing best biz are musicals and comedies. Outstanding westerns also get a fair enough play, but not the run-of-the-prairie type. Pix with a homey story register well here.

According to Sid Kleper, College manager, December grosses total an approximate 8% boost over a year ago. Matinees continue on an even (moderate) keel but night biz is better. Attendance has gone through a levelling-off process in regard to overall weekly figures, with weekends a little less, midweek a little more, total gross a little better.

At Loew's Poli, manager Morris Rosenthal reports general biz on a level with a year ago but Xmas week itself a topper over last year. Matinee trade is regulated strictly by the nature of the picture being shown. Matinees fall off on male-appeal films like "Fixed Bayonets" but bounce back again as soon as a femme-angle pic comes along. Such pix as "Mob" and "Racket" do hefty weekend biz here and a good musical always garners plenty of shekels. Rosenthal noted an interesting point in regard to Sunday video competish. Whereas previously the house had practically no flow after 7:30 on a Sabbath night, they now do biz right up to 8:45, indicating that not so many tele fans as before are sticking to their sets at that hour. Manager figures a scale boost would have little, if any, effect on attendance. Being more selective these days, if fans really want to a picture, a slight price hike won't keep them away. Conversely, a drop in tariff isn't going to pull them into the turkeys.

Las Vegas Grosses Boosted by Localites

Las Vegas, Jan. 8.

Las Vegas, one of the last frontiers of legalized gambling, with a booming 52-week nitery biz, is still a good town for pix. Three downtown houses, one nabe outlet, a single al fresco (closed now until March 1), manage to draw okay returns from what could be an entertainment surfeited community. Two firms which control pix biz in town draw upon people who scarcely set foot within the niteries.

Business is above 1950 at the El Portal Theatre, located on the main stem, Fremont St., two blocks east of the area zoned for gambling halls, and owned by Ernie Cragin.

Matinees and mid-week are usually light. Not too many tourists make up steady trade. Preferred pix are in category of action and/or western. Scale is 65c general admission, 85 top for loges, Government tax included. In spite of rising costs, operation has no intention of raising tab. "Any increase," figures manager Lew Atkin, "would knock down volume."

Paul Sperling, operator of four theatres, relates that b.o. figures have shown a 10% increase over last year. Evening trade is 3 to 1 over matinee, with weekends cream. However, certain pix have shown good midweek biz, such as exploitable "M," and "Five." These were gimmicked, with local small fry being prevailed upon to chalk letter "M" on sidewalks all over town. Ditto for "Five." All theatres in operation have big kid and family trade, and preference shown also to be action pix. Musicals, big elsewhere, are only medium grossers in the three houses.

Certain types of "art" pix have never gone over in Las Vegas, but Sperling believes that if handled cannily, can do okay. Customers have been polled, with surprising figure wanting imports. Price policy is same as El Portal, 65c general admission, 85 top, but an increase may come if current conditions keep up. Exhibs pay same price as Los Angeles for first-runs, only profit margin is slimmer because of lower admish figures.

So. Cal. B. O. Down 15% From NSG '50

Hollywood, Jan. 8.

Southern California theatre business, which developed the blind staggers during the first six months of 1951 before engaging in a slight recovery finished out the year approximately 15% off of 1950, which itself lagged well behind previous 12-month periods.

While the 15% drop is an overall figure for first-runs and chief subsequent operations, individual houses in the territory have plunged much lower. Area has been marked by a heavy list of closures and some of these will never be reopened. About a dozen former fringe operations here have been completely dismantled as property was more valuable as a parking lot or for conversion to another type of business.

Television draws its proper share of credits for the boxoffice downfall from troubled exhibs, but is not alone in responsibility. Exhibs stress that it is more a combination of circumstances rather than any single factor that has nicked business. Equal villains with free video are pictures and economy, with latter and high prices grabbing off coin that heretofore went to entertainment. Mushrooming drive-in operation here also figures in the nicking of the smaller conventional house, but ozoners, with some exceptions, haven't absorbed all of the lost trade.

Defense industry spurt and upping employment may bring back the type of swing-shift theatre operation that proved very popular during the World War II years. In the downtown Los Angeles sector, swing-shift trade on weekends already has increased over the past few years, but only when films shown are of the bold action-high adventure type.

Mid-week trade continues a sore spot. Houses breaking bills on Friday usually have two-thirds or more of their business in by Sunday night, and then coast through the remainder of the week. Back in the gravy days of World War II an exhib could estimate within a dollar or two what the week's take would be by doubling the weekend figure. Some downtown spots still do well on matinees, but such areas as Hollywood, Wilshire and Beverly Hills sell few tickets until after dark.

Public Indifference

Apparent public indifference to films, except top features, hasn't been changed much by exhibs who endeavor to make up entertaining, balanced dual bill combinations. After a few tries, a house soon slips back into the pattern of an "A" and a "B" as the first run combination. In the subsequents, more for the money is offered the buying public through teaming two "A's," but the extra rental hasn't been justified by trade.

Whenever admission prices and possible decreases are brought up in this territory, circuits and major independents always point the finger at Fanchon & Marco to show that cuts do not bring back the customer. F&M, running the two local Paramount first-runs as well as a number of suburban spots, have been plugging a low admission scale for months, but haven't increased revenue or customers.

Top features clicking elsewhere in the country usually react the same here, and there doesn't seem to be any difference whether it's a drama, a musical, melodrama or comedy, as long as the appeal is universal and it has been put together with both showmanship and entertainment values.

Most gloomy forecasters on the future of theatre business in Southern California see an eventual swing to practically nothing but first-run and drive-in operation. Anything in between, they believe, will be putting up a losing battle against the changing show-shopping trend. As one exhib, heading a rather large circuit of both first-runs and outlying nabes, puts it, the drive-in offers a less costly, to the family, way of seeing motion pictures, while the first-runs take care of that occasional desire to go out in more swanky atmosphere.

Recently Charles P. Skouras, head of Fox West Coast operating in the Pacific area as well as National Theatres, stated the local chain had shuttered a group of its losing houses and would follow with others just as soon as they failed to make even administration cost charges. He is optimistic, however, about future possibilities in FWC's larger theatres, either first-run or the seven or 14-day break houses, and has his eye on a possible plunge into drive-in operations when the situation caused by material shortages is eased.

Cincy Sees 1951 Holding Steady With '50 Levels

Cincinnati, Jan. 8.

Exhibitors in the Cincy area will total their business for 1951 in much the same figures as for 1950, survey shows. Any differences will be slight dips, of from 2 to 5% overall.

Theatregoers are getting more selective, exhibs agree, and favor the big musicals and spectacles along with occasional heavy subjects, such as "Streetcar Named Desire." Big westerns also are included in the "shopping tastes."

No price changes have been made in the past year to stimulate trade.

Frank Wes Huss, reporting for his string of nabes, said the first quarter of 1951 was under biz for the same period in 1950, but gains were made in the second and third quarters and continued after October until the recent spell of bad weather skidded patronage. Sunday matinee attendance has picked up, but Sunday night biz has dropped, Huss observed.

UPT Finds Buyers in Minn.

Minneapolis, Jan. 8.

There still seem to be plenty of people willing to back up their confidence in exhibition's future by shelling out substantial sums of coin for theatre properties. Included are pioneer successful exhibitors themselves who figured i a number of recent deals.

Seen as indicative of the good market still prevailing is the completion by the Minnesota Amusement Co. (United Paramount Theatres) of deals for the sale of four houses.

Under the Paramount consent decree provisions, MAC has sold the 526-seat Strand at Minot, N. D., to Arthur C. Bean, Riverdale, N. D., exhibitor, and the 500-seat 5th Ave., La Crosse, Wis., to Ben Marcus, and also leases on two Eau Claire, Wis., theatres, the 850-seat Badger and 450-seat Cameo, to the latter. The two Eau Claire houses were included in the deal for the La Crosse theatre and give Marcus a total of five theatres in La Crosse where he also owns a drivein i partnership with Eddie Ruben.

With the disposal of the houses in Minot and La Crosse, MAC has fulfilled its commitments under the Paramount circuit consent judgment, divorcing itself of 22 theatres during the past 24 months. Bean takes over in Minot Feb. 15 and Marcus in La Crosse and Eau Clair Dec. 26.

St. Louis Exhibs Eye Tri-Dimension as Aid

St. Louis, Jan. 8.

Three-dimension pix will be the salvation of motion picture theatre owners in the judgment of Louis K. Ansell, who with his brother, Joseph, owns and operates a chain of indie houses in St. Louis and adjacent St. Louis County. Ansell said the perfection of such films may take one year or more but he firmly believes that the exhib who can weather the current poor biz cycle will cash in handsomely. The new product, Ansell said, will do for the motion picture theatre owner what sound did for the old silent films. Ansell agrees with other local exhibs that biz is from 15% to 20% below that of 1950 and, in his opinion, it may be as bad but no worse during 1952.

Inflation, television and high percentage pix are blamed by the exhibs for the sloughing off of biz. One exhib said he ran "Samson and Delilah" in three of his nabes at the same time but could not clear the nut because of the high percentage demanded. This film did fine as a first run. Loew's State is the only house here that has not hiked its admish scale except for road show films such as "Quo Vadis." The top price of 75c was boosted to 90c for "American in Paris." Fanchon & Marco hiked its price for such films as "Streetcar Named Desire," "LeRonde" and "Tales of Hoffmann." Hoffmann" was shown at a $2.40 top, the highest price for a film in many years. "Quo Vadis" was scaled from 90c to $1.50, and a reserved seat policy was adhered to for several days. Then it was dropped and an all-day grind was instituted but the scale remained the same.

Nabes and F&M and St. Louis Amusement Co. house have, during the past year, hiked admish scales 10c with a top of 50c. Exhibs have no intention of again boosting the price and are trying to figure out a way they can lower them to attract more customers.

Biz has been so bad that there are only two houses (Loew's State and F&M's Ambassador) that have daily matinees. Some of the nabes have a Saturday matinee for the juves and all dish out a Sunday matinee. Except for the Ambassador, F&M's big cinemas, Missouri, Fox and St. Louis, all located in midtown, do not open until 5 p. m. The St. Louis, a 4,000-seater, is lighted only for special films.

F&M still continues a policy of cuffo admish for children under 12 when accompanied by adults. It has discontinued virtually redeeming streetcar and bus transfers when presented at the b.o. of the bigger houses.

The films that have garnered sock grosses locally during the past year are "Quo Vadis," "American in Paris," "Across the Wide Missouri" and the others previously mentioned. All of those films were accompanied by neat ballys and large newspaper advertising campaigns.

The New York Film Critics Awards:

THE BEST PICTURE OF THE YEAR

"A Streetcar Named Desire"

THE BEST ACTRESS OF THE YEAR

Vivien Leigh in "A Streetcar Named Desire"

THE BEST DIRECTOR OF THE YEAR

Elia Kazan for "A Streetcar Named Desire"

WARNER BROS. PRESENT

"A Streetcar Named Desire"

AN ELIA KAZAN PRODUCTION PRODUCED BY CHARLES K. FELDMAN

ING VIVIEN LEIGH AND MARLON BRANDO

KIM HUNTER · KARL MALDEN SCREEN PLAY BY TENNESSEE WILLIAMS
BASED UPON THE ORIGINAL PLAY "A STREETCAR NAMED DESIRE" BY TENNESSEE WILLIAMS
AS PRESENTED ON THE STAGE BY IRENE MAYER SELZNICK

DIRECTED BY ELIA KAZAN DISTRIBUTED BY WARNER BROS. PICTURES DISTRIBUTING CORP.

COMPO Averse to Whitewash

Continued from page 7

groups, is open to question. Certainly there has been no evidence of loss of patronage for our better pictures. As for lesser pictures, there are so many reasons for their failure that it is impossible to tell whether the Communist question even enters at all. Moreover, our fears that the personalities on the Movietime tours would be heckled about Communism proved to be baseless; Communism wasn't mentioned."

COMPO memo states it is doubtful that a refutation of the charges by a pub relations campaign would increase the film audience. And if it did, it is asked, "how important would such an increase be compared to that which might be obtained by attacking other problems on our list?"

Admitting it is "callous" to view the Communist question from a straight dollar-and-cents viewpoint, COMPO memo adds, however, "If our original premises holds good that a public relations campaign should have for its purpose an increase in audiences, then that is the only light in which the Communist charges should be considered."

Hollywood scandals have probably caused some loss of patronage, it is stated. Such losses can't be retrieved, however, the memo asserts, "while actors and actresses continue to get into police court jams; and that they will continue seems inevitable."

In any event, attempt to make all Hollywoodites lily white may well eliminate their fascination for the paying customers, COMPO says.

'Glamorous Sinner'

"If we try to convince the public that all the people of Hollywood are just like the people next door," memo explains, "we will not only run the risk of being proved liars the next day, but may destroy one of the principal assets of our business, the fascination which the glamorous sinner has for the person of virtue.

"In any event, we should realize that Hollywood misbehavior cannot be removed from the public eye by a public relations campaign, for the people of Hollywood are what we have always wanted them to be; what, indeed, we have spent millions to make them—that is, they are public figures, and as such are certain to appear in the news."

COMPO adds that the impressions of misbehavior should not be dismissed as unimportant, but should be handled as part of a pub relations campaign, not a major problem. It recommends dealing with the problem via exhibs talking to local editors when their papers carry anything unfair to Hollywood.

Point on which COMPO does recommend public relations action is the belief that "pictures aren't any good anymore." Accusation of making poor pix came, it is stated, "at the very moment when a new and powerful competitor . . . entered the scene." That is television, which COMPO states is a term it uses for convenience as a symbol of all competing attractions.

COMPO, in its recommendations, treats as a single problem the "poor pix" accusation and TV competition. It is called "the major problem of all those we have listed."

TV competition is a problem that "can be solved, or at least ameliorated," via a public relations campaign, COMPO asserts. Method suggested is hammering on the fact that world-wide public financial support for the industry make it possible to employ the world's greatest entertainment talent.

No Accident

"Because the world audience assures a financial return that dwarfs even the most extravagant advertising budgets of television sponsors," brochure points out, "it is possible . . . for all companies to hire the world's best writers, best directors, best of everything. It is not accident that Hollywood has the greatest concentration of talent the world has ever seen."

To sell the idea that it is worth the trouble of leaving the living room TV set and the comforts of home to patronize a theatre, COMPO suggests its seven-point program. This consists of newspaper advertising publicity, trailers in theatres, speakers, vigilante committees, ads in Editor & Publisher (newspaper trade mag) and Movietime personality tours.

Vigilante committee idea calls for a publicity man in each exchange territory to be designated as a "sentinel" for the industry. He would forward all industry criticism to COMPO headquarters in New York. This would be answered either by letter or by a delegation of local exhibs calling on the publisher.

Expenditure of $4,000 is recommended for a full-page ad each week for a year in Editor & Publisher.

Vidpix Weed Out

Continued from page 1

growing rapidly, and in a healthy fashion, with even the motion picture studios taking cognizance of their work and their increasing importance to the Hollywood scene.

All-Union Crackdown

An all-union crackdown resulted from the folding of Trans-World Productions, a company which blazoned an announcement it would shoot TV film of all of Rupert Hughes' stories. But the company ran out of coin long before it finished its pilot.

With that, the unions, which had been fairly lenient about telepix, banded together to police the industry. The International Alliance of Theatrical Stage Employees established a clearing house which investigated all new companies, and required a bond from a producer before he began shooting. Screen Actors Guild and other unions and guilds followed suit, and rental studios which had been content with promises became far more cautious.

While a few fly-by-night operators still try to wedge their way into the field, it's become a rough job, what with the unions' crackdown and refusal of agencies and sponsors to do business without guarantees of financial security.

Elaborate Program

Adding to this substantial telepix picture was the entry into the field the past year of Interstate Television, a subsidiary of Monogram; Republic studios, which will distribute via its subsid, Hollywood Television Service, and United World Productions, UI subsid.

Most elaborate program was announced by Republic prexy Herbert J. Yates, who said he has allocated $1,000,000 as his initial budget on telepix production. Yates made it clear he intended being at the head of the parade in TV insofar as motion picture studios are concerned. He expects to start his program shortly.

G. Ralph Branton, former midwest theatre circuit operator and now a Monogram veepee, was put in charge of Interstate Television, the Mono subsidiary.

Branton was to kick off with a "Raffles" series, but as it was about to roll, legal reps of Samuel Goldwyn charged they had prior rights to the "Raffles" title, and result was a legal standoff which forced postponement of the telepix.

George Bowles is in charge of the UI subsid, but has not yet announced when the telepix sked would get under way. He has been supervising the writing of a series titled "Don Winslow, USA."

Probably the greatest inducement luring companies into the field was residual rights. Most producers are too realistic to expect immediate and great financial returns from their ventures, but reruns and residual rights are another matter. Looking to the future, when the FCC may grant upwards of 2,000 licenses for other channels, the producers see a vast and continuing new market for product now being filmed.

Result of this far-sighted viewpoint has been a subrosa battle between the producer and sponsor in many instances, with the producer seeking to retain all residual rights, if possible, or at least get a good chunk of the residuals. Residual rights are the most important factor in the entire picture, in the view of the average producer. Artists also are seeking participating interests in telepix.

New and stable companies are still entering the field, but those close to the picture feel that when the smoke clears 10 to 20 major vidpix companies will survive to dominate the scene.

Roxy Amus. Asks 750G In Philly Trust Suit

Philadelphia, Jan. 8.

The Roxy Amus. Co., which formerly operated the Roxy Theatre, Roxborough, has filed suit in Federal Court here against 13 majors, asking $750,000 treble damages under the Sherman antitrust act.

The complaint declares the Roxy lost $250,000 during the period of September, 1936, to November, 1944, when it ceased operations, because the defendants conspired to enforce a seven-day clearance upon them to the benefit of three Warner Bros. houses in neighboring Germantown, the Vernon, Orpheum and Colonial. The Roxy is now operating under new ownership.

Named defendants were Warner Bros. Circuit, Warner Brothers Theatres, and Stanley Co. of America, along with five major distributors and five producer-distributors.

Talmadge Beef

Continued from page 1

burg summed up his reaction with the succinct statement that "we will continue to select our performers solely on the basis of their talent." ABC-TV programming veepee Alexander (Sandy) Stronach, Jr., said that Talmadge's statement "does not take into account the majority opinion of the nation's TV audience." He declared the American public is TV's "severest and most competent critic," adding that "the most incisive criticism of TV today and in the days to come is the flick of the dial that turns off any one or group of programs." NBC-TV execs declined comment.

Talmadge's statement, appearing in a personal editorial in his political newspaper, The Statesman, objected to the intermingling of Negro and white performers on the same show as representing a "complete abolition of segregation customs in these shows which are beamed to states of the south." His beef touched off the first such racial problem for network TV, a problem which has consistently plagued the film industry via the number of local and state censor boards throughout the south.

It's believed that TV is in no danger of any such censorship, since the entire broadcasting industry operates under the laws of interstate commerce, via the Federal Communications Commission, which would supersede any local or state laws. That was proved, in fact, several years ago in Philadelphia, when the courts nixed an attempt of the Pennsylvania state board of censors to pass on film shows emanating from the TV networks in N. Y.

Talmadge, in his article, voiced objection to Negro entertainers dancing with "scantily glad white females," Negro and white children dancing together and Negroes and white talking to each other "on a purely equal social basis." The governor, however, put his stamp of approval on programs featuring Negro groups appearing together "and not mixed with white performers."

Talmadge said TV shows should not offer programs offensive to any large group in the nation. He opined: " . . . Television is just about equivalent to visiting somebody in his home." The governor suggested that southern congressmen and Dixie newspapers should use their influence to "clean up television now before the situation grows much more offensive." He added:

"Good taste alone should prevent such a situation. "But, if the television executives and producers do not have this good taste, then the great millions of people in the southern states can turn their own resentment, individually, toward the products which sponsor such shows."

As an example of what he had in mind, Gov. Talmadge singled out the Mariners, a mixed singing group on Arthur Godfrey's program.

The United Press contacted Godfrey and told him of the Talmadge criticism. Godfrey rebutted as follows:

"As long as I am on the show, the Mariners are going to stay. "The Mariners served together on a Coast Guard ship during the war. That's where I found them. We also have some colored boys fighting in Korea. I wonder if the governor knows that?"

Film Reviews

Continued from page 8

The Olympic Elk

west to make a film record of the great elk that live in the primitive area. As a nature study it comes close to the three others that preceded it in the series, lacking only the intimacy that was the great charm of the initial trio. It is a worthwhile followup.

Naturalist-photographer team of Herb and Lois Crisler spent nearly two years getting the story of the elk, from birth in the lower rain forests of the Olympic Peninsula to coming-of-age in the summer-fall grazing grounds up in the lofty peaks of the mountainous national park.

Story line that ties the film together opens with the birth of young elk, then depicts their annual trek from the lowlands up into the mountains for a summer of feeding. Film ends with the fall mating season, when the antlered stags battle it out with rivals and then lead their newly-acquired harems back to the lowlands.

There is a thrill in the shrill blast of a stag's bugling battle challenge, as there is in the fight, sometimes to the death, that occurs when the challenge is accepted. There is humor in the elation the herd experiences when the annual migration to the peaks is completed and they dance and prance in the never melting snow that covers much of the craggy area.

As interesting as the animals shown is the terrain over which they annually travel and the Crisler cameras record it in beautiful Technicolor, as well as other types of wild life, such as marmots, bear and shaggy, white mountain goats.

The True-Life Adventure film has been set to music in the Paul Smith score, that incorporates the male elk's mating bugle as a motif. Winston Hibler does the occasional narration and also scripted with James Algar and Ted Sears. Algar also did the direction. *Brog.*

The Vanishing Outpost

Lash La Rue in routine oats-opera; light returns for western pic.

Realart Pictures release of Ron Ormond production. Stars Lash La Rue. Directed by Ormond. Screenplay, Alexander White; camera, Ernest Miller; editor, Hugh Winn. At New York, N. Y., starting Jan. 2, '52. Running time, 58 MINS.

U.S. Marshal	Lash La Rue
Fuzzy Q. Jones	Al St. John
Walker	Riley Hill
Denton	Clarke Stevens
Outlaw Chief	Bud Osborne
Outlaw Guard	Lee Morgan
Detective	Ted Adams
His Assistant	Ray Broome
Bartender	Cliff Taylor
Matt	Archie Twitchell
Nancy Walker	Sharon Hall
Sue	Sue Hussey
Rider	Johnny Paul

Latest Lash La Rue outdoor opus has this whip-cracking cowboy figure cooperating with the oldtime Pinkerton Detective Agency to rout a band of western killers. He rides swiftly, uses his bullwhip to cripple his opponents and tackles some hard-bitten outlaws single-handedly but the film never becomes anything more than an ordinary western. Absence of marquee names will hold it down at the wickets.

Plot makes much over a "tin-can telegraph" system whereby messages are relayed to tip the outlaws about their victims or plans of attack. This merely takes up added footage and never is really comprehended by the audience. More easily grasped are numerous mad rides, fisticuffs, gun fights and the deft manipulations by La Rue of his bullwhip. La Rue finally routs the gang and claims a heavy reward.

La Rue is cast as an U. S. Marshal and measures up although not looking like an accepted western law officer type. Al St. John, vet of many silent and talking comedies, provides the slight humor as his sidekick. Sue Hussey, up from the ranks of festival queens, has the minor femme role. Bud Osborne, Riley Hill and Sharon Hall head the support. Alexander White's original screenplay is standard and seldom very exciting while Ron Ormond's direction is unoriginal. Ernest Miller has done an okay lens job. *Wear.*

Maria Theresia
(AUSTRIAN)

Vienna, Dec. 24.

A Sascha Film release of Paula Wessely production. Stars Paula Wessely; features Fred Liewehr, Marianne Schoenauer and Erik Frey; with Otto Tressler, Rosa Albach Retty, Rudolf Fernau and Cees Laseur. Directed by E. E. Reinert. Written by Paul H. Rameau; music, Alois Melichar; camera, Friedl Behn-Grund. At Apollo, Vienna. Running time, 90 MINS.

First pic of Paula Wessely, film star and producer, was received coldly by audience here. Although there is a fine patriotic note struck for the account of former Austria, it lacks a real story. To listen for 90-minutes to the recital that Maria Theresia of Habsburg was a rather jealous woman is tiring.

Paul H. Rameau's script lacks punch while E. E. Reinert's direction, sometimes carrying a lot of authenticity, is mere routine work. There was no "Grund" (German word for reason) to hire Behn-Grund as cameraman.

Paula Wessely deserves credit as the femme star. Among the many others giving able accounts of themselves are Otto Tressler, Cees Laseur and Rosa Albach Retty. Alois Melichar wrote a fitting score. *Maas.*

Ultimo Incontro
(Last Meeting)
(ITALIAN)

Genoa, Dec. 24.

Lux Film release of a Ponti-DeLaurentis production. Stars Valli, Amedeo Nazzari, Jean Pierre Aumont. Directed by Gianni Franciolini. Screenplay, Alberto Moravia, Edoardo Anton, Pietrangeli, Giorgio Pastina, G. P. Callegari, from story "La Biondina" by Marco Praga; camera, Anchise Brizzi; music, Enzo Masetti; editor, Adriana Novelli. At Grattacielo, Genoa. Running time, 92 MINS.

Lina	Alida Valli
Piero	Amedeo Nazzari
Michele	Jean Pierre Aumont
Augusto	Vittorio Sanipoli

Cut several notches above local par, though in many ways a disappointment, this pic can look for average returns in most foreign and Italian-language situations. Valli-topped name cast will help considerably on local runs and should boost its chances in the U.S.

The familiar story by Marco Praga, a turn-of-the-century shocker, has been switched to present-day Milan, and an auto-racing angle has been introduced as a lure for local sport fans. Story concerns an unfaithful wife blackmailed into prostitution who is shot and killed when she meets her own husband in a sporting house. Potentially explosive material, however, is underplayed to such a degree that the fireworks expected from such a plot, with few exceptions, fail to materialize. Soliloquizing of husband on his way to last rendezvous with the wife, after learning of her sideline occupation by accident, is overlong.

Film is nevertheless exploitable and boasts one of Valli's strongest and best performances to date. Amedeo Nazzari gives fair backing as her husband while Jean Pierre Aumont has little to do as the lover who is killed in a racing accident. Vittorio Sanipoli contributes an effectively underplayed bit as the blackmailer.

Production trimmings, camerawork, music and other values are above average. *Hawk.*

Gov. Dewey Plea

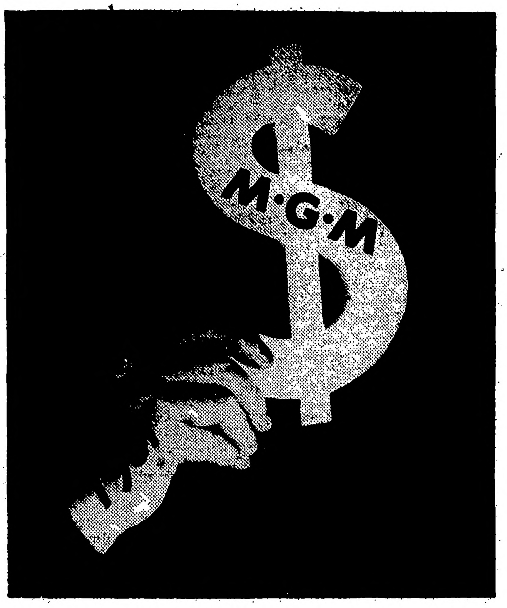
Continued from page 2

compliance with anti-discrimination laws.

The five-member body, created under the Ives-Quinn Act in 1945 to deal with discrimination in employment, never has been forced to take a case to court. Among the complaints it settled were two concerning alleged discrimination by two leading Times Square motion picture theatres against the hiring of Negro ushers. The Governor will tell the lawmakers that employment practices have markedly improved in 90% of the Commission's cases. The National Assn. for the Advancement of Colored People, American Jewish Congress and Citizens Union have hailed the Governor's contemplated suggestion.

Several bills, including that by Sen. Francis J. McCaffrey, of Manhattan, and Assemblyman Orlo H. Brees, of Endicott, have sought in the past to give the Commission power in the broader field which the Governor is recommending. Their measure spelled out discrimination in detail.

Another assemblyman annually sponsoring a bill to tighten the laws on discrimination has charged that some New York theatres housing hits refused to sell orchestra seats to Negroes. He has said—and film industry leaders here confirm—that motion picture theatres in New York State practice no discrimination. The legislator, from New York City, stated that whatever discrimination in such houses existed came to an end when a test case was brought more than 20 years ago.

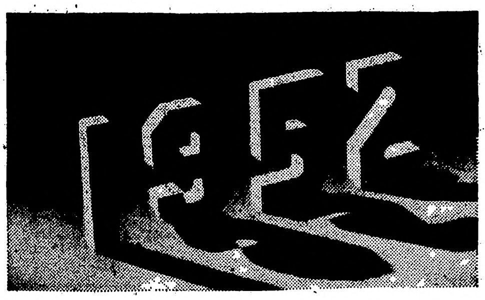


M-G-M LEADS THE INDUSTRY!

The First Reports Are In!

Variety, Showmen's Trade Review, M. P Herald, M. P. Daily, announce "Top Hits of 1951" as voted by exhibitors. M-G-M leads with not just one top hit, but with more top money hits than any other company.* Watch for more trade paper annual reports. Prediction: a landslide for M-G-M, as usual!

*In Variety, M-G-M has 8 out of the first 20; next company 2. In Showmen's Trade Review Annual, M-G-M has the 2 top pictures and 4 out of first 10, which is twice any other company. In M.P. Herald, M-G-M has 4 out of the 7 top-grossing pictures, nearest company 1. In M.P. Daily, out of the 7 listed M-G-M has 4, nearest company 1.



First M-G-M Trade Shows of the New Year!

FEB. 12th (Except N.Y. Feb. 15th)

"THE BELLE OF NEW YORK"

Gay TECHNICOLOR Musical
in the M-G-M manner

JAN. 21st

"INVITATION"

The Story of A Borrowed Love

FORECAST:

M-G-M AGAIN IN '52!

The M-G-M Studio has never in its history had a more powerful array of product than right now. To mention just a few: "THE WILD NORTH" (Ansco color), "LONE STAR" and the following in Technicolor—"IVANHOE", "SINGIN' IN THE RAIN", "THE MERRY WIDOW", "SCARAMOUCHE" "SKIRTS AHOY!" "LOVELY TO LOOK AT" and many more. And of course, The Great "QUO VADIS" the box-office giant of all time!

*

Please! In all newspaper ads: "The Armed Forces Need Your Blood—Give Today!"

Clips From Film Row

NEW YORK

The Palestine, 1,600-seater, and the Charles, 800-seater, sold by a corporation headed by Harry Brandt to a company headed by theatre operator Samuel Freedman. Both houses are on Manhattan's lower east side. Deal consummated through Berk & Krumgold, theatre brokers.

H. L. Spero, one-time manager of the Little Carnegie Theatre, now with the Cinema 48 Theatre in like capacity.

CHICAGO

State Theatre, Terre Haute, Ind., sold to Alliance circuit, which gives the chain six first-runs in the area.

Negotiations going on for the sale of Warner Cosmopolitan Theatre here.

Herman Couston elected prexy of the Local F-45 of the Film Exchange Employees' Union.

Oscar Brautman resigned from the Illinois Allied board and is renting the Avaloe to Byron Thompson. Brautman will devote time to his law practice.

Ida Lasker and her son, Ben, are plaintiffs in four triple damage anti-trust suits filed in Chicago Federal Court last week. Seymour Simon, film attorney, charged that the majors, Balaban & Katz, Warner Theatres, conspired to prevent houses playing before the first week of general release or 66 days after Loop run. Actions ask for $1,730,000 in damages.

Herb Elisburg, operator of the Studio from 1940 through 1950, in another suit claimed that the majors, Warner Bros. Theatres, Balaban & Katz, Great States circuit, RKO theatres and Winston Theatres (holding corporation for the Grand) and RKO operated house had conspired so that the small-seater could not get pictures that B&K or Grand wished to play first. Seymour Simon is attorney for the plaintiff.

Skokie Theatre sold to the Lavin Bros. and Arthur Gould by Richard Berglund, who retires from film biz.

Balaban & Katz Southtown resumed regular scale after price slashing for the last four months. Maintains 9c children admission.

Manta and Rose dropped management of the southside Lex with the firm of Best and Kaplan taking over.

Abraham Teitelbaum, whose sensational testimony started the Internal Revenue Department investigations, has offered for sale his interest in the 410 South Michigan Bldg. Sale is to settle his tax delinquencies with the government, $330,000.

Building, besides housing many music schools, also is the home of first sure-seater in town, World, operated by Abe Teitel, no relation. In addition, Studebaker, former Shubert legit house, which became television theatre for NBC two years ago, is there. Lawyer also owns chief interest in radio station WMOR, Chicago FM-er.

MINNEAPOLIS

Ralph Green, circuit owner, asking for 49-day clearance for his 63-day neighborhood East Lake theatre, located across street from W. R. Frank's Avalon which has the earlier slot.

Temperatures running as low as 30 below zero in this territory—15 below in Twin Cities—and near blizzards took boxoffice toll during holiday period.

Bennie Berger, circuit owner, and his wife, off to Honolulu, but will interrupt vacation to fly back to Washington Feb. 4 to attend meeting of national Allied States board of directors of which he is a member.

Reno Wilk, drive-in circuit operator, back from California jaunt and soon goes south in search for ozoner ideas next season.

Ben Marcus, Wisconsin circuit owner, called off deal to take over from Minnesota Amus. Co. leases of 850-seat Badger and 450-seat Cameo in Eau Claire, Wis., but he did acquire 5th Avenue, La Crosse, Wis., from MAC. Latter is left with three Eau Claire houses, instead of one, but has completed Paramount consent decree commitments with sale of 5th Avenue and one of its two Minot, N. D., theatres.

Lyceum, legit roadshow house, again bidding competitively for some pictures and grabbed Metro's "Pandora and Flying Dutchman."

Ted Mann, North Central Allied prexy and circuit owner, vacationing in California for six weeks.

Bill Elson, ex-VARIETY mugg and now a circuit owner, and his wife, on a California vacation.

Charlie Weiner back after opening Essanjay Film offices in West Coast cities for distribution of "Because of Eve."

Many of loop firstrun houses raised New Year's eve admission ante from 76c to $1.

Radio City theatre ads now stress fact that, with construction of huge three-deck ramp across the street, patrons no longer have any parking troubles.

Faust, St. Paul indie nabe, celebrating its 21st anni by admitting one patron free with each paid admission during week.

DALLAS

Mrs. John Jenkins and O. K. Bourgeois as partner in the Astor Pictures Co., announced new organizational lineup. Mrs. Jenkins takes over duties of her husband who died recently. A. J. Mertz will be local branch manager with E. H. Elkins as salesman. Eugene L. Boggs will be Memphis branch manager; R. A. Kelly will handle the New Orleans branch known as Dixie Films, Inc., with H. B. Paul as salesman.

The National Screen Service will hold regional three-day meet here opening this week, with George F. Dembow, veepee in charge of sales, and Burton Robbins, veepee, attending. About 20 branch managers, office managers and salesmen here from Dallas, New Orleans and Oklahoma City exchanges will attend.

Frank Weatherford, city manager at Fort Worth and Arlington, for Interstate, announced the sale of the Texas, Arlington. It was sold to W. V. Adwell. The Aggie, also there, was sold to Oscar Skinner. Interstate recently opened the new Arlington there.

Rubin Frels, head of Frels Circuit, recently was honored in Victoria florist there on "An Orchid to You" radio show. Was cited for his outstanding work in presenting entertainment through his quality programs but in all his theatres. Frels also is veepee of Texas Allied Independent Theatre Owners.

Preem of the new Clark Gable starrer, "Lone Star," story of early newspaper life in Texas, will be held at the Paramount, Austin, this month, with Gable making personals at opening. There also will be staggered openings for Dallas, Houston, San Antonio and Fort Worth.

ST. LOUIS

Lee Bunch, owner of the Home, Oblong, Ill., back at desk after being sidelined by illness for several weeks.

W. W. Sharpe, of the Paramount exchange here, elected prez of St. Louis Lodge of Colosseum of Motion Picture Salesmen of America.

Burglars who broke into the Princess, Alton, Ill., obtained only an adding machine when unable to open the safe.

J. A. Haug relighted his Haug, Burssells, Ill., after house went dark for 30 days.

Clifford Hough, owner of Moonlite ozoner near Lebanon, Mo., leased the Lyric, Newburg, Mo., from Mrs. Mildred Rauth, Rolla, Mo. She recently sold her Ritz in Rolla to R. E. Carney but continues to operate houses in Cabool and Crocker, Mo.

A year's pass is the bait offered by T. D. Beninati for a new tag for the Gem, Marissa, Ill., recently purchased from Frank Finger and Mrs. Sara Degan.

Poor biz forced Joe Katz, Benld, Ill., to shutter his Grand, Mount Olive, Ill.

The Lincoln, a Fox Midwest Circuit unit, Belleville, Ill., relighted after facelifting.

Maury Edgar rejoined 20th-Fox sales branch here and will cover Northern Illinois. Succeeds George Ware, recently retired.

Dr. Eugene Brezany, owner of a new ozoner near West Quincy, Mo., convalescing in a St. Louis hospital.

Marc Steinberg, owner of the Ritz, East Alton, Ill., and a Navy reservist, ordered to report for active duty.

PITTSBURGH

Tony Stern, who was with Warners' theatre department here for several years, returned to Pittsburgh from Cleveland to go into a new field. He's taken over the Wolff Motor Co. in Wilkinsburg. He still retains an interest in a couple of Ohio ozoners.

Film Row Employes Local B11 has named Ted Tolley, of Metro, prexy again. He had held the post for 11 consecutive years until 1951 when Elwood Ohleger, of 20th-Fox, took over.

Mrs. David N. Green, widow of the Squirrel Hill exhibitor who died in November, and her son, Ralph, will continue to operate the indie Beacon.

George Wain, who was recalled by the Navy early in 1951, has received his discharge and reports back to Republic exchange again in old job as head bookkeeper.

James S. Retter, Warner salesman, suffered a fractured right leg as well as head injuries when his auto skidded and smashed into a concrete pillar near the West End bridge.

'Blue Yonder' Sockeroo $7,500 in Mildish Mpls.

Minneapolis, Jan. 8.

Following a sharp holiday upturn, grosses show signs of settling down in their former rut again. Intermittent bad weather, icy streets and some inferior product stack up as important factors in trend reversal. Plenty of holdovers this round also hurt. "Favorite Spy," "Disant Drums" and "Westward the Women" are doing okay in second stanzas. Top newcomer is "Wild Blue Yonder."

Estimates for This Week

Century (Par) (1,600; 50-76)—"Elopement" (20th) (m.o.). Okay $6,000 in 11 days. Last week, "Unknown Man" (M-G), $3,000.

Gopher (Berger) (1,000; 50-76)—"Westward the Women" (M-G) (2d wk). Neat $4,500 after hefty $7,200 initial stanza.

Lyceum (Nederlander) (1,859; 76-90)—"Pandora Flying Dutchman" (M-G). Opened Sunday (6). This legit roadshow house plays occasional pictures between roadshows.

Lyric (Par) (1,000; 50-76)—"Wild Blue Yonder" (Rep). Helped by fine exploitation and winning plenty of favor, too. Smash $7,500. Last week, "Cave Outlaws" (U), $3,500.

Radio City (Par) (4,000; 50-76)—"Favorite Spy" (Par) (2d wk). Good $5,000 in 5 days after big $16,000 first canto.

RKO-Orpheum (RKO) (2,800; 40-76)—"Magic Carpet" (Col) and "Lady and Bandit" (Col). Opened Sunday (6) and in for only 4 days, house getting back to regular Thursday opening Jan. 10. Last week, "Double Dynamite" (RKO), passable $7,000.

RKO-Pan (RKO) (1,600; 40-76)—"Destry Rides Again" (Indie) and "Daltons Rode" (Indie) (reissues). Opened Monday (7) for 3 days. Last week, "Family Secret" (Col) and "Indian Uprising" (Col), fair $5,500.

State (Par) (2,300; 50-76)—"Distant Drums" (WB) (2d wk). Fine $8,000 in 9 days after boff $12.000 first week.

World (Mann) (400; 65-$1)—"American in Paris" (M-G) (8th wk). Has never dropped under $4,000. Smash $5,500. Last week, huge $6,000.

PITTSBURGH

(Continued from page 8)

that stretch, ought to better $11,000. Last week, sock $20,000.

Squirrel Hill (WB) (800; 50-85)—"Lavender Hill Mob" (U) (2d wk). New art policy at Warner nabe house so far is way above fondest expectations. Sock campaign directed at class clientele paying off immediately. Will be around $4,000 this week, and holds again. Last week, sensational $5,500.

Stanley (WB) (3,800; 50-85) — "Distant Drums" (WB) (2d wk). Action picture doing fine at $9,000 in 5 or 6 extra days. Last week, lusty $21,000.

Warner (WB) (2,000; 50-85) — "On Dangerous Ground" (RKO). Should beat $7,000, nice here. Last week, "Two Tickets to Broadway" (RKO), big $15,000 in 11 days.

Picture Grosses

LOUISVILLE

(Continued from page 8)

"Chicago Calling" (UA). Looking for big $16,000 on nine days. Last week, "My Favorite Spy" (Par), was one of year's biggest weeks, robust $14,000, and m.o.

State (Loew's) (3,000; 45-65)—"Westward the Women" (MG) and "True Story" (Col). Fine $13,000. Last week, "Pandora Flying Dutchman" (M-G) and "Flame Stamboul" (M-G), modest $9,000.

Strand (FA) (1,200; 54-75)—"Racket" (RKO) and "Fury of Congo" (Col). Good $4,800. Last week, "Double Dynamite" (RKO) and "Overland Telegraph" (RKO), $3,500.

'SECRET' QUIET $6,500, BALTO; 'DRUMS' 8G, 2D

Baltimore, Jan. 8.

There is a general simmering down here following fairish activity of the holiday week. "The Family Secret," at the Town, and "I'll Never Forget You" at the New are new and both uneventful. Of repeaters, "The River," roadshowing at sure-seater Little, is beginning to build. "Wild Blue Yonder," still is solid in second week after sock first round at the small New Theatre.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Pandora Flying Dutchman" (M-G). Opening tomorrow (Wed.) after nine days of "Westward the Women" (M-G) hit okay $14,400.

Hippodrome (Rappaport) (2,240; 20-70)—"On Dangerous Ground" (RKO). Slim $6,000. Last week, "Let's Make It Legal" (20th) plus eight acts of vaude, nice $17,700.

Keith's (Schanberger) (2,460; 20-70)—"Weekend With Father" (U). Starts today (Tues.) after second round of "Favorite Spy" (Par) added nice $8,200 to sturdy $11,800 preem.

Little (Rappaport) (298; $1.20-$2.40)—"The River" (UA) (2d wk). Building to fine $4,000 possibility after halting beginning at $2,900.

Mayfair (Hicks) (890; 20-70)—"Wild Blue Yonder" (Rep) (2d wk). Looks solid $5,500 after $7,300 getaway.

New (Mechanic) (1,800; 20-70)—"Never Forget You" (20th). Mild $6,000. Last week, "Elopement" (20th) (2d wk), fair $6,800.

Stanley (WB) (3,280; 25-75)—"Distant Drums" (WB) (2d wk). Fine $8,000 after first at resounding $14,600.

Town (Rappaport) (1,500; 35-65)—"Family Secret" (Col). Modest $6,500. Last week, "Double Dynamite" (RKO), $5,900.

'Father' Great $12,000, Seattle; 'Dawn' Good 10G

Seattle, Jan. 8.

The new year is starting off at a fairly good clip with holiday takes dimmed some by the snow and icy roads. "Westward the Women" is nice at Music Hall while "Weekend With Father" shapes big at Liberty. Before Dawn" is rated good at Fifth Avenue. "Distant Drums" shapes big in second Orpheum week. "Ten Tall Men" also is big in second round.

Estimates for This Week

Coliseum (Evergreen) (1,829; 65-90)—"Ten Tall Men" (Col) and "Crazy Over Horses" (Mono) (2d wk). Big $9,000 after great $17,500.

Fifth Avenue (Evergreen) (2,366; 65-90) — "Decision Before Dawn" (20th) and "Harlem Globetrotters" (Col). Looks good $10,000. Last week, "Elopement" (20th) (2d wk-5 days), mild $6,000.

Liberty (Hamrick) (1,650; 65-90)—"Weekend With Father" (U) and "Never Can Tell" (U). Big $12,000. Holds. Last week, "New Mexico" (UA) and "Hotel Sahara" (UA), $6,000.

Music Box (Hamrick) (850; 65-90)—"I Want You" (RKO) (2d wk). Holding at good $4,000 after $6,000 last stanza.

Music Hall (Hamrick) (2,282; 65-90) — "Westward the Women" (M-G) and "Unknown Man" (M-G). Nice $12,000 or over. Last week, "Callaway" (M-G) and "Calling Drummond" (M-G) (2d wk), 5 days, $5,400.

Orpheum (Hamrick) (2,599; 65-90)—"Distant Drums" (WB) and "Cage of Gold" (Indie) (2d wk). Big $9,000 or close. Last week, $13,800.

Paramount (Evergreen) (3,049; 65-90)—"Favorite Spy" (Par) and "Slaughter Trail" (U) (2d wk). Good $8,500. Last week, big $13,000.

Streetcar Strike Bops Toronto; 'Saddle' Nice $17,000; 'Hunter' 10G, 2d

Toronto, Jan. 8.

With Toronto now gripped by a city-wide street railway strike, midtown deluxer biz is off 30% to 50%. Dip has sloughed holdover sessions badly, new pix not shaping to real b.o. possibilities. For instance, "Ivory Hunter," which was smash last week after record tee-off, is down to good figure this frame. This is the Universal Command Film, "Where No Vultures Fly." Top newcomer is "Man i Saddle" nice in six spots.

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60)—"Man in Saddle" (Col) and "Sea Hornet" (Rep). Nice $17,000, chiefly via nabe theatre biz. Last week, "Magic Carpet" (Col) and "Crazy Over Horses" (Mono), $14,500.

Eglinton, Victoria (FP) (1,080; 1,140; 40-80) — "Wooden Horse" (Indie) and "Royal Journey" (NFB) (2d wk). Good $12,000. Last week, $17,000.

Imperial (FP) (3,373; 50-80)—"Favorite Spy" (Par) (2d wk). Fair $14,000. Last week, fine $18,000.

Loew's (Loew) (2,743; 40-70)—"Across Wide Missouri" (M-G) (2d wk). Fair $10,000. Last week, trim $15,000.

Nortown, University (FP) (959; 1,558; 40-80)—"Elopement" (20th) (2d wk). So-so $10,000. Last week, solid $13,000.

Odeon (Rank) (2,300; 50-90)—"Ivory Hunter" (EL) (2d wk). Good $10,000. Last week, smash $16,500.

Uptown (Loew) (2,743; 40-80)—"Flame of Araby" (U). Light $6,500. Last week, "Weekend with Father" (U), $8,000.

Shea's (FP) (2,386; 40-80)—"Golden Girl" (20th) (2d wk). Fair $10,000. Last week, big $16,000.

DENVER

(Continued from page 9)

with Esquire. Wow $20,000. Stays a couple of extra days. Last week, "Elopement" (20th) and "Tales Robin Hood" (Lip), $15,000.

Esquire (Fox) (742; 40-80)—"Distant Drums" (WB) and "Purple Heart Diary" (Col), also Denver. Sock $5,000. Holds 2 extra days. Last week, "Elopement" (20th) and "Tales of Robin Hood" (Lip), $3,000.

Orpheum (RKO) (2,600; 55-90)—"American in Paris" (M-G) (2d wk). Good $14,000. Stays again. Last week, smash $30,000.

Paramount (Fox) (2,200; 40-80)—"Lady Says No" (U) and "Badlands of Dakota" (Indie). Poor $7,000. Last week, "Fixed Bayonets" (20th) and "Badman's Gold" (UA), $11,000.

Tabor (Fox) (1,967; 40-80)—"Weekend With Father" (U) and "Big Night" (UA), also Aladdin, Webber. Nice $8,500. Last week, "Flame of Araby" (U) and "Her Paneled Door" (Indie), $6,500.

Webber (Fox) (750; 40-80)—"Weekend With Father" (U) and "Big Night" (UA), also Aladdin, Tabor. Big $4,500. Last week, "Flame of Araby" (U) and "Her Paneled Door" (Indie), $3,500.

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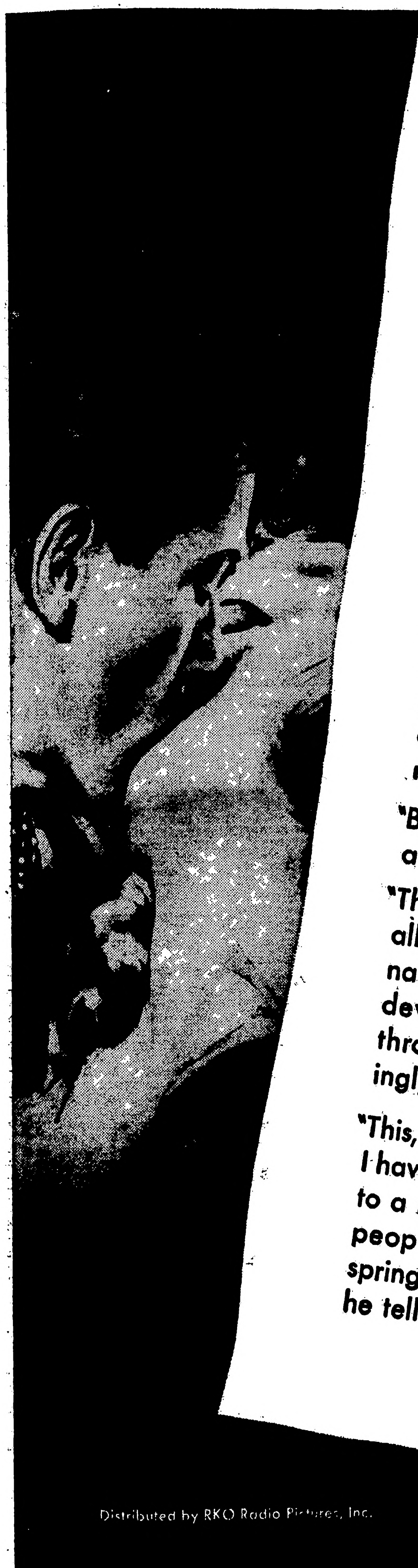

"THIS IS THE SECOND TIME IN 25 YEARS THAT I HAVE FELT THE URGE TO DEVOTE OUR EDITORIAL COLUMN TO A MOTION PICTURE..."

—MANCHESTER BODDY

"Before too long, I hope, everyone will have an opportunity to see "I Want You"—a new screenplay produced by Samuel Goldwyn.

"If it were just another production, factory-made to meet the urgent requirements of the box office by catering to the passing fancy of motion picture patrons, I would leave the business of writing about it in the capable hands of the professional reviewers and critics.

"But it is a great deal more than that. It is truly a great drama...

"Thank Heaven, producer Samuel Goldwyn has allowed the situation in "I Want You" to develop as naturally and therefor as honestly as it is being developed in actual life in countless homes throughout the country every day. It is refreshingly free of propaganda and preachments.

"This, I think, is the second time in 25 years that I have felt the urge to devote our editorial column to a motion picture. But after all, when so many people are thirsty, and one discovers a clear spring right in his own yard so to say—shouldn't he tell them about it?"

—From an editorial in the Los Angeles Daily News

Distributed by RKO Radio Pictures, Inc.

Merchandise TV Pic Series Even Before Lensing

Roland Reed productions will start to lens first 13 of a series of vidpix, "Rocky Jones, Space Ranger," on Feb. 4 on the Coast. Richard Crane, former 20th-Fox player, and Crystal Reeves have been signed to seven-year pacts to star in the show.

Unusual twist is that the deal reverses the general pattern of merchandising an established show biz property. Here the merchandising angles were developed first and the tele project followed. "Space Ranger" was created by Jack Danov, former manager for Roy Rogers' merchandising operations, to cash in on the new trend for science fiction. He has already inked eight large manufacturers of boys' wear, novelties, etc., to turn out "Space Ranger" products. Concept is that the merchandise will promote the stanza.

Danov also plans a radio edition of "Jones," which will be pitched to the vidpix sponsor if one is picked up. Danov arrived in Gotham Monday (7) from the Coast.

NEGOTIATES SPECIAL PIX FOR SCREEN GEMS VIDEO

Expansion of the activities of Screen Gems, Columbia's vidpix and commercial films subsidiary, is seen resulting from the extended Coast visit of Ralph Cohn, the subsid's topper. Cohn, who makes his headquarters in New York, has been on the Coast for two weeks and is expected to remain two more. He is consolidating Screen Gems' studio setup to prepare for fullscale production.

While on the Coast, Cohn is negotiating for a group of special video films. Among these is a series for the Christophers, group which advocates the improvement of ethical standards in business dealings. Production, it's indicated, would be financed by the Christophers and presented by them.

Meanwhile, Screen Gems has announced the appointment of Milt Goodman as general sales manager of its TV films.

McConkey Tele-Artists Winds Telescriptions

Hollywood, Jan. 8.

McConkey Tele-Artists has canned 204 2½-minute briefies tagged Tele-Artists Telescriptions, and is releasing audition prints. Firm will also release series of 13 15-minute telepix starring Blackstone, magician, Feb. 7.

Plans of producer Mack McConkey are to syndicate product via branch offices of McConkey Artists Corp. in N. Y., Chicago, Kansas City, Tampa and Cleveland. Among names in briefies are Preston Foster, Eddie Dean, Henry Busse and his orch, and Sons of the Pioneers.

Rose Bowl TV

Continued from page 3

means possible to witness top sports events, they pointed out.

In a rundown of the events leading up to the ban on theatre TVing of the game, it appeared as though only a few theatres in the country had shown an interest in gaining big-screen rights, since the others were afraid of the competition from home TV. For those interested few, Nathan L. Halpern's Theatre Network TV attempted to clear rights. He reportedly received the blessings of both NBC, which televised the game for home reception, and of Gillette, which bankrolled the NBC pickup, and also received assurances that the Rose Bowl committee would okay it.

When the committee stepped in with its last-minute nix, however, all theatre operators but Corwin backed out. Since Corwin was so close to the committee, Halpern advised him to carry the ball from his end. Corwin went through with his plans because, he said, he had "never received notice not to." From all indications, no action will be taken against him by the committee.

10 Post-1942 Par Pix Leased to Par's KTLA

Hollywood, Jan. 8.

Paramount-owned KTLA has leased 10 pix distributed by Paramount Pictures, and produced by indie producers Bill Pine and Bill Thomas, at coin described as "very reasonable." All of pix involved were made after 1942. They'll be shown on channel 5 for two-year period, with unlimited runs.

Most recent release in package is "Shaggy," out in 1948. Other pix going to KTLA are: "Caged Fury," Sheila Ryan, Richard Denning, Buster Crabbe; "Fear in the Night," Paul Kelly, Ann Doran; "Swamp Fire," Johnny Weissmuller, Virginia Grey, Crabbe; "Follow That Woman," William Gargan, Nancy Kelly; "Dangerous Passage," Robert Lowery, Phyllis Brook; "Take It Big," Jack Haley, Harriett Hilliard, Ozzie Nelson, Dick Lane; "Tornado," Chester Morris, Nancy Kelly, Marie McDonald; "Wrecking Crew," Richard Arlen, Chester Morris, Jean Parker, and "Wildcat," Arlen, Arlene Judge, Crabbe.

Jewish-Named Pa. Town Subject of NCCJ Film

Washington, Jan. 8.

A film called "The Aaronsburg Story" is to be one of the features of "Brotherhood Week" of the National Conference of Christians and Jews this year.

Pic, narrated by Quentin Reynolds, is the story of Aaronsburg, Pa., only community in the U. S. named for a Jew. Film, which will be used in both 35m and 16m versions, runs eight minutes, and was produced by Cineffects.

Shupert's 500G Gross on Oldies

Peerless Television, the TV film unit set up by Edward Small and George Shupert, has grossed over $500,000 on the single package of 26 feature oldies it's been offering to video stations since the company was formed 10 weeks ago. Pix, all but one of them originally produced by Small for theatrical distribution, are now on the air in Los Angeles, San Francisco, Salt Lake City, Dayton, Atlanta, Chicago, Cleveland, Philadelphia and Milwaukee.

Shupert, who's exec veepee of the company, left for the Coast yesterday (Tues.) for huddles with Small on several series of films especially produced for TV which they'll roll soon. While on the Coast, Shupert will also scout more feature product, which he plans to buy on the open market for sale to video stations. Peerless has set up Hollywood offices at the Samuel Goldwyn studios and will probably work out of the General Service lot, Shupert said the company is now negotiating for several properties on which the vidpix are to be based and revealed that one of them, which goes into production immediately, will feature original stories.

On the feature film side, Shupert said that Peerless is asking higher fees for its product than other TV film distrib. Outfit has set up a formula for the rental price in each market, which is based on set circulation, the number of competing stations and the station's time rates.

Schwimmer Sets Vidpic 'Movie Quick Quiz' Series

Chicago, Jan. 8.

Walter Schwimmer Productions has pacted with United Television Programs for national distribution of a new video telephone quiz show, "Movie Quick Quiz," patterned after Schwimmer's "Tello-Test" syndicated radio package. Tele show has already been sold to WGN-TV here and KSTP, Minneapolis.

Quiz portions are built around a series of minute films made especially for the show by Douglas Productions. Schwimmer supplies the pix, question and answers and prizes. Rather than the usual merchandise awards, U. S. Savings Bonds will be used as prizes. Package is being sold as a quarter-hour strip on a 26 week minimum.

"Tello-Test" is currently running on some 250 stations.

Johnston on TV

Continued from page 5

hearings, Johnston said, but still more must be done along that line. He asserted there was great pressure against granting of theatre channels by the American Telephone & Telegraph Co. and some broadcasting outfits.

Further planning will be done at a meeting of various industry groups in Washington Friday (11). Johnston asserted: "We must make a case by showing not only that we will use the channels if granted, but how we will use them and what we'll put on them."

Vidpic Series On Cong. Medalists

Plans for a series of weekly half-hour television films based on the exploits of Congressional Medal of Honor winners, with proceeds to be used by the Medal of Honor Society to set up a scholarship fund for the children of deceased winners, were unveiled this week by Jack Bissell, board chairman of Charles King Associates, indie radio-TV package firm, and Col. Lester D. Stickles, exec secretary of the Society.

Bissell, a former veepee of the Benton & Bowles agency, said two large industrial firms have already shown interest in sponsoring the project on a public service, institutional basis. Bernard Prockter, who heads his own indie packaging outfit, scripted the audition show and will serve as a consultant on the series. Society, comprising most living winners of the medal, has reserved the right to okay the sponsor.

Several other indie packagers have announced plans for a show based on Medal of Honor winners, but Col. Stickles emphasized that the King Associates package is the only one authorized by the Society.

WPTZ, PHILLY, PACTS 101 REP WESTERNS

Philadelphia, Jan. 8.

WPTZ has signed a new contract with Republic Pictures which gives the station exclusive TV showing of 101 Westerns and 26 features never before shown on television.

The contract was made to insure a fresh flow of film for WPTZ's "Frontier Playhouse," the show generally credited with blazing the way for daily cowboy pix on TV, and which is today the highest rated cross-the-board show in the city.

Under terms of the deal, WPTZ gets exclusive showing rights to such Republic stars as Johnny Mack Brown, Sunset Carson, Don Barry, Smiley Burnette, Bob Steele and Duncan Renaldo. The contract negotiated by Edward G. Murray, station's film buyer, gives WPTZ a firm commitment with the two largest producers of Western fare—a similar contract having been signed with Monogram earlier last year.

Lesser-Small

Continued from page 5

and "Our Town"—as against 26 by Small. Since Lesser never came through with his signature on a contract, the two pix never were distributed by Shupert and have since been returned to the producer. Peerless has been subsisting rather successfully on Small's group (see story in TV Films Section).

Lesser, it is understood, will go ahead with plans to set up his own tele distribution agency. It will probably be operated by or via Irving Lesser and Seymour Poe, execs of Producers Representatives, Inc. PRI supervises Lesser's TV and theatrical distribution.

Lesser, Small and Briskin at about the same time Peerless was being organized planned to join forces in producing pix for UA release. However, in that, as in the TV setup, it was soon discovered that each of the participants being a vet producer and businessman with a highly-successful background was hardly in need of the other.

As a result, they've never been able to nail down their plans, although they're perfectly friendly. Both UA and Bankers Trust, N. Y., which had tentatively agreed to provide financing, have become impatient at their failure to consummate the partnership. It now appears likely that separate deals with UA may be made by one or more of the trio.

Production Pressure

Hollywood, Jan. 8.

Lesser is pulling some 20 pix which were to have been released by Peerless. It's also reported that more than 40 Cathedral Films religious pix purchased by Irving Lesser have been withdrawn. A Lesser spokesman says the withdrawal was "by mutual agreement with Small."

TV Films in Production

AS OF JAN. 4, 1952

WILLIAM F. BROIDY PRODS.

Sunset Studios, Hollywood

"TRAIL BLAZER," half-hour outdoor adventure series currently shooting at Big Bear.

Cast: Alan Hale, Jr., toplines, Dick Tyler, Lyle Talbot, Duke York, Bobby Hyatt, Barry McCormick, Jim Flowers featured.
Producer: William F. Broidy
Director: Wesley Barry
Writer: Sam Roeca, John Marks

CBS-TV

"AMOS 'N' ANDY" Hal Roach Studios, Culver City series of character comedy telepix resumes shooting week of Jan. 16. Sponsored by Blatz Beer.

Cast: Tim Moore, Spencer Williams, Alvin Childress, Ernestine Wade, Johnny Lee, Jester Hairston.
Supervisors: Freeman Gosden, Charles Correll.
Director: James Barton
Producer: James Fonda
Assistant director: B. F. Mac

COMMODORE PRODUCTIONS

General Service Studios, Hollywood

Twenty-six half-hour adventure telepix featuring Clyde Beatty. Shoot to March 20.

Producer: Walter White,
Director: George Blair

BING CROSBY ENTERPRISES

RKO-Pathe, Culver City

"REBOUND" series of half-hour adult drama series resumes shooting January 14.

Executive producer: Basil Grillo
Producer: Bernard Girard
Director: B. Girard

DESILU PRODS., INC.

General Service Studios, Hollywood

"I LOVE LUCY" half-hour comedy series for CBS-TV, sponsored by Philip Morris. Shoots to June.

Cast: Lucille Ball, Desi Arnez; set leads with William Frawley, Vivian Vance in support. No parts to fill.
Producer: Jess Oppenheimer
Director: Marc Daniels
Writers: Jess Oppenheimer, Madelyn Pugh, Bob Carroll

DONLEVY DEVELOPMENT CORP.

Republic Studios, North Hollywood

"DANGEROUS ASSIGNMENT" half-hour adventure series starring Brian Donlevy resumes shooting January 8, 32 to be shot to June.

Producer: Harold E.
Director: ill Karn

JERRY FAIRBANKS

6052 Sunset Blvd., Hollywood

"HOLLYWOOD THEATRE" half-hour drama series resumes shooting Jan. 15.

"FRONT PAGE DETECTIVE" series of half-hour adventure telepix scheduled for Feb. 1 start.

Associate producer: Riley Jackson
Directors: Derwin Abbe, Arnold Wester

FAMILY FILMS

(Shooting at Iverson Ranch)

Begin shooting 13 13½-minute Bible stories January 15.

Producer: Nelson Leigh, Eddie Dew
Director: Eddie Dew

FILMCRAFT PRODS.

8451 Melrose, Hollywood

GROUCHO MARX starred in 39 half-hour audience participation film productions, to be made once a week, began Aug. 23 for NBC. DeSoto-Plymouth sponsoring.

Producer: John Guedel
Film producer: I. Lindenbaum
Directors: Bob Dwan, Bernie Smith

FLYING A PRODUCTIONS

6920 Sunset Blvd., Hollywood
(Shooting Interiors at Eagle Lion Studios)

"RANGE RIDER" second half of series of 52 half-hour telepix now shooting. Jack Mahoney, Dick Jones in fixed leads.

Producer: Louis Gray
Director: Wallace Fox

JOHN GUEDEL PRODS.

600 Taft Bldg., Hollywood

"LIFE WITH LINKLETTER," starring Art Linkletter in series of 16 vidpix, half-hour audience participation show for ABC web, shooting every other week for 26 weeks.

Green Giant sponsors.
Producer: John Guedel
Director: Irvin Atkins

McCONKEY TELE-ARTISTS CORP.

Swanstrom Studios: Hollywood

Ten telepix begin shooting Jan. 9, featuring Henry Busse and His Orch., and Mr. and Mrs. Preston Foster in singing act.

Producer: Mack McConkey
Director: Hubbard Hunt

MARK 7 PRODUCTIONS

Republic Studios, North Hollywood

"DRAGNET" series of half-hour adventure telepix now shooting with Jack Webb set lead. No parts to fill.

Producer: Homer Canfield
Director: Jack Webb
Assistant director: Marty Moss

MARTED PRODUCTIONS

General Service Studios: Hollywood

"THE HOT STOVE LEAGUE" Leo Durocher and Laraine Day star in a series of 104 quarter-hour interviews of baseball greats. Different guest stars each week. Shooting to resume Jan. 15 until Spring training, when show goes on road until end of baseball season, returning here to wind series.

Producer; Marty Martyn, Ted Kneeland

ODYSSEY PICTURES

666 N. Robertson Blvd., Hollywood

"TERRY AND THE PIRATES" 26 half-hour adventure telepix slated for Jan. 15 start.

Producers: Douglas Fairbanks, Sol Lesser
Associate producer: Barney Sarecky
Writers: Norman Hall, Arthur Pearson

ROLAND REED PRODS.

Hal Roach Studios: Culver City
Casting: Ruth Burch

"Rainy Day" rolls Jan. 9th for "TROUBLE WITH FATHER" half-hour comedy telepix series.

Cast: Stu Erwin, June Collyer, Ann Todd, Sheila James, Willie Best, Frank Jaquet, Martin Milner, Bill Erwin, Dick Elliott, Sam Flint.

"Stu Paints the Roof" shoots Jan. 11; "On the Trail" skedded for Jan. 14.

Producer: Roland Reed
Director: Howard Bretherton
Assistant director: Harry Mancke

"MYSTERY THEATRE" half-hour adventure series resumes shooting Jan. 28 with "Appointment With Death," "Idol of Death" rolls Jan. 30. Tom Conway, Jim Burke set leads.

"ROCKY JONES, SPACE RANGER" half-hour adventure series with Dick Crane, Crystal Reeves in set leads rolls Feb. 4th.

REVUE PRODUCTIONS

Eagle Lion Studios: Hollywood
Casting: Bob Walker

"KIT CARSON" series of half-hour Western adventure telepix resume shooting January 10th. Bill Williams, Don Diamond set leads.

Half-hour drama telepix series Gruen Watch Co. resume shooting January 15.

Producer: Fred Jackman
Director: Norman Lloyd, Richard Irving, Axel Gruenberg
Producer: Leon Fromkes

HAL ROACH STUDIOS

Culver City, Hollywood

"CHILDREN'S HOUR" one hour telepic done in four parts: "Stray Lamb," "Hal Roach Rascals," "Crummy the Clown," "The Little People." Maureen O'Sullivan femcees each portion.

Producer: Sidney F. Van Keuren
Production supervisor: Jack Reynolds
Director: James Tinling, Louis McManus

ROY ROGERS PRODUCTIONS

Goldwyn Studio, Hollywood

ROY ROGERS in four oater telepix roll Jan. 7. Vidpix are half-hour each. Roy Rogers, Dale Evans topline, Pat Brady in support. General western parts to fill. Sponsored by General Foods for NBC-TV.

Producer: Roy Rogers
Associate producer: Jack Lacey
Director: Bob Walker

SCREEN TELEVIDEO PRODS.

Eagle Lion Studios, Hollywood

"ELECTRIC THEATRE" series of 30 telepix to be shot in groups of 18, each with 3-day shooting schedule, begins Jan. 7 with "The Juiceman."

Cast: Steve Brodie, Ted deCorsica, Key Luke, Jack Mitchum, Ford Rainey, Reiko Soto, Howard Chuman, William Gould.
roducer: Gil Ralston

"WEATHER CLEAR, TRACK FAST" shoots Jan. 10 for "Electric Theatre" series. Lee Jason directing, general parts to fill.

SHOWCASE PRODUCTIONS

Hal Roach Studios, Culver City

"RACKET SQUAD" series of half-hour adventure telepix will resume shooting January 14. General parts to fill.

Producer: Hal Roach, Jr.; Carroll Case
Director: Jim Tinling

DICK TRACY PRODUCTIONS

General Service Studios, Hollywood
Casting: Phil Bloom

"DICK TRACY & INFLUENCE," "DICK TRACY AND BIG FROST," "THE MOSQUITO MURDERS" shooting this week as part of 39 half-hour mystery drama telepix.

Cast: Ralph Byr , Joe Devlin set leads with Frank Gerstele, Lyle Talbot featured.
Director: Thomas Carr

WDBC FILMS

KTTV Studios: Hollywood
Casting: Milton Bowron

Resume shooting 15-minute dramas Jan. 17th, first two entitled "Five Minutes Before Eternity" and "Cindy Is Dead."

Cast: Tom Kean, Angela Stevens, Phyllis Coates set leads.
Producer-director-writer: . Wood, Jr.
Associate producer: Milton Bowron, Joe Carter

FRANK WISBAR PRODS.

Eagle Lion Studios: Hollywood

"FIRESIDE THEATRE" series of half-hour drama telepix resume shooting Jan. 21, casting began Jan. 3.

Producer-director: Frank Wisbar
Associate producer: Sidney Smith

ZIV TV

5255 Clinton St., Hollywood

Eight in "UNEXPECTED" series of half-hour telepix shoot in January. General casting for all pictures.

Director: Paul Landres, Eddie Davis, Sobey Martin

TV'S 'HOT ICEBOXES OF 1952'

TV's 'Good Deeds of '52'

Television is ushering in 1952 by restoring practically every major TV casualty of 1951. All the widely-kudosed personalities and attractions that felt the brunt of the video axe during the past six months, are set for a reprise in the coming weeks. Sam Levenson, Gertrude Berg's "The Goldbergs," Dave Garroway, and "Mr. I. Magination"—all lamented casualties of the past season—are returning with their own network time segments.

Garroway moves back into the bigtime sweepstakes next Monday (14) when NBC-TV inaugurates its widely-heralded early morning "Today" two-hour daily marathon.

Levenson goes into the Sunday 6:30 to 7 CBS-TV period with his own half-hour show, starting Feb. 3.

"Mr. I. Magination" initially tees off the Sunday 6:30-7 slot for CBS, but goes back to the preceding half-hour when Levenson moves in.

"Goldbergs" gets a Monday-Wednesday-Friday 7:15-7:30 p.m. slotting, as the companion piece to "Kukla, Fran & Ollie," starting Feb. 4.

Expect NCAA to Reprise TV Grid Limitations During Meet This Week

National Collegiate Athletic Assn., despite a mounting tide of squawks from the public and from television stations on its limited television football plan, is expected to vote a similar plan into effect for the 1952 season at its annual conclave in Cincinnati starting tomorrow (Thurs.). Resolution will be based on results of surveys taken by NCAA member conferences during the last season, which reportedly show the 1951 moratorium to have been successful in hiking college gate receipts over the preceding season, when there was no limitation on TV.

To date, VARIETY has learned, nine of the 29 regional conferences have voted in favor of some form of supervised TV, based on their own observations of the plan in effect during the '51 season. Most of these votes have been unanimous, and, since some of the biggest conferences are included among the nine which have adopted the resolution so far, it's predicted that the others will follow. Nine regional groups include the Eastern Collegiate Athletic Conference, the Big 10, Big 7, Southwest, Southern, Mountain States, Ohio Athletic Conference, Border Conference and Mountain Valley Conference.

Any vote for a continuation of the limited TV for '52 is expected to result in a new wave of beefs across the country, but it's believed the NCAA will insist the moratorium for another season go through. While there have been both hints and threats of Dept. of Justice action against the plan, on the allega-

(Continued on page 32)

Maugham Series Fading Off Radio

Tintair is cancelling out its "Somerset Maugham Theatre" on NBC, Saturday mornings at 11 a.m., after the Jan. 19 broadcast. A few weeks back the sponsor, Bymart, nixed the tele edition of "Maugham," which had been on alternate Mondays at 9:30-10:30 p.m. Agency is Cecil & Presbrey.

Reason for dropping the broadcasts, it's reported, is to put more accent on newspapers, using more local dealer co-op ads. "Maugham," an Ann Marlowe-John Gibbs package, was moved over from CBS radio to NBC just a few months back.

CBS Mulls Joe E. Brown Exclusive Radio Pact

Joe E. Brown may be inked to an exclusive talent pact with CBS Radio. Program veepee Lester Gottlieb confirmed this week that he is talking a deal with the comedian, but said he has no specific program format in mind at this time.

Interest in Brown as a network personality was reportedly cued by his work as summer replacement last year for Don McNeill on the latter's "Breakfast Club" show via ABC.

Whatta Switch

A new use for old kinescopes has been developed at Music Corp. of America.

Dick Rubin, of MCA's radio sector, is using kinnies to sell Jan Murray—for a radio show.

WCCC Moves In Where Dailies Fear to Tread

Hartford, Jan. 8.

By seizing upon an issue that has been footballed by both major political parties and pusseyfooted by all the newspapers in the state, WCCC here has added a new chapter to the treatise, "How to Win Friends and Influence People" and at the same time pointed out the extent to which radio stations can participate in affairs of public interest.

For more than a year the 5,000 members of the State, County and Municipal Employees (composed of state employees) have been trying to get a cost of living raise. For that equivalent period the political powers had been bucking the issue down the line, until the employees had no place further to go. The newspapers, they claimed, weren't presenting their side of the issue.

Finally, the union decided to take their issue directly to the public via the radio. Getting wind of this, Paul Martin, skipper of the daytime indie, offered the employees an hour and three quarters of air time, provided all sides of

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Wholesale Exodus At WKRC-TV Blamed On Web Encroachments

Cincinnati, Jan. 8.

New year personnel traffic affected publicity directors of all three Cincy radio-TV operations and included exiting of 10 talent staffers from one.

Dick Gillespie leaves Crosley's WLW and WLW-T publicity department this week to replace Lou Gallop at WKRC and WKRC-TV. Jack Sebastian left WCPO and WCPO-TV publicity direction to freelance in New York.

Departures of 10 from WKRC-TV were termed "resignations" by U. A. (Jake) Latham, general manager. In expressing regret for the wholesale exodus, Latham said it was due to "an unfortunate network situation" resulting from "CBS-TV taking over our entire morning schedule with Arthur Godfrey and other network attractions."

Latham added that WKRC-TV "is not alone in curtailing local talent is taking a beating from network expansion practically everywhere."

SPLITTING VIDEO POLITICAL HAIRS

By GEORGE ROSEN

The competitive television tangents surrounding sponsorship of the political conventions in 1952, which find NBC and Philco in one corner and CBS and Westinghouse in the other, are taking on almost as much of a dramatic wallop as the main event itself.

If the Dems and GOP could plunge into the ballot battle with even half the enthusiasm that's going into the Philco vs. Westinghouse bid for topdog supremacy, the success of the 1952 campaigns would be a foregone conclusion.

Right now the competitive network race for facilities, though strictly behind-the-scenes, intratrade maneuvering, has taken on an excitement of its own analagous to the proverbial pre-convention smoke-filled sessions of the political biggies who call the turns.

As of the moment, it looks as though Westinghouse, through its determination to save $400,000 on the convention-election TV coverage spread, is due for a rude awakening when the final returns on station availabilities are posted within the next few days.

Frozen Out

On the basis of the station lineup as it presently shapes up, it looks as if Westinghouse will be frozen out of practically all the major single TV station markets, such as St. Louis, Milwaukee, Buffalo, Kansas City, Providence, etc., and will probably wind up in only six of the 37 single station cities and towns that will be tied to the interconnected network by convention time. Thus it looks like the Westinghouse single-station area TV coverage on CBS will be restricted to Charlotte, Indianapolis, Greensboro, Kalamazoo, Binghamton, and a sharing of the Miami and Jacksonville facilities with NBC.

Just how NBC's Sheldon Hickox and his station relations boys managed to grab off the cream single station availabilities, despite the fact that CBS had jumped the gun by several days on a sponsorship deal, will probably cue some Westinghouse repercussions when the "station availability" score is tallied. It's figured that somewhere along the line the CBS boys, with several days' head start, had slipped up in pinning down the stations for Westinghouse commitments, even though it might have entailed a burning of the midnight oil. Since Westinghouse, like Philco, is sharp on the merchandising-promotion uptake, it's conceded that Westinghouse is faced with an additional budget to penetrate the

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Strange Loyalties

By one of those strange quirks of affiliation, WBZ-TV, the Westinghouse-owned television station in Boston, will not be carrying the Westinghouse-sponsored political conventions, but will be plugging the rival Philco organization's coverage.

WBZ-TV is primary NBC affiliate. Westinghouse gave its business to CBS-TV and despite Philco's deal with NBC, the Boston outlet is playing ball with its network. (WBZ - TV, incidentally, has been carrying the "Philco Playhouse" via NBC-TV, while the Yankee net's WNAC-TV has been carrying Westinghouse's "Studio One" via CBS-TV).

In a bid to black out the Westinghouse coverage in its own back yard of Pittsburgh, NBC has even offered to give the DuMont network a free feed (sans commercials) of its Philco - sponsored coverage. That would permit NBC to grab off DuMont's WDTV, Pitt. DuMont hasn't made up its mind as yet.

NBC Rate Overhaul Cues Query: 'How Mad Can an Affiliate Get?'

NBC refuses to budge on its economic study reappraising the value of its radio affiliates. The three major opponents (and old NBC standbys) of the revamped AM rate structure—Clair McCullough, of Lancaster, Pa.; Richard Shafto, of Columbia, S. C., and Paul W. Morency, of Hartford—put up a last-minute battle in closed-session with NBC prexy Joseph H. McConnell. McConnell gave a flat nix to their demands that NBC hold the new economic study in abeyance pending a new survey.

As result, notice will go out on or before Jan. 15, notifying all the affiliates of their new status and importance to the network, effective as of next July 1.

Question now intriguing the trade is: Will any or all of the McCullough-Shafto-Morency trio call it quits with NBC upon expiration of their contracts? It was no secret that the three had their dander up and were fighting mad when, at the Boca Raton, Fla., convention, prexy McConnell let it be known that nothing could influence NBC to changing its mind. However, their agitation was mild compared to their reported bitterness last week when McConnell told them in no uncertain terms that the "new order" sticks—but for good.

There have been reported threats of seceding from the network—in which case NBC would undoubtedly go after the opposition stations in the respective cities. But NBC feels practically certain that the threats will remain just that and, come contract renewal time, McCullough, Shafto and Morency will again be flying the NBC colors.

Olivier-Leigh for $35

Although Sir Laurence Olivier and Vivien Leigh have been turning down radio and television offers, indie WNEW in N. Y. wrapped up a cuffo airing of the husband and wife team last week. Station picked up a live broadcast from the British Broadcasting Corp.' North American Service of the Olivier-Leigh team in excerpts from their "Caesar and Cleopatra" and "Antony and Cleopatra."

WNEW program director Dick Pack spotted the fact that BBC was airing the Oliviers, in a recording made during an actual performance of the "Cleopatras" in London last year, while perusing the BBC magazine. He got permission to pick up the BBC shortwave signal. Total cost to WNEW for the show was $35, the charge for RCA's services in getting the feed.

McConnell, Philco Parlay 'Neatest TV Trick of Year'

What will probably go down as the "neatest TV trick of the year," was the manner in which NBC prexy Joseph H. McConnell singlehandedly wrapped up the Philco TV sponsorship of the political conventions and election coverage, after Westinghouse had decided to throw in its lot with CBS.

Deal was arranged (and on a Sunday, at that) over the telephone between McConnell and James H. Carmine, exec veepee of the Philco Corp., and was made strictly on mutual faith and confidence somewhat reminiscent of the Ben Duffy telephone call to Florida several years back, which gave the BBD&O agency acquisition of the $10,000,000 American Tobacco account.

McConnell, who had spent some time with Carmine at the recent NBC convention in Boca Raton, Fla., put in a phone call to the Philco exec, gave him a verbal outline of the deal and its cost, and within four hours Carmine called back to clinch the pact.

WCPO's Watters Nixes Mutual MGM Pickup As Bad Business Deal

Cincinnati, Jan. 8.

Mort Watters, general manager of the Scripps-Howard AM, TV and FM WCPO stations here, has turned down the Mutual-MGM 8 to 9 p.m. weekday programs, permitting them to be carried by WMOH, Hamilton, O., 20 miles from Cincy.

Mutual, according to Watters, wanted WCPO to make available to the network six half-hours weekly at no charge which it would sell to national advertisers. "The six half hours," he said, "would utilize the MGM features. Our only compensation from Mutual is the right to sell, without payment to Mutual, six half-hours per week of MGM features. This is not a good business arrangement."

Watters went on to say that "if I didn't firmly believe that there is no nighttime radio audience left for anything except music and news, I would argue the point with Mutual." He recently cut nighttime rates for WCPO.

Ford Axing Melton At Season's End

James Melton and Ford wash up with their Thursday night NBC-TV show at the end of the current season, when Melton's contract with the auto magnate expires.

The Melton show was only recently shaved from a full hour to 30 minutes, with the initial $45,000 weekly talent-production nut, making it one of the costlier stanzas in video, also being scaled downward. Program never quite managed to get off the ground, despite several attempts to refurbish the stanza.

Agency is J. Walter Thompson.

CBS-TV RESTORING SAM LEVENSON SHOW

Comedian Sam Levenson, who's seen duty this season only as a panelist on CBS-TV's "This Is Show Business," will have his own half-hour show on the web again starting Feb. 10. Levenson will hold down the Sunday 6:30 to 7 p.m. slot. Web has not lined up a sponsor for the show to date.

In line with Levenson's return, CBS is also dropping "Out There," its science-fiction series which it has not been able to sell. Latter show is now in the 6 to 6:30 period Sundays, with "Mr. I. Magination" in from 6:30 to 7. When the new Levenson show starts, "Out There" will be axed, with "Mr. I." moving back to 6 and Levenson going at 6:30.

Levenson, incidentally, had reportedly been insisting on a later time period this season, hoping to slant his show for adults, rather than the predominantly juve audience which he attracted last year. He finally agreed, however, to accept the 6:30 to 7 slot.

Folsoms Off to Sea

Frank Folsom, president of Radi Corp. of America, and Mrs. Folsom sail today (Wed.) for a 21-day cruise on the Constitution.

Folsom is tired out from a heavy work sked.

CBS Skeds Oct. 1 East-to-West Moving Day for Big TV Shows

Hollywood, Jan. 8.

Oct. 1 will be moving day for CBS; that is, the movement of TV shows from New York. That's the date for start of operations at the network's Television City, with four big studios "off and running," but the skein's bosses are beginning to realize that that's not near enough to accommodate all the "reservations."

Starting the hegira west will be Peter Lind Hayes and Mary Healy, due out next month. Certain to be given studio space is Ken Murray, who hasn't been too happy since he left. "Everyone who pulled stakes here for the east wants to come back," said Harry Ackerman, CBS veepee in charge of network television from this terminal.

Where to put them is a vexing problem to the Ackerman forces. Just now they're using studio A at Columbia Square, Earl Carroll's, recently leased, studio D at Don Lee, and "borrowing" space from NBC on an exchange basis. On Ackerman's blueprint for the spring are 10 shows either now cabling ready, and 10 more coming up for the autumn push. As against only two nationwide programs from Hollywood one year ago the list will comprise: Alan Young, Burns and Allen, Amos 'n' Andy, "I Love Lucy," Frank Sinatra, "Corliss Archer," "My Friend Irma," Jack Benny, Al Pearce daily strip, Ginger Rogers dramatic series.

Amos 'n' Andy resume production on the second series of 26 pictures Jan. 19 with Jim Fonda as producer and Charles Barton continuing as director. Writers will be Dave Schwartz and Bob Ross, with Joe Connolly and Bob Mosher teaming on the radio scripts. "Corliss" starts Jan. 19 as a sustainer, airing from here on Saturdays at

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Eureka! CBS Sells Straight AM Deal

In one of the first straight deals for a network radio show in some time, CBS this week tagged Admiral for a new Sunday afternoon news program, which is slated to preem Feb. 17 in the 5:30 to 5:55 p.m. period. Under terms of the sale, Admiral will be picking up the tab for all time and talent costs, with CBS contributing none of the budget, as some of the webs have done in recent months in order to get sponsors.

New show will have Bob Trout, who recently rejoined CBS, as coordinator of a world news roundup. Trout, from N. Y., will interview CBS correspondents throughout the world via shortwave. Show marks his second series for the web, since he's also doing a five-minute news spot four nights weekly.

STEELES EXITING 'MUSIC'; WMCA GOES 'JUKE BOX'

Ted and Doris Steele will give up their "Mr. and Mrs. Music" show on WMCA, N. Y., end of the month.

WMCA will replace the team with a three-hour pre-noon show emphasing records among the top 30 tunes and playing down the gab. Station says that its new policy of "more music, less talk" and concentration on hit disks has paid off with a 15% boost in its Pulse ratings over a year ago, and the "jukebox" policy will be extended.

The Steeles are exiting their 9 a.m.-to-noon cross-the-board program to devote more time to their dairy farm in Bucks County, Pa. Steele, however, will continue his 2:30-5 p.m. strip on WPIX, N. Y.

The Steeles started on WMCA in November, 1947, following Andre Baruch and Bea Wain, who launched the series. They've had some dickers to do a taped show from their farm.

No Cream Team

Hollywood, Jan. 8.

Wary of any Pet peeve, Fibber McGee & Molly are nixing milk blurbs for sponsorship of home games of their basketball team over KTTV. The Jim Jordans are also nixing beer blurbs.

Pet Milk sponsors Fibber & Molly and NBC, and with the possibility Jordan may be seen in some of the telecasts, they're taking no chances of offending their angel.

WFDR Skirts Axe; To Stick It Out Another Year

Continued existence of WFDR, New York FM outlet, was guaranteed for another year last week, when the International Ladies Garment Workers Union, owner of the indie, okayed a new budget incorporating a 25% cut. Reduced nut will involve dropping of seven staffers.

Last year ILGWU folded its two other FM outlets, WVUN, Chattanooga, and KFMV, Los Angeles. Last year the United Auto Workers also shuttered its WCUO, FM-er in Cleveland.

The garment workers union was considering closing down WFDR, but finally decided that the outlet could continue its public service broadcasts at the same level if the overhead was trimmed. Station will continue to air speeches and meetings on public issues, but the remote pickups will be done via tape recording rather than live, to axe costs. There will also be more emphasis on editing these airers into more compact programs. WFDR's beaming of classical music will not be affected.

One factor in ILGWU's deciding to maintain its radio activity was

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Lee Carpet Musical Show Nabbed by NBC-TV

NBC-TV has grabbed off the Lee Carpet half-hour musical series. It goes into the Sunday afternoon 5:30 to 6 p. m. period on an every-other-week basis. Show will alternate with the Derby Foods-sponsored "Sky King Theatre."

Lee Carpet show will be a filmed series called "Meet the Masters," depicting the early life struggles of outstanding longhair virtuosi, such as Marian Anderson, Jascha Heifetz, etc.

Robt. L. Coe to DuMont

Robert L. Coe, former veepee and general manager of the N. Y. Daily News' WPIX, has joined DuMont's relations department in a move designed to further the net's all-important efforts to clear station time. He'll work under Elmore B. Lyford, recently named chief of the department.

Coe was also the first manager of KSD-TV, St. Louis, under George Burbach. He headed WPIX from 1947 to 1950 and has been operating since then as a management consultant.

Gallery's 'Away We Go' Stock Nix

Tom Gallery is sticking by his decision to exit the DuMont network and check in at NBC-TV as coordinator of sports deals for the web, despite attempts of DuMont execs to keep him in the family. When it was revealed that NBC had negotiated a deal with Gallery for his switchover, the DuMont high command used some persuasive arguments, including a stock participation deal, in a bid to have him stay put.

Gallery took it under advisement and last week officially resigned DuMont to join NBC. He joins the latter web this week. In his new capacity he'll move in on an administrative level in negotiating long-range deals on major sports events.

WNBT Bypasses Web On Morning Stanzas Despite Its o&o Status

NBC-TV found itself up against an unsolvable station clearance problem with its own flagship station this week when WNBT, N. Y., turned down two of the four new half-hour morning shows which preemed on the web Monday (7) in favor of continuing its own local programming.

WNBT has refused to give up its local option time for the web's "It's in the Bag," from 10:30 to 11 a.m., and the Ernie Kovacs show, from 11 to 11:30. Instead, the station will continue with "It's a Problem" at 10:30 and the Josephine McCarthy show at 11. Both local programs are sold on a participating basis. WNBT figures it will be serving its local community interests more by retaining the local programs.

Station will carry the other two network shows, the "Mel Martin Show," from 10 to 10:30, and "Dave and Charley," from 11:30 to noon. Latter period has been filled on WNBT with "Date in Manhattan," which is to be expanded into a full hour on WNBT under a new title, "Breakfast with Music," which will open the station's local programming cross-the-board at 9 a. m. WNBT will, of course, carry Dave Garroway's "Today."

TV Drama Calendar

(Jan. 9-19)

Following is a lineup of the hour-long dramatic shows on the four major television networks during the next 10 days:

Jan. 9

Kraft TV Theatre (NBC—9 to 10 p.m.). "Philip Rose Forth," by George Kelly. With Roddy MacDowall, Blanche Yurka, Pat Ferris, William Harrigan.

Celanese Theatre (ABC—10 to 11 p.m.). "Reunion in Vienna," by Robert E. Sherwood, adapted by Don Ettlinger. With Melvyn Douglas, Signe Hasso.

Jan. 11

Schlitz Playhouse of Stars (CBS—9 to 10 p.m.). "Billy Budd," by Herman Melville, adapted by Don Ettlinger. With Walter Hampden, Charles Nolte, Peter Hobbs.

Jan. 13

Philco TV Playhouse (NBC—9 to 10 p.m.). "Without Fear or Favor," by H. R. Hays. With Murvyn Vie, E. G. Marshall, Brandon Peters, Walter Woolf King.

Jan. 14

Lucky Strike Theatre (NBC—9:30 to 10:30 p.m.). "Cashel Byron's Profession," by George Bernard Shaw, adapted by Alvin Sapinsley. With Charlton Heston, June Lockhart.

Studio One (CBS—10 to 11 p.m.). "Waterfront Boss," by Edward Radin, adapted by Joseph Liss. With Roy Hargrave, Kent Smith, Jerome Cowan.

Jan. 16

Kraft TV Theatre (NBC—9 to 10 p.m.). "The Round Table," by Lennox Robinson. With Katherine Bard, Gene Lyons, Chris White.

Pulitzer Prize Playhouse (ABC—10 to 11 p.m.). "The Town," by Conrad Richter, adapted by Irving Elman. With Aline MacMahon, John Forsythe.

Jan. 18

Schlitz Playhouse of Stars (CBS—9 to 10 p.m.). "The Man That I Marry," by Arnold Schulman. With Diana Lynn.

Greatest Non-Show on Earth

Cecil B. DeMille, skedded to make his television bow on CBS-TV's "What's My Line?" Sunday (6), was cancelled off the show. Reason for the nix was that DeMille's guester—he was to be the "mystery celeb"—was tipped to the press, and the airer's producers, Mark Goodson and Bill Todman, felt that the lack of "mystery" would open the program to charges of phoniness. To replace the pic producer, Goodson-Todman secured Oscar Hammerstein 2d.

DeMille arrived in N. Y. Sunday (6) and will make some radio and tele appearances to plug his new pix, "The Greatest Show on Earth," which preems at Radio City Music Hall tomorrow (Thurs.).

The Paramount producer-director has been barred by the American Federation of Radio Artists for 11 years from performing with AFRA members. The ban was instituted after DeMille refused to pay a one-dollar AFRA political assessment to the Democratic party's campaign funds in the 1940 Presidential race and was upheld by several courts.

AFRA and Television Authority take the position that it is okay for DeMille to appear before the mikes and cameras, provided he is merely an interviewee and not a performer. Couple of years back he made the rounds for his "Unconquered."

In Gotham Monday (7) DeMille said that he has the right under the Taft-Hartley Law to perform on commercial shows for compensation (as he previously did on "Lux Radio Theatre"), but that "so far no one has asked me to."

The radio union told Par that while it had no objections to his doing interviews as a private citizen, in some cities he might find individual AFRA members not willing to work with him. It's reported that in Ohio, where DeMille testified before the state legislature and scored AFRA, some union members have strong feeling against DeMille.

DeMille was announced as a guest on tomorrow (Thurs.) "Betty Crocker" show on ABC-TV. However, he withdrew due to "too many commitments."

FCC Preps ABC-UPT Tiein Hearings; May Set Pattern on Antitrust Issues

Washington, Jan. 8.

Stage is set for commencement next Tuesday (15) of the important hearings before the Federal Communications Commission on the proposed ABC-UPT merger and Paramount anti-trust issues. Proceedings will be held before Examiner Leo Resnick, with Frederick Ford as Commission counsel.

Aside from determining whether control of ABC shall pass into new hands, the proceedings will likely set the pattern for Commission policy on eligibility of motion picture anti-trust violators to enter the television field. They will also seek to show whether conflict in interests would result if picture producers or theatres are allowed to own TV stations or networks.

In addition, the proceedings are expected to settle the long-standing question of whether Paramount's 28% interest in DuMont constitutes control. Until this issue is decided, DuMont will be unable to push its TV applications in both Cleveland and Cincinnati, since the network and Paramount together now own four TV stations, one less than the limit allowed to be held by the same interests. Also involved is Par's application for TV in San Francisco.

Commission action on the AB-PT merger will determine whether CBS acquires a third owned-and-operated TV station, WBKB in Chicago, for which it has agreed to pay $6,000,000, contingent on approval of the merger. The station, now held by United Paramount, would have to be sold, since ABC already owns a TV station (WENR-TV) in Chicago.

Par-DuMont Issues First

Of the various matters which have been consolidated in the hearings, the anti-trust issues are considered by far the most important, if not determinative to all the others. One member of the Com-

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Protest Edwards Axing

Dallas, Jan. 8.

The Texas State Federation of Labor is protesting the dropping of the newscasts of Frank Edwards, from the municipally operated WRR, local Mutual affiliate.

Edwards newscasts are sponsored by the American Federation of Labor. No reason was given for the cancellation. The labor group will file complaint with the FCC.

CBS Breaches Chi Logjam on Video Daytime Entries

Chicago, Jan. 8.

With several new daytime ventures already scheduled or close to finalization, CBS-TV is finding itself in the best shape it's been for some time as far as a Chicago outlet is concerned. Due to a combination of factors the web is now able to assure bankrollers of daytime shows Windy City coverage to a much larger degree than prevailed heretofore.

It's been no secret that Columbia had been handicapped in several instances in selling sunlight shows because it had no claim on daytime hours on WBKB, its Chicago affiliate. Although the indie the past two seasons has carried some afternoon CBS shows, the slotting has been at the station's determination and in some cases the web offerings have been carried only via kinescope.

The logjam first was breached when CBS entered into a pact with WGN-TV whereby it would carry the daytime shows WBKB

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Albert's $1,500,000 In 7 Years as Coast Video Sub for Jarvis

Hollywood, Jan. 8.

Eddie Albert bowed in yesterday (Mon.) as KLAC-TV's replacement for Al Jarvis, who moved to KECA-TV in a seven-year deal guaranteeing him $2,000 weekly.

Albert, a newcomer to live TV in L. A., has been inked to a seven-year pact at a reported $3,000 a week by Don Fedderson, general manager of KLAC-TV. He'll occupy the "Hollywood on Television" program daily from 12:30 p. m. to 5:30 p. m.

Albert will get weekly guarantee

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ABC's $1,500,000 Automotive Take

Increased use of ABC's radio and tele webs by automotive bankrollers in the second half of 1951 has brought the chain gross billings of $1,500,000. Some of the coin comes from the motor outfits using saturation campaigns, but the bulk is from full-cycle sponsorship.

Among the automotives on ABC are General Motors, the Pontiac and Buick divisions of GM, Kaiser-Frazer dealers and Pontiac dealers of N. Y. Web had Packard and Chrysler on tele last year, but those spenders have ankled the medium.

Buick, during the week of Jan. 14, will take over three ABC radi programs for one-time backing—"The Big Hand," "Top Guy" and "Hollywood Star Playhouse," via

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FEATURE PIX TV FRANKENSTEIN?

Philly Vs. Chi Production Chart

Following is the lineup of network programs which originate from either Chicago or Philadelphia, showing that Philly has assumed a major role recently as a network program point:

	FROM CHICAGO	FROM PHILADELPHIA
ABC	Super Circus Stud's Place Chicago Symphony Wrestling Hail the Champ	TV Teen Club Ranger Joe Youth on the March
CBS	(None)	What in the World? In the Park Big Top M&M Candy Festival
DuMont	Wrestling Pet Shop Down You Go This Is Music They Stand Accused	(None)
NBC	Hawkins Falls Cactus Jim	Ernie Kovacs

Philly Now Edging Chi as Major Origination Point for TV Shows

Philadelphia, Jan. 8.

With several major network television shows having closed down in Chicago this season, Philadelphia is gradually assuming a top role as a network origination point. Check on the nets' current schedules reveals that Chi still leads Philly, with 12 network originations to Philly's eight, but with the webs still cramped for studio space in N. Y., they're turning to Philly more and more for shows they can pick up and feed to their affiliates cross the country.

Situation is somewhat of a ripley in the trade, since Philly never meant much for network radio, while Chi staked out its place in the radio programming picture early in broadcasting's history. One answer may be the fact that CBS-TV which has no primary affiliate in Chi, has turned to Philly for most of its programming outside N. Y. and Hollywood. CBS now has four programs emanating from Philly's WCAU-TV. Web will buy WBKB, the Balaban & Katz station in Chi, if and when the United Paramount-ABC merger plan goes through. At that time, it's believed, CBS

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Coke Fizzes Out On Kosty TVer

Future status of Coca-Cola in radio and television appears to be up in the air, and the anticipated Coke company sponsorship of the Andre Kostelanetz TV musical series is now out the window. It's understood that in the forthcoming weeks, the soft drink outfit will reappraise its programming setup with an eye toward staking a major claim in the video sweepstakes. Initially it was planned to install Kostelanetz as a Sunday afternoon attraction on CBS-TV, with Columbia putting considerable stress on a Kosty audition show.

It's virtually a certainty that Edgar Bergen will wash up with Coca Cola at the end of the current season, when his radio contract expires. Coke company also sponsors Mario Lanza on NBC radio.

Hallicrafters' Come-On: 150 Miles or Money Back

Chicago, Jan. 8.

In a move to increase tele set sales in fringe areas, Hallicrafters Co. is guaranteeing 150-mile reception on nine 1952 models unwrapped yesterday (Mon.) at National Sales Convention. Manufacturer is placing a money-back warranty on sets with provision that buyers get "satisfactory" reception up to 150 miles from station.

Company claims guarantee is possible because of new powerful "super dynamic tuner" and the fact that the FCC recently approved a boost of transmitter signal strength.

Walter O'Keefe 'Big Store' Gets CBS-TV Test Kine

Walter O'Keefe, whose "Double Or Nothing" has been a longtime feature on the radio nets, may wind up in television on CBS. Latter web is cutting an audition kine of a new audience participation show, with O'Keefe as emcee, during the next several weeks in N. Y.

Show, titled "Big Store," is the brainchild of CBS producer Irving Mansfield. If the test kine is successful, it's believed O'Keefe will move to N. Y., which means his "Double Or Nothing" would also emanate from the east.

UN Radio's 1952 Goal: 20,000,000 More Listeners

United Nations Radio Division is launching one of its most extensive projects, "UN Communications Campaign," to get 20,000,000 more listeners to UN broadcasts by June.

Among the reasons for the drive is the fact that 1952 is an election year and interest in national affairs may result in radio stations tending to devote more time to political airers at the expense of UN programs.

Backing the campaign are some 35 national organizations, including the League of Women Voters, Rotary International, National Education Assn., YMCA, YWCA, United Church Women and National Conference of Christians and Jews. Over 8,000 civic leaders in 250 cities are being invited to form

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MIKE, BUFF WALLACE'S CBS POLITICO STRIP

CBS-TV, furthering its plans for coverage of the political conventions in Chicago next summer, has decided to send its husband-and-wife team of Mike and Buff (Cobb) Wallace to Chi to originate a daily show during the run of the political conclaves. In addition, the web will stage a "Man of the Day" show, with both programs to be grooved mainly for the housewife audiences.

Mike and Buff show now is aired cross-the-board from 3 to 3:30 p.m., but the specific time at which it will be aired from Chi will depend on the conventions' schedules. Duo is expected to interview top politicos and party potentates. "Man of the Day" will also be an interview-type show, with George Allen, White House confidante who's serving as a consultant to CBS, helping to line up the subject each day.

NETS FEAR THEY EXPOSE LIVE TELE

After more than two years of growing anxieties over inability to grab off some of the more recent-vintaged feature pix for television, the TV impresarios today are beginning to reverse themselves.

Now that some of the more respectable-budgeted, well-produced films dating back only a year or two are beginning to find their way into television, there is a mounting concern, particularly around the TV networks, that they may do more harm than good in the overall programming picture.

Primarily, the worriment stems from a sudden realization that the more qualitative feature pix that have reached the TV screens are beginning to show up the poorness of the slovenly-produced live dramatic shows, notably those in the adventure-mysterioso idiom. In contrast to these latter attractions, of which there is an abundance on the various webs, the well-produced, carefully-directed feature film presentations are leaving an indelible impression on the viewers and are already beginning to stand out as beacon lights.

The TV moguls right now are thinking a year and two ahead when, it's virtually conceded, the TV floodgates will be open to all pix comers. How, they are asking, will the moderate-budgeted live dramatic show be able to compete, production-wise, with the lavish pix presentations? It's these half-hour, run-of-the-mill live series that have been the come-on for sponsors with medium-sized bankrolls. And these are the clients who, basically, are the life blood of network television.

It's still too early to accurately gauge the seriousness of what many feel may be the new TV Frankenstein, since only a handful of the more qualitative feature films have been released for video screening. But they see as a straw in the wind the unprecedented TV audience reaction among stations around the country that have had access to such pix.

The fact that Cincinnati's WLW-T, to cite but one example, has been engaging in some virtual handsprings in jubilation over the manner in which the city has flocked to its channel for its newly-acquired feature pix presentations (and this is one of the basic NBC affiliates taking the cable ride on live dramatic shows) is but one facet in the growing dismay over what the future may portend.

CBS-TV Mulls Own 'Quiz-Panel Dept.'

CBS-TV is switching its stand against panel-quizzers in cream time. Although the web had been trying to move Sanka's "It's News to Me" out of the Monday 9:30 p.m. period, against wishes of the client and Young & Rubicam, CBS-TV has now okayed the panel stanza's right to the berth.

Web is also allowing another participationer, "Break the Bank," to go into the 9:30 p.m. slot on Sundays, in the cutback of the General Electric "Fred Waring Show."

Change of heart is reportedly due to the good showing in viewers-per-dollar data made by the Mark Goodson-Bill Todman airers, "News," "Beat the Clock" and "What's My Line."

CBS is understood to be considering setting up its own department to produce audience participation and quiz shows, thus competing with the Goodson-Todman outfit, an indie packaging operation. Previously CBS took all of the G-T shows, but recently the packager sold "The Name's the Same" to ABC-TV.

DF&S Tops Agencies in B'casting For 18th Consecutive Year, Billing $21, 334,172; Y&R 2d, BBD&O, 3d

Red Face

Hollywood, Jan. 8.

Shall Stalin's face appear in the montage opening used by United Press Movietone News on KECA-TV? That's the burning question of the day.

Station had so many squawks about the inclusion of the Russian leader's phiz in the opening shot that it decided to toss the problem in the laps of the town's televiewers. Squawkers weren't satisfied by the explanation that Stalin is considered a newsworthy personage so a mail poll is underway to determine public reaction.

Dancer-Fitzgerald-Sample topped the agency field in combined AM and TV time billings for 1951, the 18th consecutive year it has led the pack.

Time billings for the top agencies, as supplied by the four radio and four tele nets and released by D-F-S, follow: (1) D-F-S, $21,334,172; (2) Young & Rubicam, $18,356,745; (3) BBD&O, $15,056,657; (4) Benton & Bowles, $13,043,067; (5) J. Walter Thompson, $12,813,868; (6) William Esty, $10,967,224; (7) Cunningham & Walsh, $8,593,080; (8) Leo Burnett, $8,496,843; (9) Compton, $7,921,081; (10) McCann-Erickson, $6.582.448; (11) Ruthrauff & Ryan, $5,767,826; (12) Blow, $5,449,331; (13) Lennen & Mitchell, $5,419,869; (14) Cecil & Presbrey, $5,235,649; (15) J. F. Murray (AM billings only), $5,086,993; (16) Ward Wheelock (AM only), $4,321,635; (17) Wade (AM only), $3,593,243; (18) Foote, Cone & Belding (AM only), $3.513,500; (19) Kenyon & Eckhardt (TV billings only), $2,871,766; and (20) William H. Weintraub (TV only), $2,479,559.

Inclusion of the omitted AM or TV billings on the last six agencies would place them in higher positions in the list, although probably not jumping them into the top 10. It should be noted that these billings represent biz placed on the networks and don't include local and spot allocations.

Individual reports supplied to VARIETY from the networks follow, with CBS and DuMont providing only the ranking and omitting billings. NBC did not make its figures available.

Mutual, only one of the four major webs devoted to radio ex-

(Continued on page 42)

'Goldbergs' Set As 15-Min. Strip Minus Phil Loeb

Deal was finalized last week for Gertrude Berg to move her "Goldbergs" situation comedy into the 7:15-7:30 p.m. slot on NBC-TV on a three-times-a-week basis (Monday-Wednesday-Friday). Thus the "Goldbergs" will be a back-to-back attraction with "Kukla, Fran and Ollie," which was recently shaved from 30 to 15 minutes.

Show preems Feb. 4, minus the services of Philip Loeb, who has been dropped from the cast as an aftermath of the "Red Channels" publication. Loeb, denying any affiliation with the Communist Party or sharing Communist sympathies, says he will appeal the ouster to Television Authority and Actors Equity Assn. for right to a hearing. (When, two months ago, VARIETY first learned and printed that Loeb was being dropped when "Goldbergs" would resume, it drew a round of denials.)

In a protest letter sent yesterday (Tues.) to George Heller, Television Authority prez, and Louis Simon, exec secretary of Actors Equity, the American Civil Liberties Union asked that Loeb be granted a hearing to answer the charges.

"Action toward Loeb," the ACLU letter added, "is one more instance of the growing trend toward making political opinion rather than competent performance the criterion for employment in radio-TV field." Patrick Murphy, ACLU exec director, and Elmer Rice, chairman of the National Council of Freedom for Democracy,' signed the letter.

The 7:15-7:30 time has been occupied on a cross-the-board basis by the "Bob and Ray Show." Latter show will continue in the Tuesday-Thursday segments, having been repacted for another 13-week cycle.

"Goldbergs" has been sold for the Monday spot to the American Vitamin Corp. The network is currently negotiating for a food company to pick up the Wednesday-Friday strips.

60G RAP FOR KFVD IN NIGHTTIME FADE

Hollywood, Jan. 8.

KFVD is fading from nighttime broadcasting because KDKA, Pittsburgh, has been designated as the key station in event of a national emergency, going round the clock on Jan. 13.

Indie station manager Frank Burke, Jr., says it will cost the station about $5,000 monthly in lost commercials. Clear channel KDKA has dominant control of the band.

'Town Meeting' Set for ABC-TV

"America's Town Meeting of the Air," veteran radio discussion program, will get a televersion on ABC-TV in the 6:30-7 p. m. period Sundays, starting Jan. 27. Reichhold Chemicals, Inc., is picking up the tab, via MacManus, John & Adams agency.

Show will be beamed on all five ABC-TV o-and-o stations, plus Cleveland, Washington and Philly. It will be live in the east, with kine airings in Frisco and L.A.

George V. Denny, Jr., will be moderator. Program will originate from ABC's Elysee Theatre rather than Town Hall, and a replica of the old legislative chambers at Philly's Independence Hall will be used as settings. In the switch from AM to TV, film clips will be used and members of the studio audience will be permitted to discuss issues with the guest speakers rather than merely tossing questions at them.

Transit Radio Fades In Omaha; Revenue Off

Omaha, Jan. 8.

Omaha bus riders will no longer get music and news with their rides. President Paul Fry of the Inland Broadcasting Co. said last Friday (4) that KBON-FM, which had supplied broadcasts for buses the last two years, will cease on Jan. 15. KBON-FM's license will be surrendered to the FCC, he said.

"It has become impossible to maintain—the top programs and technical standards the street railway officials insist upon," he said. He added that advertising revenues, originally an important part of the service, have declined to nothing, due to the uncertainty clouding FM.

ARTHUR GODFREY

With Mariners, Janette Davis, Tony Marvin, Archie Bleyer's Orch, others
Producer: Will Roland
15 Mins., Mon.-thru-Thurs., 10:15 a.m.
LEVER BROS.
CBS-TV, from N. Y.

(*Ruthrauff & Ryan, McCann-Erickson*)

Now that NBC has embarked on a full scale morning semester of programs, CBS has come back with a short segment of Arthur Godfrey to solidify its own ayem TV position. This section is, of course, Godfrey's radio program wired for sight, and it will be sufficiently effective in enticing a hefty section of the audience away from the competition for that time period.

The fact that the cameras are trained on the show apparently makes little difference to Godfrey and the rest of the cast. The atmosphere is that of radio studio, the cast reads from script and the singers look at their music while performing.

Godfrey, of course, was in his usually good form when caught. He kidded the script and the commercials. Some of his stuff sounds as though it might offend the sponsor, but apparently, he's in a position to tell off a bankroller and it seems that his ribs can sell the product.

The simulcast is sponsored on alternate days by Rinso and Pepsodent. There will be no simulcast on Fridays when Godfrey works from his Virginia farm while the rest of his cast works from the studio. CBS-TV has apparently latched onto an inexpensive but comparatively effective method of stopping some of the effectiveness of the NBC lineup. *Jose.*

A CHRISTMAS CAROL

With Sir Ralph Richardson, Arthur Treacher, Melville Cooper, Norman Barr, Margaret Phillips, Robert Hay Smith, Malcolm Keen, Bobby White, Alan Napier, Gypsy Raine, others
Producer: Fred Coe
Director: Gordon Duff
Adapter: David Swift
30 Mins.; Tues., 9 p.m.
U. S. Steel
NBC-TV, from New York

(*BBD&O*)

U. S. Steel made its first venture into television with this one-shot dramatization of "A Christmas Carol" in the Procter & Gamble "Fireside Theatre" time slot on Christmas Day. It was a sock offering, but something of a waste of talent with such names as Melville Cooper and Arthur Treacher cast in roles that had them before the cameras for only a few moments.

Sir Ralph Richardson, who was brought to the U. S. from England solely for this performance, was superb as Scrooge. Despite the frequency with which the Dickens classic has been told, Richardson was able to breathe life into the character of the misanthrope. It was a far-from-stereotyped handling, with his effectively projecting Scrooge's smug niggardliness in opening scenes, his quaking at the sight of the spectres, his jubilation at seeing the scene of a bygone Christmas, and his final recognition of the value of warmth and understanding. The distinguished British actor was able to get into his portrayal a full emotional range, from pathos to humor.

But, as usual in many all-star layouts, the use of top actors in lesser roles left the audience asking for more. Specifically, Treacher as the ghost of Christmas Present and Cooper as Christmas Past had little chance to display their talents. Margaret Phillips as Mrs. Cratchitt similarly had a scant part. In toto the cast did well, with Norman Barr as Bob Cratchitt, Gypsy Raine as Mrs. Fezziwig, Robert Hay Smith, (an imported-from-England moppet actor) as Tiny Tim, Malcolm Keen as Marley's Ghost and Bobby White as a young caroleer.

Despite the compression that was necessary, David Swift's adaptation caught the flavor of the piece and Fred Coe's production and Gordon Duff's direction realized most of the potentialities in the opus. Camerawork was fine, as in the unusual angle shot of Scrooge supposedly at a high window. Otis Riggs' sets were convincing and Harry Sosnik's score adept.

U. S. Steel's plug was limited to a brief holiday message by George Hicks and Irving S. Olds, Steel's board chairman. *Bril.*

DAVE 'N' CHARLEY

With Cliff Arquette, Dave Willock
Producers-writers, Arquette, Willock
Director: John B. Lyman III
15 Mins.; Mon.-thru-Fri., 11:30 a.m.
Sustaining
NBC-TV, from Hollywood

This looks like one of those package ideas which might have sounded good on paper but which, when transferred to the air, emerged as almost brutally static and dull. The brainchild of Cliff Arquette and Dave Willock, both w.k. radio personalities on the Coast, the preem (7) reflected radio thinking in its situation comedy format but, unless a brisk overhaul can give it the necessary sparkle, it seems like a loss for this daytime TV slot.

Initial stanza, setting the stage for the series, had Arquette and Willock as a couple of cronies, the former playing a doddering, senile oldster and Willock as a young, unemployed clerk or something. Story line had Willock working on one of those mixed-up Presidents contests from the newspapers, and visiting Arquette's shabby home to escape the noise in his boarding house. Arquette naturally offered his assistance, with the result that Willock's completed puzzles wound up in smoking embers on the stove.

Gags were sporadic, ranging from the unfunny lines arising from the old man's deafness, to a more visual one about the bath in the upstairs apartment leaking. Judging from Arquette's made-up resemblance to a "Lum 'n' Abner" character, the show may have some pull in the hinterlands. Even that's doubtful, though, unless some way is found to breathe some life into it. *Stal.*

THE LATIN SHOW

With La Playa Orch, Bobby Escoto, Johnny Lopez, Isabella Campo, Johnny Rodriguez Trio, Afra & Vega, Maria Melendez; Art ("Pancho") Raymond, emcee
Producer: George Goldner
Director: Harvey Marlowe
30 Mins.; Wed., 7:30 p.m.
Sustaining
WOR-TV, N. Y.

Produced by George Goldner in association with the Tico Record Co., "The Latin Show" is an unpretentious chili variety layout, but may command a fair slice of those viewers with a leaning toward tropical tunes. Preem of the half-hour stanza on WOR-TV, N. Y., on Dec. 26 was built around the La Playa orch directed by Rene Touzet.

Ten-piece outfit adequately captured the flavor of a potpourri of Latino numbers augmented by the vocalling Bobby Escoto and Maria Melendez. Sandwiched in the session was a bit from dancer Isabella Campo, a couple of stints by the Johnny Rodiguez Trio (two guitars and maraccas), plus a spirited mambo dance by the terp team of Afra & Vega. Art ("Pancho") Raymond was a so-so emcee.

Presumably the show is designed to boost the platters of the Tico Record Co., co-producers of the program. But curiously no plugs were made on the inaugural, save for a lone production credit mention at the finale. Camerawork was conventional and the action was restricted to one small set. Withal, "The Latin Show" is a reasonably entertaining stanza with good possibilities for the future. *Gilb.*

KOVACS ON THE CORNER

With Edythe Adams, Dave Appell Trio, Pete Boyle
Director: Joe Behar
Writer: Kovacs
30 Mins.; Fri., 11 a.m.
NBC-TV, from Philadelphia

The uninhibited Ernie Kovacs (summer replacement for "Kukla, Fran & Ollie") swings right into his "Corner" network show a mere two hours after his 7-9 wakeup stint, "Three to Get Ready." Kovacs continues his unpredictable and zany character right from the kickoff. He walks into "Corner" all taped up and in contorted postures just so Edythe Adams can ask him how he feels, to which he responds "fine." Which is typical of what Kovacs will do to build up a visual gag.

Program has several gimmicks, notable among which is "Yoo Hoo Time." Capitalizing on the habit of most citizens waving the moment they get in front of a TV lens, Kovacs has set up a special period for the air-thrashers. A card announces the name of a lady from the audience and she gets up and waves to her heart's content, at Kovac's instigation. Another is the swapping of useless articles. Opener (7) was the first studio audience for Kovacs, station apparently figuring the laughs would help the comic, and is asked to bring things that have no conceivable use. Makes for good sight laughs; one of the articles offered being a highbuttoned ladies

(Continued on pag, 44)

MEET THE CHAMP

With servicemen of the U. S. A. and Wally Butterworth
30 Mins.; Thurs., 9:30 p.m.
LUCKY STRIKE
ABC-TV, from Washington

(*BBD&O*)

Lucky Strike's new sports tieup, "Meet the Champ," depends for its main appeal on dyed-in-the-wool boxing fans. Program pits servicemen against each other under amateur rules—four rounds of two minutes each. Since there are few top pros in uniform, the result is bound to be a slam-bang, get in there and slug affairs.

On the preem last Thursday (3), that's just what it was. Locale was the ring of Walter Reed Hospital in Washington. First two fisticufferies ended in round one. Third bout went the limit. Under such uncontrollable circumstances, ringside caller Wally Butterworth had his work cut out for him. This glib, smooth gent knit together the proceedings skillfully, also handling the interviews of winners after each go. Fight sequence in the initialer was Army vs. Navy, Marine vs. Air Force, Army vs. Navy.

Program rotates around various U. S. military establishments, each winner getting opportunity to grab off a title via succession of victories. In short, TV champs that may indicate future official recognition by the powers that be. This week's bouts (10) will be held at Fort Jay, Governor's Island, N. Y. *Trau.*

THE WHISTLING WIZARD

With marionettes
Writers: Allan Stern, Poot Pray
Producer: Bil Baird
Director: Frances Buss
30 Mins.; Sat., 11 a.m.
Sustaining
CBS-TV, from New York

Originally a 15-minute cross-the-board show when CBS was beaming its color TV, "The Whistling Wizard" is now a half-hour Saturday morning sustainer on the same net's black-and-white facilities. The Bil and Cora marionettes obviously have lost some of their eye appeal due to the missing tints. However, this has been largely overcome by clever manipulation of the dolls plus use of an entertaining story line.

For Saturday's (5) edition the program displayed a fascinating tale of a boy and a horse who were spirited away on a "flying rug" to "the land of the dragon." Perpetrators of this dastardly deed were the "spider lady" and "Kohlrabi." How the whistling wizard managed to track down the villains was a fitting climax for the "to-be-continued" yarn.

What makes "The Whistling Wizard" a notch above most of its puppet contemporaries are the lifelike figures, clever dialog and fine illusions that abound in the show. Illusion of the carpet floating in space was admirably done and the successful attempt of the horse to regain his perch on the rug represented a classic example of the art of puppeteering.

"Wizard" shapes up as a marionette airer with strong appeal to children. There's nothing complicated about the puppets' conversations, the action is logical and reminiscent of stories from fairy tale books which moppets in the six to 12 age bracket generally read with enthusiasm. Withal, the show would be a good medium for a breakfast cereal outfit or a maker of children's apparel. *Gilb.*

KING CALICO

With Doris Larson, Johnny Coons, Adele Scott, Warren Best, Angelo Antonucci
Director: Ed Skotch
Writer: Ray Chan
15 Mins.; Mon., Wed., Fri., 5:45 p.m.
Sustaining
WENR-TV, Chicago

"King Calico" is a pleasant little puppet offering, that should find an okay reception from the kiddies. The tri-weekly show also should garner approval from parents, because of its soft treatment and playdown of slambang violence that marks so many other moppet-angled stanzas.

Story line evolves around the activities of King Calico and his court, which includes a rag doll, raccoon, donkey, and mouse. With puppeteers Warren Best and Angelo Antonucci working in tandem there was plenty of action on show seen (2), as there were as many as four characters on stage at once.

The voices are all handled by Johnny Coons, it's a large job, but he carries it off expertly. Thanks to his adept projection, each mitten character is invested with a distinctive personality. Session is introed by Doris Larson in neat fashion.

Show is backgrounded by some highly attractive sets designed by Bill Newton. Good "mood" music is supplied by Adele Scott at the electric organ. *Dave.*

Tele Follow-Up Comment

Martha Raye, in her second tele show on All-Star Revue (NBC, Sat. 8 p.m.) indicated that she's one of the funniest lady buffoons around. Miss Raye was able to carry the major portion of comedy in an authoritative manner and worked the medium as though it belonged to her. The show was an excellent fusion of Miss Raye's talents with good writing and imaginative production by Leo Morgan. Robert Cummings offered additional name value as well as staunch support.

Program revolved around a dream sequence of the Cinderella theme. Miss Raye, a frustrated stay-at-home, imagines she's playing Cinderella to Cumming's Prince. There were some lusty comedic moments. There were times when Miss Raye was reminiscent of Milton Berle and Jerry Lewis. The comedienne worked energetically for most of the session, and results were commensurate with the effort put into it.

Other facets included a superior Cinderella ballet which called for use of jugglers and a midget.

There were some good comedy moments other than in the Cinderella sequences. The scene in which Miss Raye finds that she can work as a baby sitter came off exceedingly well. Nathaniel Frye aided that portion of the show.

Robert Montgomery's first production for his new sponsor, Johnson's Wax, via NBC-TV Monday night (7) turned out to be one of the smoothest he's done on NBC this season. A well-scripted adaptation by Thomas W. Phipps of John O'Hara's most recent novel, "The Farmers Hotel," the hour-long presentation was expertly cast, produced and directed. Story itself had its faults, but that was inherent in the original. (Johnson's has replaced the Bymart-sponsored "Somerset Maugham Theatre" on NBC-TV Monday nights, with the new show to alternate with "Lucky Strike Theatre," also produced by Montgomery.)

Story, which is virtually a "Grand Hotel" idea but on a smaller scale, dealt with a group of varied characters who were forced to spend an evening together in a newly-opened hotel in a small Pennsylvania town, when a snowstorm blocked the roads. Thomas Mitchell, as the hotel owner, turned in a moving performance, which was highlighted by his reaction at the denouement when news was brought to him that two of his guests had been killed by a drunken truck driver, whom they had antagonized during their short stay at the hotel. John Newland and Faith Brook scored as the couple who were murdered, heading up a fine supporting cast. Each was near-perfect for his role, including Joshua Shelley, as a smalltime vaude agent; Gretchen Hauser and Irene Dailey, as his dumb sister act; Edward Binns, as the truck driver; John Marriott, as the Negro barkeep; William Podmore, as the local medico; Katherine Raht, as the cook, and Richard Fraser, as a state patrolman.

Cast worked smoothly and efficiently under the hep direction of Dan Petrie, and the production accoutrements, particularly the settings by Syrjala, captured the mood of O'Hara's yarn. Plugs for Johnson's products, with Nelson Case as the chief blurber, were on film.

"Dragnet" is a brilliant example of the motion picture tailored for television. Withal, the camera is servant to the script, which is as it should be. This is a true police case series that has been successful in radio and preemed as a visualer on Dec. 16 as alternator to Chesterfield's Sunday evening NBC-TV "Sound Off Time" (Bob Hope, Fred Allen, Jerry Lester). With the latter scrapped the half-hour "Dragnet" moved into the skip-week Thursdays at 9 p.m. berth last week (3) for the ciggie company's (Liggett & Myers) Fatima. The actioner is a kingsize contribution to the medium and clearly Fatima's best program in the sight sphere, as per the first two efforts and particularly the new time bow-in.

Story-production-direction had unusual facets. First off, there was no waste motion, establishing the theme swiftly with racy, realistic dialog and deft locale transition. That technical advice is furnished by the chief of the Los Angeles police department is an obvious plus factor. No sadistic grilling or third-degree methods was practiced on suspects—the stock in trade of most other detectivers. Possibly more important, there was no violence or blood-letting, and none of the artificially contrived cliches to achieve suspense. "Dragnet" builds suspense sans gimmicks and machinations; it turns on movement and the spoken word, aided by what amounts to perfect blending via lensing.

In this one, concerned with the tracking down of a film player who has stolen $10,000 worth of narcotics from a hospital where he was once a patient, there were fine fillips of humor as well. The stanza in which the two sergeants trapped the suspect into a confession by relentless questioning on a picture set, while half a dozen takes were being made of one whodunit scene, was representative of TV entertainment at its best. When the criminal was being waltzed off the set by the policemen, the film director, having misconstrued the long interrogation, observed that the actor had given "a fine reading" in contrast to his inadequacies while emoting before the cameras. It gave the 30-minuter a concluding and conclusive ironic finish.

Last week's narrative was tastefully dedicated to Barton Yarborough, who died Dec. 19. He created the role of Sgt. Ben Romero. Jack Webb, who capably enacted Sgt. Joe Friday, also gave the tale taut, tense and swiftly paced direction. James E. Moser's script was clicko. Ditto Frederick Gately's photography. Producer is Homer Canfield. Latter's associate, and film editor, is Herbert L. Strock. Credit goes to all of them and the cast.

James Melton's "Ford Festival," trimmed to a half-hour from its original 60-minute running time, emerged as a much better production on the NBC-TV web Thursday night (3). Scissoring has permitted a tightening of the format, which always was virtually a straight variety presentation with little or no story line. In its new form, the show doesn't have much chance to pall on viewers and the entire cast, plus the guests, are better off for it. Ford Dealers, which bankrolls the program, cut it, of course, to save money, with Liggett & Myers picking up the vacated half-hour for the "Dragnet" series.

On the preem edition of the new format last week, Melton was suffering from a mild attack of laryngitis. He emceed, per usual, but his understudy, Joe Gaudio, took over his singing spots and did a workmanlike job on them. Rosemary Clooney scored with a couple of tunes, displaying a pert personality to go with her sock singing. Morey Amsterdam, in the other guest spot, did his standard monologing-cello playing bit, and, while some of the gags were dated, he came across well. Wally Brown, who's now a regular on the show, had little to do.

Production numbers were well-staged and executed by the singers and dancers and, in the new shortened form, were also tighter. Ford plugs, as usual, were good, with Dr. Roy K. Marshall again impressing with his erudite mechanical pitch in the middle spot.

Donald O'Connor again displayed his versatile and often socko talents on NBC-TV's "Colgate Comedy Hour" Sunday night (6), but evidenced at the same time that his writers aren't always up to him. Several of the skits, as well as one or two of the production numbers, misfired, in some cases because the necessary props failed to work on schedule but more often because the scripting failed to capture O'Connor's style of work. But, with Harpo Marx contributing his unique brand of zaniness to head a good guest lineup, the show came off as one of the better in the Colgate series.

O'Connor registered most solidly in a reprise of the song-writing team bit he did with Sid Miller in his first show this season. Backed by some clever material, he and Miller displayed a fine comedic sense, with the skit looking almost good enough to serve as the foundation of a weekly series on its own. Marx, as usual, chased the blondes around the studio and scored on his own with a pantomime skit, which featured some well-executed props. Pat Patrick, the "Ersil Twing" of Edgar Bergen's radio show, tried to do a straight emcee-type monolog and got lost in the dullness of his jokes. Gale Robbins impressed with few songs and with her work the skits.

O'Connor, of course, clicked with his singing and dancing, but the production numbers weren't up to the standard he set on his prior show. Best of them was the initial routine, based on a satiric list of New Year's resolutions about what he promised not to do on TV this year.

NBC-TV's "Your Lucky Strike Theatre" saw in the New Year last

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NBC TELEVISION OPERA THEATRE

(Queen of Spades)
With David Poleri, Ralph Herbert, Winifred Heidt, Margarita Zambrana, Guy Tano, Kenneth Smith, David Green, Elena Rosner, Florence Forsberg, Dolores de Puglia, Frances Paige, Alice Fraser, Carole O'Hara, William Upshaw, Michael Pollock, Paul Ukena, Suigmund Mency, John Kuhn, Boris Tumarin, Carl Don; Peter Herman Adler, conductor
Producer: Samuel Chotzinoff
Director: Charles Polacheck
Technical director: Allan Henderson
60 Mins.; Thurs. (3), 11 p.m.
Sustaining
NBC-TV, N. Y.

Tchaikovsky's opera, "Pique Dame," "The Queen of Spades," had an exciting production last Thursday night (3) on NBC-TV, to enhance further the rep the NBC Television Opera Theatre deservedly is acquiring. Coming so soon after the unit's world preem of Menotti's "Amahl and the Night Visitors" Christmas Eve, the production did not suffer in light of "Amahl's" boff presentation, being able to stand on its own as fine TV musical entertainment.

This was accomplished even though "Pique Dame," despite its dramatic story, is a static opera (which may explain why it's rarely done in opera houses here). Peter Herman Adler, music and artistic director of this NBC series, who prepared the TV version, overcame this static quality rather ingeniously. Actually (as much as for time limitations as well as production problems), this English version gave only certain scenes from the opera. Adler pepped it up by making the production a spoken drama as well as song-story. Yarn was told in spoken dialog, with the operatic scenes serving as flashbacks, this alternating method making for variety and added interest. Segueing was smoothly done, too.

There were some defects, such as a somewhat stilted libretto and cliched dialog, in Jean Karsavina's translation, but these were of minor importance in the production as a whole. The drama moved, aided by a fluid camera. It was also very well cast and sung. Production showed imagination, in camera work, staging, direction and backgrounding.

Story concerns a young army officer in the Russia of 1830, too poor to play with the usual gambling set, hearing of an aged countess who had a magic formula for winning at cards, and ingratiating himself with the countess' young companion in order to learn the secret. Making love to the girl, he gains access to the countess' bedroom, and demands the secret under threat of death. The countess dies of fright, and the girl drowns herself when she realizes the captain's love-making was false. The captain himself goes mad after he dreams that the countess' ghost has given him the magic formula, and he loses what little money he has at the gaming table.

David Poleri, N. Y. City Opera Co. lead tenor, was an unusually stirring actor in the difficult captain's role. Although his tones at first were somewhat nasal and metallic, he shook this off to sing superbly in the strong latter scenes. Margarita Zambrana showed a nice dramatic soprano as the betrayed girl, Lisa. Winifred Heidt, also a N. Y. City Opera stalwart, had a relatively brief role as the countess, but dominated the scenes she appeared in, with her rich mezzo-soprano singing, her bearing and makeup. Ralph Herbert was an accomplished baritone as Tomsky, the card dealer. And Guy Tano, in a speaking role as the doctor-narrator, also did an impressive job.

Tchaikovsky's lush, dramatic music gave the production pulsing appeal, especially under Adler's sensitive batoning and good orchestral support. Poleri's several arias, and the French song of nostalgia which Miss Heidt sang, were standout. Long shots of the gaming room, with dancers in the background; the countess being prepared for bed by her maids; the shot through the mirror of the captain approaching the countess for the first time, were excellent TV. Carl Kent's sets and Liz Gillelan's costumes were superior. Samuel Chotzinoff, as producer, and Charles Polacheck as associate producer and television director, share in the credit, too. *Bron.*

REGENT CAMEO THEATRE

(Dark of the Moon)
With Alfred Drake, Rita Gam, Roy Fant, Winfield Hoeny, Maud Scheerer, Eric Fleming, Barbara Ashley, Millicent Coleman, Anita Webb, Agnes Yost, Essie Coryell, others
Producer-director: Al McCleery
Writers: Howard Richardson, William Berney
30 Mins.; Sun., 10:30 p.m.
REGENT CIGARETS
NBC-TV, from New York
(Brooke, Smith, French & Dorrence)

"Cameo Theatre," Albert McCleery's video theatre-in-the-round show, is back on NBC-TV, this time backed by Regent cigarets (which dropped "Leave It to the Girls" to take on the stanza). It should do well by the sponsor, since at 10:30 p.m. Sunday "Cameo" doesn't have opposition from other dramas, except for DuMont's "They Stand Accused" courtroom documents.

In "Dark of the Moon," the drama with music which hit Broadway in 1945, McCleery had a powerful vehicle, adapted for TV by the authors of the original, Howard Richardson and William Berney. However, though the story is potent, it is too complex to be condensed into a half-hour framework. The production suffered from the necessity for telescoping, with the rapid changes of mood resulting in a jumpy effect.

The story has a real folk-classic quality which cast its spell nevertheless. There's appeal in the tale of a witch-boy who for love of Barbara Allen is permitted to become human for a year, provided the gal stays faithful for that period. If she so much as kisses another man, she will die and the witch-boy condemned to a soulless existence, riding the sky on his eagle. When their child is stillborn, the superstitious hill people are convinced that Barbara Allen has been bewitched, and hold a meeting to drive away the evil spirits, resulting in Barbara's death and the witch-boys return to his supernatural state, underlining the theme that "humans kill the things they don't understand."

Production and direction were generally good, proving the versatility of the set-less Cameo approach. There were some lapses, however, as in the not-so-effective witch-girls and the unconvincing finale. Alfred Drake and Rita Gam handled their roles movingly and the support, which included some vets of the legit production, was good. Commercials for the king-size smoke were effective. *Bril.*

BASKETBALL SCOUT

With George Svendsen, Whitie Skoog, P. B. Juster, Bernie Wien
Producer-Writer: Svendsen
Director: George Anderson
15 Mins., Sun., 4:30 p.m.
JUSTER BROS.
WTCN-TV, Minneapolis

George Svendsen is a former U. of Minnesota and Green Bay gridiron star, coach and scout, who has had basketball playing and coaching experience, too. His present show, set for the cagers' season, is patterned after the 30-minute football layout which preceded it on this TV station as a prelude to the telecasts of the Sunday Chicago Bears and other pigskin clashes.

Again Svendsen proves to be right at home before the camera and possessor of a fine speaking voice, photogenic qualities and an ability to express himself well and quickly. He also demonstrates a proficiency at putting together a show that is certain to hold abundant interest for the many local hoop game enthusiasts.

In this show, Svendsen centers his attention principally on the Minneapolis Lakers and their just-played and upcoming games. His analyses are expert, of course. He illustrates various types and kinds of play on a blackboard and by means of motion picture clips, showing the Lakers and other teams in action in a way to increase his audience's knowledge of the game and, probably, their capacity for enjoying it.

Each week Svendsen has a basketball notable as a guest, such as Whitie Skoog, of the Lakers, last week. While seemingly overly long, the commercials, as in the football shows also sponsored by Justers, one of the city's leading men's stores, hold a degree of interest for men, too, because P. B. Juster, the establishment's president, and Bernie Wien, a slick announcer, give useful tips on male apparel.

There's a "basketball quiz" in connection with the show. Each week Svendsen answers questions on plays, players and rules. Questions sent in by watchers and used net the senders a $5 gift certificate and tickets to Lakers' games. For one question Svendsen himself asked Skoog how he developed a certain shot. *Rees.*

HALLMARK TELEVISION THEATRE

(Dr. Serocold)
With Sarah Churchill, femcee; Oscar Sterling, Isabel Elsom, Graham Velsey, Eileen Poe, June Peel, Zolya Talma, Olive Blakeney, others
Producer-director: William Corrigan
Writer: Jean Holloway
30 Mins.; Sun., 3:30 p.m.
HALLMARK
NBC-TV, from New York
(Foote, Cone & Belding)

"Hallmark Television Theatre" (which starting next week will be retitled "Hall of Fame") is making a bid for the sentimentalists in the video audience. That's an understandable sales strategy, in view of the sponsorship by Hallmark greeting cards. However, the opening vehicle went beyond sentiment into a cloying exhibit without much point.

Scripter Jean Holloway, one of radio's most prolific yarn-spinners, had a static plot in "Dr. Serocold." Tale dealt with a middle-aged British medico who took over the practice of an older colleague after the latter's death. Serocold himself feared that the was stricken with some dread disease and impatiently awaited a report from London. Meanwhile, the doc went about his duties, delivering a child, innoculating a little girl, counseling a patient, helping a blind lover, etc. The latter episode had something of a spark—the blind youth's wealthy mother wanted Serocold to help take her son away from a girl whom she feared was after her boy's dough. It was done mechanically, however, relying on the coincidences of the son's overhearing his mother's cruel remarks, followed by the girl's overhearing the medico's reassuring him of his sweetheart's love.

Show was episodic, which stemmed from the fact that the end—the doc's getting a report that his health was okay—had little to do with the events preceding it. Acting by Oscar Sterling as the physician and Isabel Elsom as his nurse was okay, and the production was good. What is needed is stronger material. Upcoming program, also by Miss Holloway, will be based on the Robert Browning-Elizabeth Barrett saga.

Sarah Churchill, who will occasionally also star in the series, did a neat job as hostess-narrator. Commercials for the greeting cards were done effectively and the date-book offer should generate interest in the client. *Bril.*

THOSE ENDURING YOUNG CHARMS

With Maurice Copeland, Betty Arnold, Clarence Hartzell, Norm Gottschalk, Gerald Garvey, Pat Matthews, Everett Clarke, Helen Barrett
Producer-director: Ben Park
Writer: Bill Barrett
30 Mins.; Sun., 4:30 p.m.
Sustaining
NBC-TV, from Chicago

There's a kernel of a good idea in this family situation series, which debuted Dec. 30 for an alternate week ride on NBC-TV. However, on the evidence of the initialer, it's going to take a lot of nurturing in the writing department if it's to blossom into anything significant. The yarn, unreeled via competent thesping with adequate production trappings, matched the series' title in triteness.

The series is built around the doings of the Charm family, which includes the inevitable daff uncle. The characters, among them a loquacious delivery boy, are strictly stereotype, and the tale they had to tell was likewise. The pennyweight plot kicked off amidst a domestic rhubarb, with Mrs. C. griping about the lack of glamor in their life. So glamor was introduced in the person of a writer and his wife who dropped in for dinner. The scribbler turned out to be a phony and his frau a talkative bore. When the guests departed, Mrs. C. admitted her circle is pretty charmed, after all. (This pun on the family name wasn't used on the show, but several others of like quality were.)

Given something several degrees stronger in the way of material, the Charm menage might develop into something like a rural version of the Barbours. Betty Arnold and Maurice Copeland make an acceptable hubby and wife combo as Mr. and Mrs. C. Clarence Hartzell was particularly good as the eccentric uncle and Norm Gottschalk was okay as the snoopy grocery man. Gerald Garvey and Pat Matthews handled the youngsters' roles well as the Charms' son and daughter. Everett Clarke and Helen Barrett gave a fair reading of the broad roles as the author and wife. *Dave.*

ROY ROGERS SHOW

With Bob Hope, Dale Evans, Glenn Turnbull, Pat Brady, The Whippoorwills, Lou Bring Orch
Producer: Ed Sobol
Director: Jim Jordan
60 Mins.; Sun. (30), 6 p.m.
GENERAL FOODS
NBC-TV, from Hollywood
(Benton & Bowles)

Roy Rogers' entry into TV for the Post Cereal division of General Foods was a holiday high spot Sunday (30). Preem of his regular 30-minute filmed western on NBC-TV was preceded by a live, half-hour sendoff from Hollywood's El Capitan Theatre that included Bob Hope, Dale Evans (Mrs. Rogers) and a solid supporting cast.

Sporting a 10-gallon black chapeau a la Hopalong Cassidy, guest Hope was in fine fettle as he made with the mesa gags, aided by Rogers' straighting. The bon mots flew thick and fast in the prairie atmosphere and led into a nifty climax where Hope, Rogers and Trigger (the horse) joined in a hilarious poker game. Hand wound up with the steed knocking the table over and pushing Hope off the set.

Musical portion of the special presentation was equally topgrade. Rogers and Hope duetted a fetching "Tears in My Ears" that was highlighted by the hossopera star's yodeling. Miss Evans and The Whippoorwills, a vocal group, contribbed a couple sprightly numbers while Pat Brady, Rogers' film sidekick, crooned a novelty in the outdoor idiom. Good backing was supplied by Lou Bring's band and Glenn Turnbull scored with his eccentric dancing.

If anything, the live introduction served to strengthen Rogers' hold on the affections of his fans. He occasionally muffed a line but this was more than offset by his winsome personality and spirit of wholesomeness that have always pervaded his pictures. These qualities appeared even stronger on TV. Miss Evans was pert, relaxed and typified what everybody thinks the American girl should look like.

Film half of the inaugural layout offered no pretense at originality. There were the standard chases, the heavy, the guy who was wrongfully imprisoned, the break from jail and the happy ending. In short, the ingredients were the same to be found in almost any western. But despite a trite story, the initialer had to its credit a breezy pacing from director John English and excellent camerawork. Rogers was his sterling self and supporting players were good.

On the basis of the opening shot, "The Roy Rogers Show" will have scant difficulty in snaring a hefty slice of the juvenile supper hour audience for Post Cereals. Plugs, incidentally, were cleverly animated for the sponsor's "Sugar Crisp." Another point in bankroller's favor was the omission of blurbs for the live sendoff. *Gilb.*

BREAKFAST PARTY

With Mel Martin, Eileen Martin, Larry Downing, Bel-Aires Trio
Producer-director: Bob Gilbert
30 Mins.; Mon.-thru-Fri., 10 a.m.
Sustaining
NBC-TV, from Cincinnati

As the starting point of its new morning program lineup, NBC-TV is picking up this half-hour audience participationer from WLW-T, Cincinnati. Featuring Mel Martin, an exuberant-type emcee, the preem show (7) indicated the series will follow rather closely a number of similar programs on the air, which are grooved strictly for the housewives. As such, it should garner enough of an audience to lure in some participating bankrollers.

Martin and his small crew worked in a studio, which is probably the same used by Ruth Lyons for her noontime NBC video show, which was dressed up as a kaffeeklatsch. There were the usual interviews with interesting personalities in the audience (on the preem, it was an attractive policewoman), the pinning of an orchid on the oldest guest, etc. There was none of the raucous audience participation stunts, however, and little group singing, which should be an advantage for a show aired so early in the morning.

Martin displayed an affable personality and a know-how in catering to his predominantly femme audience, which should carry him through with ease. Eileen Martin, gal vocalist, treated the "Snowflakes" number capably and shared in the chit-chat among Martin and his guests. Bel-Aires, the musical trio, worked well in both the comedy and music departments, and Larry Downing, the male singer, scored solidly with his rendition of "There Goes My Heart."

Production was adequate for the show and the camera work reflected the competent professionalism of the WLW-T crew. *Stal.*

CLAUDIA: THE STORY OF A MARRIAGE

With Joan McCracken, Hugh Reilly, Margaret Wycherly, others
Producer: Carol Irwin
Writer: Dougherty Brown
30 Mins., Sun., 6:30 p.m.
GENERAL FOODS
NBC-TV, from New York
(Y & R. Benton & Bowles)

It was inevitable that "Claudia" should reach the TV screen. Rose Franken's show biz war horse, which has done multiple duty on stage, screen and radio since graduating from the mags 14 years ago, is getting a video reincarnation under General Foods auspices, and preemed Sunday evening (6) in the 6:30 to 7 slot on NBC-TV under Carol Irwin's production aegis. Thus, GF now enjoys a 90-minute franchise on choice Sabbath evening NBC time segments, with Roy Rogers and "Young Mr. Bobbin" rounding out the triumvirate of half-hour showcases.

Fortified with such personalities as Joan McCracken in the title role and vet legit actress Margaret Wycherly as the mother, "Claudia" nonetheless was a static, listless affair on the preem installment, failing to generate any warmth or sympathy. Certainly these are two major requisites when it comes to successfully depicting the life and times of the teenager who must hurdle the transition of love for her mother to that of her husband.

Assuming that it will require a number of installments to vest the show with the necessary "heart" and project a quality of realness, the fact remains that "Claudia" in its first time up was almost totally bereft of any imaginative scripting. Even such talented performers as Miss McCracken and Miss Wycherly were handicapped by writing that was strictly out of the cliche books. Particularly in Miss McCracken, there is a distinctive quality that's refreshing, but without the much-needed sparkle in the scripting even the most inspiring performance can be wasted. Hugh Reilly, also from legit, plays the husband role, but he was given little opportunity to do more than strike up some unreal poses and mouth some innocuous lines.

Unfortunately, the first episode, on the eve of Claudia's marriage, had a phoney ring about it, since the conflict—the boy begging off from marriage because his job wouldn't permit for a honeymoon out of town—was based on such a weak premise. The resolving of the denouement, by sending mother off to the honeymoon cottage to leave the apartment free for the newlyweds, had a similar "so what?" limpness about it.

Production-wise, "Claudia" enjoyed an exactness for TV detail and maintained high pro standards. Major plugs are devoted to Swandown Cake Mixes, with Maxwell House Coffee also tagging on for the ride. *Rose.*

THE BATTLE OF THE AGES

With John Reed King, Peggy King, Charlie Althoff, Kirkwood & Goodman, W. C. Handy; Norman Brokenshire, announcer; Al Fanelli, music
Producer: Norman Livingston
Director: Mende Brown
Writer: Tom Murray
30 Mins.; Tues., 9 p.m.
SERUTAN, GERITOL
DUMONT, from N. Y.
(Franklin Bruck)

New Year television came in like a lamb on the virgin day (1) with a contrived talent contest called "The Battle of the Ages." This one pretends to pit pro youngsters vs. show biz vets, with that unique contraption known as the applause meter deciding the winners.

Such a hook, being innocuous enough if not very bright, would get a passing mark in the presence of class showcasers. The acts presented were just routine, and with no name value save possibly that of the revered blues man and trumpeter, W. C. Handy.

The challenge pairings were young Peggy King, recently at Blue Angel, N. Y., who chanted a couple of tunes, against oldster Charlie Althoff, rube comic and fiddler, and Jim Kirkwood & Lee Goodman, young funsters (also at Blue Angel) vs. Handy. The meter gave the nod to the vets. Format provides for voting by viewers in the event that the meter indicates a Mexican standoff. In this case, the home audience was saved the trouble. There's a donation setup in which the sponsor enriches the Actors Fund of America when vets win, and the scholarship fund of the Professional Children's School if the young entertainers come out on top. Addenda gimmick has oldest and youngest members of studio audience awarded prizes.

John Reed King is permanent emcee with star billing. He delivered a hard-driving commercial for Geritol. Norman Brokenshire was in there for Serutan. *Trau.*

THE PEOPLE ACT

With Robert Trout, others
Producer-writer: Irving Gitlin
25 Mins.; Sun., 10:05 p.m.
Sustaining
CBS, from New York

The basic importance of "The People Act" is not in this preem of a series as such but rather what its effectiveness is and will be in galvanizing the citizenry to action. The seriousness of its lofty objective is indicated in its underwriting by the Ford Foundation for which the CBS TV-Radio Workshop has gone into the field as reporter-producer. David Moore and A. Westin are field reporter chiefs.

It is geared for 26 "representative oase histories of community problems effectively dealt with through the use of democratic procedures by interested individuals and citizens groups in widely separated and dissimilar localities." The programs consist of on-scene tape recordings made by the same CBS radio unit which produced the avocative "Nation's Nightmare" last summer. Only a few months passsage of time and the country is again faced with a fresh series of problems anent organized vice and crime which will make the Kefauver investigations small potatoes in comparison. Thus "The People Act" comes into the picture during a period when the searchlight is most needed, especially in the matter of that kind of public apathy which the Kefauver Committee itself mentioned in its summary of work done. If the public continues to display mental laziness despite everything, this series can be scrapped. But if only one person in each state is aroused out of lethargy, "The People Act" will have been eminently worthwhile and a credit to its protagonists.

The bow-in story-in-actuality concerned the 1949 murder of a schoolteacher in Gary, Ind., and what the women in that town did to bring about punishment. They didn't find the mureder, but they did the next best thing: their campaigns drove the politicians and their henchman from positions of power. It just so happens that a murder in Gary is not an isolated thing. The town was credited as being the No. 2 crime center in the U. S. A. Its proximity to Chicago was not lost sight of. The women who went to the front did so at the expense of threats, but they continued their activities, made vice and crime a key election issue, drove the rascals out, and saw to it that syndicated rackets were destroyed at the core, driven underground, where the ozone is not so pure.

Production-wise, the taped job was good, perhaps a bit halting at times, which, of course, gave it that much more realism in a done-from-life enactment. Robert Trout, in his first major program since returning to the Columbia colors, did a deft stint as narrator. The timing was slick; and the slicker this kind of "show" is, the better its homework vis-a-vis John Q. Public.

Trau.

THE BLACK MUSEUM

With Orson Welles, narrator
Producer: Harry Alan Towers
Writer: Ira Marion
30 Mins., Tues., 8:30 p.m.
Sustaining
MBS, from N. Y.

Produced in England as an M-G-M package, "The Black Museum" is run-of-the-chill dramatic series that's above-par for this genre. Solidly scripted and persuasively performed, this show gets additional horror values from Orson Welles' portentous narration which bridges the plot sequences. Welles' mysterioso gabbing style sets an appropriately clammy atmosphere for this session and the surrounding production succeeds in sustaining the mood.

Series' title refers to the Scotland Yard collection of murder instruments and the opening show was a gory yarn about a corpse stuffed in a trunk. The airlane detective work is much the same on both sides of the Atlantic except that the British coppers are much more literate and urbane in tracking down the culprit. The substance of this yarn was otherwise grooved along familiar lines.

Herm.

OZZIE COWLES SHOW

With Halsey Hall, Bill Farrell, Willie Peterson
Producer-Director: Bob McKinsey
15 Mins., Sun., 3:45 p.m.
TWIN CITY FEDERAL SAVINGS & LOAN
WCCO, Minneapolis

In its third season, this show is a "natural" for basketball fans, of which there are many hereabouts and who receive from it the low-down on University of Minnesota hoop games just played and coming up and Western Conference and other basketball generally. Cowles

(Continued on page 43)

M-G-M THEATRE OF THE AIR
("The Feminine Touch")

With Marsha Hunt, Jay Jostyn, Louise Albritton, Howard Dietz, others
Producer: Raymond Katz
Director: Marx Loeb
Writer: William Kendall Clarke
Music: Joel Herron
60 Mins.; Sat., 8:30 p.m.
MBS, from New York

With the wealth of film script material in Metro's files, it seems that Mutual's new series "M-G-M Theatre of the Air" could have selected a better scenario for its preem offering. "The Feminine Touch" wasn't a successful pic offering in its initial release and fared no better in the radio rehash.

Story line centers on a young married couple who believe that a marriage can only be successful if it's based on mutual trust and respect. The husband even goes so far as to pen a tome on jealousy which his wife tries to peddle to a publisher. The publisher is more interested in the wife than the book and the plot moves into a weakly contrived groove from which it never pulls out. The yarn's entanglements create more noise than humor and the 60 minuter achieves little stature.

Thesps Marsha Hunt, Jay Jostyn and Louise Albritton try to keep things gay but suffer from the script's inadequacies. Marx Loeb's direction rates a kudo for its fast pace. Howard Dietz, Broadway librettist and Metro veepee, filled the emcee spot nicely. He'll also host the future stanzas, which according to skedded lineup looks like Metro is keeping its best yarns locked tightly in its vaults.

Gros.

VOICES AND EVENTS OF 1951

With H. V. Kaltenborn, George Hicks, W. W. Chaplin, Lief Eid, Kenneth Banghart, Bob Trout
Producer: Joe Myers
Director: Jack Gerber
60 Mins., Sun. (30), 5 p.m.
TRAVELERS INSURANCE CO.
NBC, from New York
(Young & Rubicam)

NBC's hour-long sum up of 1951's top news stories Sunday (30) was an exciting tape compilation of the voices that made history during the past year. Web's Radio News and Special Events department rates kudos for a clear, well paced job.

Some of NBC's top commentators and news analysts pitched in on the replay of the voices and events with vivid and terse appraisals of cause and effect. It was a bangup operation in all segments. Producer Joe Myers and director Jack Gerber collected and edited the tapes of the voices which played an important role in making up the past year's history. Their choice left nothing to memory since they backgrounded each event with a lead up tape or an explanatory commentary.

Such 1951 moments as the Kefauver investigation, MacArthur's report to Congress, Washington's mink coat scandals, Judy Garland's Palace Theatre, N. Y., opening, Brooklyn Dodgers' pennant debacle, etc., were recaptured effectively. Bob Trout emceed the summary in top style and the Travelers Insurance Co.'s commercial pitches were unobtrusive. It was a fitting closeout to a hectic year.

Gros.

ADVENTURES OF CASANOVA

With Errol Flynn, others
Producer-director-writer: William Robson
Music: Walter Schumann
30 Mins.; Thurs., 8 p.m.
MBS, from Hollywood

The Mutual network's 1952 build-up pitch via a series of transcribed shows featuring top Hollywood names had a weak entry in the Errol Flynn "Adventures of Casanova" teeoff. Marquee value of the Flynn label may win over some dialers but if the preem (3) was any indication of what's to come, it's doubtful if the web'll be able to hold 'em in that segment.

Series centers on the adventures of a modern-day roue whose monicker Christopher Casanova forces him into affairs with the lovelies of the world. Aside from the appellation gimmick, series is just another adventure yarn presented with little imagination. At times it borders on the banal and plays down to the listener with its trite dialog and situations. William Robson, who took on the triple role of producer-writer-director for the initialer, concocted a confusing yarn which held little interest. Series will use other scripters during the course of its Mutual ride.

In the role of the dashing Casanova, Flynn projects an ersatz charm and his thesping suffers through lack of mike savvy. The screen hero, it seems, would do better on TV where his physique and good looks would overshadow the unimpressive reading. Other cast members are adequate in their lesser assignments. Robson's direction wasn't much help.

Gros.

PAULA STONE

Prod.: Milton B. Kaye
With Phil Goulding, others
15 Mins.; Mon.-Fri., 12 (noon)
Writer: Paula Stone
PEQUOT MILLS
WMGM, N. Y.

Paula Stone, a familiar figure in radio and most other phases of show biz, is well qualified to speak on events in the entertainment field. One of the original Stepping Stones, a famous family act that toured the big time, Miss Stone has been in films, and has produced legit shows. She was co-producer with Hunt Stromberg, Jr., of "The Red Mill" and is currently represented on the Stem with "Top Banana."

Miss Stone, in her 15-minute stint, displays an interesting line of chatter. Efforts on her preem (Mon.) were concentrated on setting the stage for subsequent shows and there was a taped interview with Yvonne De Carlo. Quality of the taping was not up to par and there were some stretches in which the verbiage was hardly intelligible.

She's okay with the badinage, can conduct an interview in a manner to retain interest and has a vivid delivery. Phil Goulding, announcing the show, makes a good foil when Miss Stone needs a conversational partner.

Jose.

MUSIC MAGAZINE

With Frederic V. Grunfeld, narrator
Writer: Grunfeld
55 Mins., Mon. thru Fri., 9:05 p.m.
WQXR, N. Y.

Although longhair devotees usually prefer their music straight with a minimum of chatter interference this new WQXR series registers as interesting mixture of music and gab. Idea underlying the "Music Magazine" stanza is the presentation of musical selections which are tied together by a historical, literary or personality theme. Frederic Grunfeld, who handles this series in a one-man operation, does an excellent job of announcing his well-written and stimulating continuity.

On one recent stanza (3), the show revolved around the musical criticism of one Corno di Bassetto, a George Bernard Shaw nom de plume in 1888-89 when he was reviewing concerts and operas. Music on this session was linked to Shaw's opinions on such composers as Wagner, whom he revered, and Brahms and Verdi, whom he initially disliked but later learned to appreciate. The show's format undoubtedly helps to stir interest in the selections played and could serve as an easy introduction to longhair music for the uninitiated.

Herm.

Radio Follow-Up

"**Gracie Fields Show**" preemed over Mutual Friday night (4) in the 8:30 p.m. slot, but from an historical perspective it wasn't a bonafide preem for the transcribed, half-hour airer had been beamed on a number of stations over the past couple seasons. Program originally was produced by M-G-M Radio Attractions as an open-ender.

Bow on Mutual was through joint auspices of the net and Metro. Aside from Miss Fields, the variety show format included Bernard Braden, a Canadian humorist; Billy Ternent's band and "The Keynotes," a British vocal group led by Johnny Johnson.

Miss Fields' style and ability at turning a tune ably withstands the attack of time. Her vibrant delivery and her own peculiar mannerisms have an ageless quality. But even so she still requires fresh material to keep herself up among the top stars from a rating point of view.

Unfortunately, Friday's inaugural had a veneer of datedness. The songs were old and what little comedy there was hardly contemporary. Braden was unimpressive as a quasi emcee. He spoke too rapidly and had no sense of timing. Ternent's musical backing as well as the harmonies of "The Keynotes" were no more than adequate.

Show was saved only by the fine work of Miss Fields. To hear her sing such typically British airs as "One Day When We Were Young" or "Mother's Wedding Day" was well worth any dialer's time. However, before this stanza can hope to build its audience there'll have to be crisper writing and a firm emphasis on the contemporary.

In lieu of a sponsor's message, Mutual inserted some public service announcements in behalf of the National Safety Council's drive to cut down traffic deaths along with a plug for U. S. Defense Bonds. There was also a house puff pointing up "The Movie Stars Are Moving to Mutual!"

CAFE ISTANBUL

With Marlene Dietrich, Ken Lynch, Arnold Moss
Director: Murray Burnett
Producer: Leonard Blair
30 Mins.; Sun., 9:15 p.m.
Sustaining
ABC, from N. Y.

"Cafe Istanbul," Marlene Dietrich's first dramatic radio series, is being showcased in a cream Sunday night spot, following the high-rated Walter Winchell show. As the title indicates, the Dietrich vehicle is an exotically upholstered soaper marked by topflight production values and an ace supporting cast. The fly in this dish of Turkish halvah, however, is the scripting which sidetracked the preem show into a bog of corny clichés.

Although each stanza will present a complete episode, the yarn for this series will center in a Near East cafe where Miss Dietrich, as the sultry Mlle. Madou, performs before a clientele made up of international spies, murderers, secret police and a smattering of old lovers. Arnold Moss, one of the cast regulars in this series, plays as a local copper while Ken Lynch, another regular, plays an American with an obsession for Miss Dietrich and a "hard buck." It's a corny assemblage of characters and the plots are tailored to fit.

The getaway stanza unfolded a purple yarn about hidden oil wells and the search for the killer of one of the international gangsters. It was an incredible and confusing succession of events in which Miss Dietrich saves her lover through an unlikely ruse after betraying him to the police. En route, she sang a few bars of "La Vie En Rose" for the high point of an otherwise silly script.

Herm.

CARL SMITH SHOW

5 Mins., Mon.-thru-Fri., 3:45 p.m.
Prod.-Dir.-Writer: Nowell Digby
KELLOGG CO.
CBS, from New York
(Leo Burnett)

Kellogg's for the past few seasons has latched onto a policy of multi-weekly five-minute shows. Apparently it's found the policy to be successful. To the lay listener, it is similar to getting one cornflake on a plate. Apparently, it's enough to determine whether you like the show or not, and not enough to satiate a listener who happens to be on that segment of the dial.

In Carl Smith, apparently the one-wheatie policy is okay. The housewives caught between the welter of soap operas, may find a respite in these hillbilly renderings. It's hard to imagine a mass-movement to tune into the show.

Smith yodels the barnyard ballads in the approved manner. For devotees of that type art, he may have some appeal, but for the city dweller, the corn is not indispensable.

Jose.

LET'S TALK TURKEY

With Hal Searls, Guests
Producer-director: Jerry Cohen
90 Mins.; Mon.-Sat., 10:30 p.m.
620 Club
WDGY, Mpls.

This is Minneapolis' first radio show patterned after the Jack Eigen-Barry Gray formula. It originates from the 620 Club, a popular loop specializing in turkey, hence the title. Particular program caught had emcee-disk jockey Hal Searls firing questions at four male interviewees, one of them a Congressman, regarding conditions in Israel, the U. S.-Hungarian hassle over our fliers' release, an eye-witness account of atomic bombing in Japan, and entertainment for the state's mental institution patients. Disk spinning breaks up the interviews and there's an occasional outside commercial, too. Patrons' chatter is audible and helps to provide proper atmosphere.

Show undoubtedly has potentialities for entertainment and instruction, and for enlisting a large listening audience. On this occasion most of the aforementioned potentialities remained unrealized, because the rather long-drawn-out interviews lacked sufficient general interest and were somewhat clumsily handled. Preceding shows have included verbal sessions between Searls and taxicab drivers, sports coaches, stripteasers and other performers from local niteries and theatres, and wrestling referees. They've even afforded the establishment's less colorful patrons a chance to take a whirl at the mike, to get beefs off their chest or just to let off surplus steam while having their big radio moments. In fact, some of the controversial matter discussed led to telephonic threats from irate listeners. These shows undoubtedly represented better programming and paid off larger listening dividends.

With more careful preparation, Searls, who has an excellent radio voice and easy, friendly mike manner, undoubtedly will improve as an interviewer.

Rees.

JOHN CONTE SHOW

With Charles Magnante Trio
Producer: Henry Hull
5 Mins.; Mon.-thru-Fri., 8:55 a.m.
STOKELEY-VAN CAMP, INC.
ABC, from New York
(Calkins & Holden)

A five-minute show offers a challenge to agencies and sponsors. For it poses the problem of how can an opening and closing commercial be inserted within the time limit and still make the overall program an entertaining one. In "The John Conte Show" which preemed Tues. (1) on ABC as a Mon.-thru-Fri. cross-the-boarder this dilemma has been solved to some extent.

By judiciously restraining the length of the plugs for Stokeley's cut beans and Van Camp's assorted canned food products this stanza permits singer Conte to get in a minimum of two numbers accompanied by the Charles Magnante trio. His is an easy-to-listen style that concentrates upon the standards and current pops. But an additional whittling of the commercials would make the session more palatable for the hausfrau and would still permit ample sponsor identification.

Gilb.

WOMAN OF THE YEAR

With Bette Davis, George Brent, others; Dick Joy, announcer; Pete Rugolo, music
Producer: Raymond Katz
Director: Fred MacKaye
Writer: Jameson Brewer
30 Mins.; Mon., 8 p.m.
Sustaining
MBS, from Hollywood

From the 1942 Metro pic, "Woman of the Year," MGM Radio Attractions has fashioned a new radio series, leading off the block of MGMRA programs being beamed on Mutual. There's good marquee values in the show's stars, Bette Davis (in Katharine Hepburn's film role) and George Brent (who has taken the role played by Spencer Tracy in the original). Airer should prove one of the stronger entries in the web's new evening lineup.

Story, literally following the pic, deals with a fast-moving femme columnist who covers international affairs—presumably the role was suggested by Dorothy Thompson. However, the deep-thinking journalist fell in love with a two-fisted sports writer for the same paper (George Brent), and that forced her to change her outlook from "Woman of the Year" to just plain "woman." It's done amusingly, with bright lines and some topical references, although the basic situation is familiar one and the tone not flattering to career women.

It remains to be seen what sort of variations will be provided in future episodes, since the first broadcast didn't go beyond a condensation of the film. There was some indication that the course of the whirlwind romance will not be unruffled, since while she's tied up with diplomatic confabs he's trekking around the country to various sports events.

Both Brent and Miss Davis did well by the script. Production, including music by Pete Rugolo, was good. Plugs were devoted to the new MGMRA stanzas and touting Metro pix.

Bril.

UTAH COPPER SYMPHONY HOUR

With Utah Symphony Orchestra directed by Maurice Abravanel, Allen Jensen, Joe Kjar
Producer: Allen Jensen
60 Mins., Thurs., 8 p.m.
KENNECOTT COPPER
KSL, Salt Lake City
(Adamson & Buchman)

The kickoff of this year's Utah Copper Symphony Hour indicates no great changes are planned, and listeners can expect top flight music and a minimum of commercial pitching.

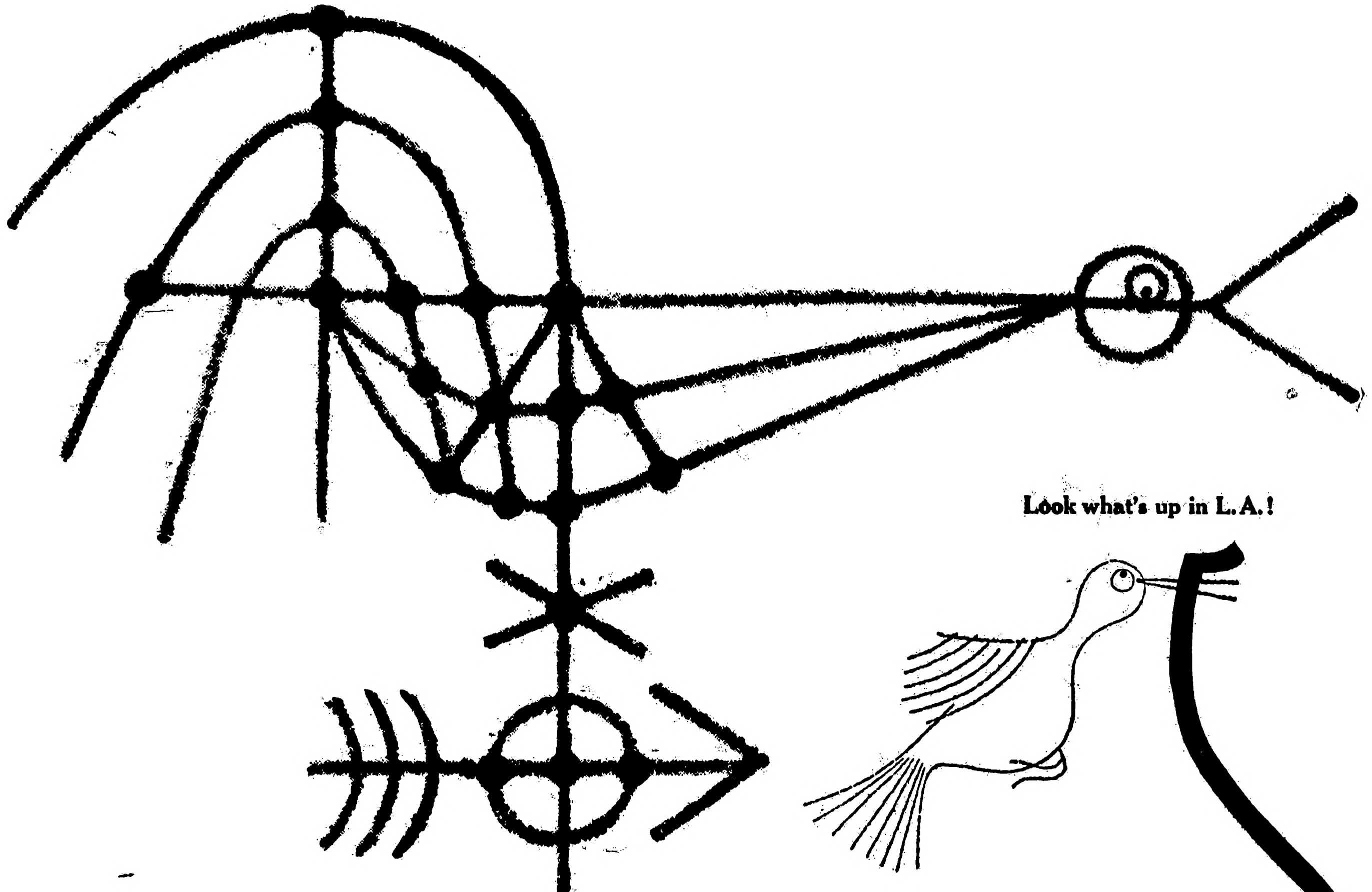
Programs are whipped together from tapes of the concerts held at the Tabernacle, and no effort is made to play down to the audience's musical tastes. On the preem (3) Maurice Abravanel led the orchestra through slick renditions of Ravel's "Mother Goose Suite," Debussy's "Clouds" and "Festivals," and Respighi's "The Pines of Rome."

Introductions and commentary is handled by Allen Jensen who does a nice middle of the road job, combining dignity and smoothness. His remarks on numbers to be played were held down with commendable brevity, and avoided the mistake of putting the listener to sleep while waiting for the music.

Joe Kjar followed the same pattern in the two commercials, which were basically public relations in their approach.

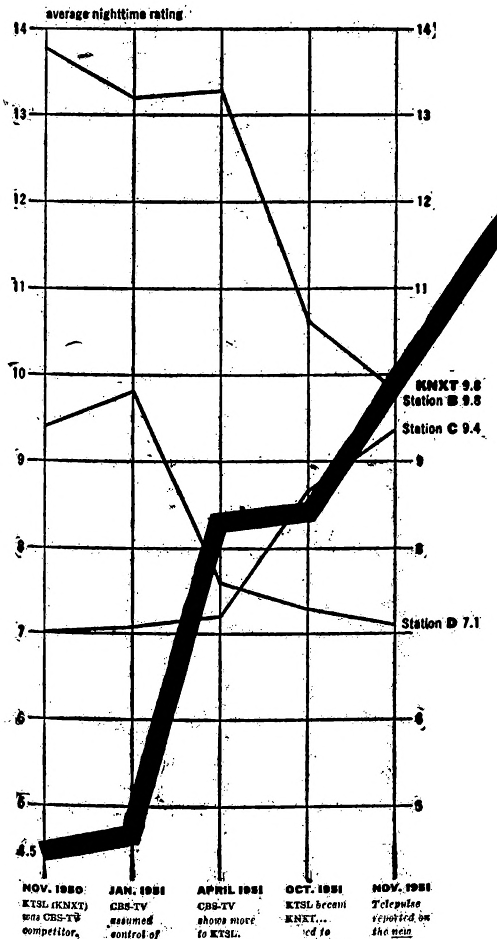
Everyone connected with the show rates a hand for putting together an hour concert that looks towards listener enjoyment first, and selling secondarily only.

Berl.



Look what's up in L.A.!

. . . already KNXT has climbed to a first-place tie!



From fifth to first in '51! It's the success story of the year in America's second television market.

In the first Telepulse survey since KNXT moved to Mt. Wilson (with 10 times more power), the *new* Channel 2 is tied for first in average evening ratings throughout the week. And in average evening share-of-audience as well!

KNXT's viewing is way up, but KNXT's cost-per-thousand is down . . . down 18.5% since the start of the past year!

And if KNXT is tied, *it is not tied down.* The new Channel 2 is *just starting* as CBS Television's key station on the Coast!

No wonder national spot advertisers have more than *tripled* their investment on KNXT during 1951. KNXT is head-and-shoulders highest as Los Angeles' best television buy.

If you want to move up in the world in 1952, there's no limit to where you can go on . . .

KNXT *the new channel 2*

Los Angeles • CBS Owned • Represented by
CBS Television Spot Sales

AFL Charges NABET 'Raiding' In Move to Ink CBS' O.&O. Technicians

Moves by the National Assn. of Broadcast Engineers & Technicians (CIO) to get bargaining representation for technical workers at all of CBS' owned-and-operated stations have brought charges of "raiding" from AFL unions. National Labor Relations Board election will be held Jan. 24 at the CBS outlets between NABET and the AFL International Brotherhood of Electrical Workers, which has repped the CBS technicians for 19 years.

Meanwhile NABET's actions have been brought up for discussion in the National Assn. of Broadcast Unions & Guilds, of which many AFL unions, the Authors League of America and NABET are members. A resolution censuring "raiding" practices was introduced at a NABUG meeting last October. In mid-December another NABUG meeting, with two reps from NABET present, voted to table the censure resolution and instead seek some sort of understanding. A joint NABUG-NABET committee is being set up to study the issues and make a report by end of January.

Queried by VARIETY, NABUG national chairman Oliver W. Nicoll said that an understanding of complex issues of legitimate union expansion as opposed to unfair raiding is possible. He said that first NABET has to clarify its past actions and upcoming plans, and added that the AFL and ALA unions in NABUG have an open mind on the questions.

In Chicago NLRB hearings are currently underway to determine whether NABET should rep the news writers in NBC headquarters. NABET already has a foot in the door at NBC and ABC in Chi through its pacts for technical workers.

GA.-OWNED WGST'S 126G NET FOR '51

Atlanta, Jan. 8.

WGST, Georgia Institute of Technology's radio station, netted $126,411.38 in 1951. Tech is a state-owned school.

Total income for the station for the year was set at $452,420.24 compared to $337,887.06 in 1950 and $380,034.12 in 1949.

Out of 1951's surplus, $35,000 will be turned over to Georgia Tech.

No Fancy TV Frills For Camera Pickup Of 'Met Opera Auditions'

When "Metropolitan Opera Auditions of the Air" goes to a simulcast basis over ABC and ABC-TV Tuesday (15), the present radio format will be kept intact. Television cameras will be admitted "only as spectators peeking in" and won't be allowed to change the format of the 12-year-old AM airer.

The network feels that it's not a good policy when simulcasting a sustainer to let the video end dominate the program. In the past, when a series was simulcast and the video department was dominant, the radio show suffered by its reliance on sight values. Further, if the TV time was preempted for a commercial show, the AM boys were left with a weakened airer.

The Met show, which gives a showcasing to new operatic talent, will take the 8:30 p.m. slot now occupied by "How Did They Get That Way?", psychological panel show femceed by Isabelle Leighton.

'TV ROYAL SHOWCASE' AS U.S. RUBBER ENTRY

"TV Royal Showcase," a new show in which an established star each week will salute a lesser-known, has been selected by U. S. Rubber as its Sunday night entry on NBC-TV show. Series preems this week (13) in the 7 to 7:30 p.m. slot, filling the time vacated by Chesterfield's "Sound Off Time."

For the initialer, Bert Lahr will introduce TV viewers to Guy Raymond. Show is to be emceed and directed by legit director George Abbott, although he may decide not to serve as permanent emcee. Gordon Jenkins and his orch will handle the music for the series, with Rosemary Clooney also guesting on the preem. Format will also have the stars saluting their choices of the "bests," such as the best recording, best film, etc.

Series is to be produced by Joe Bigelow, chief of NBC-TV's comedy development program. Ernest Walling will be production supervisor.

Admiral Repacts For All-Star Grid, Glovers

Chicago, Jan. 8.

Admiral Corp. has ordered a repeat on radio-TV rights to this year's All-Star football game and the finals of the Golden Gloves fisticuff tourney. The set manufacturer bankrolled both events last year with DuMont again getting the video nod and Mutual carrying the AM version.

The boxing show is slated for March 7 and the football game will be held Aug. 15. Both events are sponsored by the Chicago Tribune Charities.

Ekco Exiting As Sinatra Sponsor

Despite earlier indications that CBS-TV's "Frank Sinatra Show" might be able to hold its own against Milton Berle's "Texaco Star Theatre" on the rival NBC video web, Sinatra this week lost his single participating sponsor, Ekco Products. Show, as a result, resumed a sustaining basis, with CBS forced to shell out the entire budget each week. Program's commercial fee is $41,500 for an hour, or $11,000 for a quarter-hour segment.

Sinatra's rating has run consistently over a 15 and the only reason ascribed to the lack of sponsor interest is that the show is probably too expensive a package to carry against the 50s and over being drawn by Berle. While Sinatra has never threatened Berle on a point-for-point basis, he nonetheless succeeded at one time in chipping enough points off Berle's rating to permit CBS-TV's "Talent Scouts" to overtake Berle in the ratings parade.

Ekco had bankrolled the first quarter-hour of the Sinatra show for 13 weeks, with the cycle having expired Jan. 1. Only other sponsor was the Susquehanna Waist Co., which came in on a one-shot deal for a 15-minute segment prior to Christmas. Web is planning no changes in the show and will not cut back on the budget, hoping it can snare other sponsors.

Philadelphia — Marv Shapiro, WCAU-TV sales representative, has been named a judge by the Pennsylvania State Boxing Commission . . . Barry Kaye, former Miami disk jockey, is doing a nightly platter and commentator show from WCAU

NCAA

Continued from page 24

tion that it violates antitrust laws, association spokesmen contend they had the D. of J. blessing before the start of last season. Most of the hints, they contend, were the results of organized pressure brought to bear by alumni groups and other interested parties who objected to not seeing their alma maters' games televised.

Whether the plan for '52 will follow that used during the last season may not be decided until next summer. In '51, each interconnected TV market area in the country had a game on the air on all but three Saturdays during the season. Those three blacked out weekends were designed to give the member colleges a chance to judge the gates without TV, as compared to those at games which were televised. Colleges polled all fans who attended their games during the season, with results of the polls having been turned over to the National Opinion Research Centre for a final breakdown of results. NORC study will be unveiled for the first time at tomorrow's conclave in Cincy.

WCCC

Continued from page 25

the controversy were aired. He also said he would arrange a statewide hookup.

Date for the forum has been set for Jan. 12 from (of all places) the State Capitol, where the issue has been traveling in one big, wide circle.

Radio row statewide reports this gesture on the part of Martin is one of the biggest bits of station promotion and public service of radio in the state in a long time. It is pointed out that at least 50,000 persons (friends, family and employees) will have been sold a bill of sale for the station as a result of this move.

The five-station network will include WCCC, WICH, Norwich; WLIZ, Bridgeport; WWCO, Waterbury, and probably WAVZ, New Haven. One odd fact is that the titular head of a competition station, WTHT, Francis Murphy will top the forum committee. He is the publisher of the Hartford Times, which owns the station. Several other bigwigs of both parties have joined the bandwagon and will appear at the forum.

UN Radio

Continued from page 27

local committees to hypo UN audiences.

At present the broadcasting industry is giving the UN programs cuffo time valued at $12,000,000 a year. UN Radio wants to up this figure by at least 30%. Currently, five AM networks release regular daily or weekly UN broadcasts and another 500 stations carry a weekly transcriber. Three video nets—ABC-TV, CBS-TV and NBC-TV—are releasing programs from the Paris General Assembly. Additionally, 900 AM station news desks receive weekly news summaries from UN headquarters.

Dorothy Lewis, UN Radio coordinator for U. S. station relations, said that the new drive was conceived in Minnesota by the Minnesota Broadcasters Assn. and local groups. It was then expanded to 30 cities as a pilot operation, with experience gained there applied to the upcoming campaign.

The pitch for more UN listeners will be promoted through ganizations, radio, tele, displays, industry and newspapers.

Seavey Prexy of D.C. Radio Correspondents

Washington, Jan. 8.

Hollis M. Seavey, director of Washington operations for Mutual, was elected president yesterday (7) of the Radio Correspondents Assn., organization of accredited radio and TV reporters in the nation's capital. He succeeds Willard Shadel of CBS.

Elected vice president was Martin Agrensky of ABC; secretary, Joseph C. Harsch of Liberty, and treasurer, Richard Harkness of NBC. Named to executive board were Rudolph Block of KOMO, Seattle; Howard L. Kany, of AP, and Charles E. Shutt, of Telenews.

Vast Negro Market Potential Surveyed

Importance of the Negro market in New York City is underlined in a comprehensive survey made by WLIB, which reports that in the metropolitan area there are 1,012,883 Negroes, making this "city within a city" the sixth largest in the U. S.—bigger than Cleveland, St. Louis and Boston.

The Negro population in N. Y. is growing, increasing 63.1% in the past 10 years. Shift away from Harlem—with 30% of the Harlem residents leaving the area—was noted, with Brooklyn's Negro population growing fastest. With more than 200,000 Negroes moving into new homes, they are therefore in the market for new household appliances, clothing, furniture, etc. the indie declares.

Calling the Negroes in N. Y. a "billion dollar plus" market, study states that the average income of Negro families in the U. S. has tripled since 1940, compared to a 100% increase for the general population. Close to 96% of all employable Negroes were working in a typical week, and new avenues of work are opening. High school attendance of Negroes is at its highest and college enrollment is up 1,000% in 10 years.

With respect to buying habits, the survey reports that nationally advertised brand names are preferred. Radio saturation is almost complete.

WLIB, since it was taken over from the New York Post by Harry Novik, has been increasing its Negro programming and now has 38 hours weekly directed to this market. Stations has studios in Harlem and a talent roster that includes Ruth Ellington James, Joe Bostic, Lorenzo Fuller and Nipsey Russell. Sales in the Negro programming block last year were up 49% over '50, Novik declared.

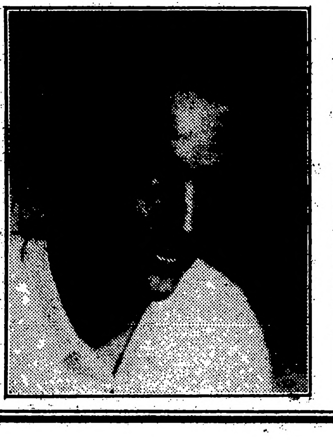
GODFREY SIMULCAST MAY GO TO HALF-HOUR

Simulcast of Arthur Godfrey's morning radio show via CBS, which preemed Monday (7) as a 15-minute spot, may be expanded to a half-hour in the near future. Ovaltine this week bought into the radio side of the show, picking up the 10 to 10:15 a.m. segment alternate days, which was dropped by Reid-Murdock. Ovaltine reportedly wants to put that segment on TV as well, as soon as the necessary arrangements can be worked out.

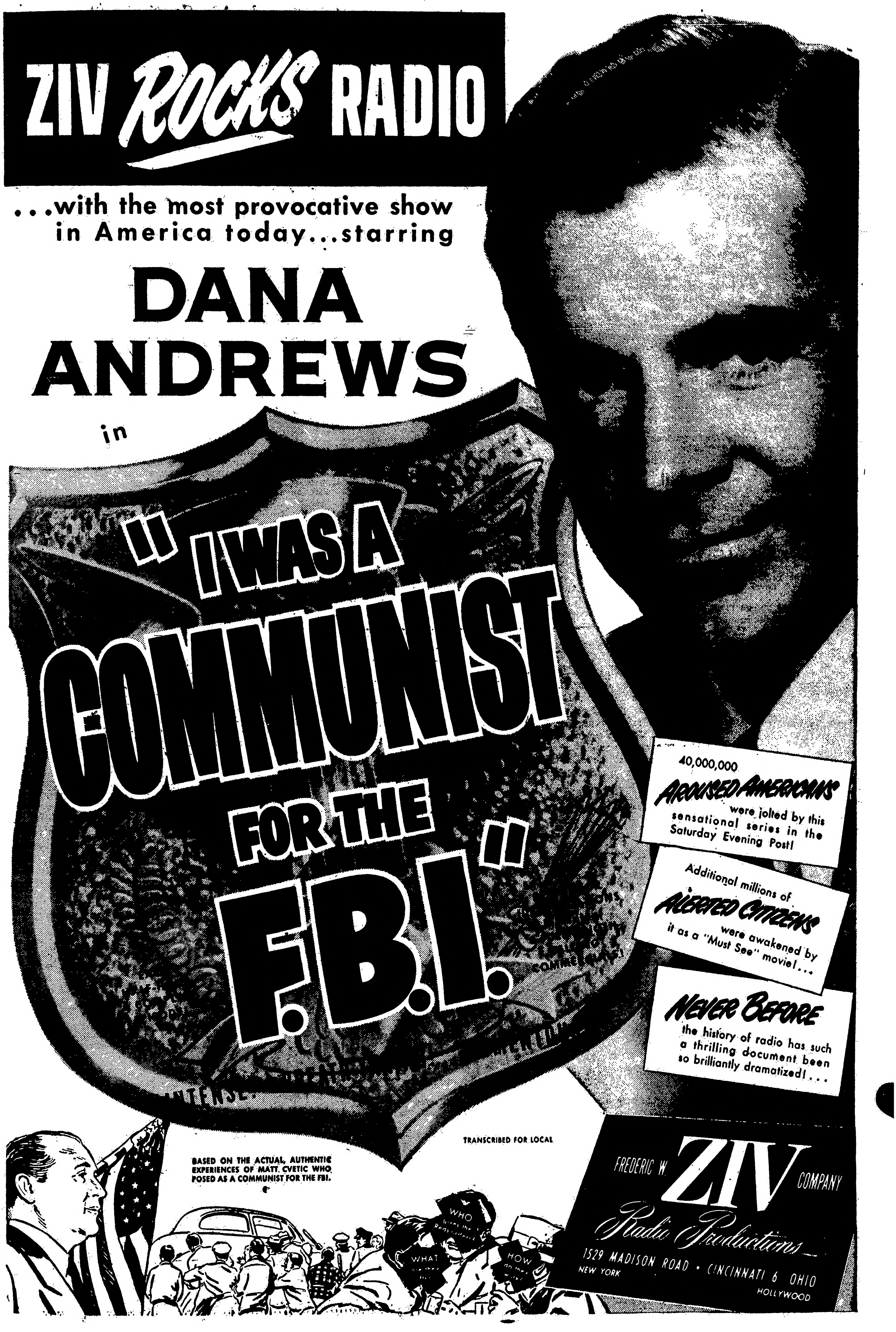
Currently, the 10:15 to 10:30 portion of the show, which is bankrolled cross-the-board by Lever Bros., is the only part to take the simulcast route. If Ovaltine succeeds in getting its part of the show on TV also, it's believed that CBS will first have to get Toni, which shares the segment with Ovaltine, to go along.

A WRITER?
TOM EVERITT
(After Jan. 15)
At Present:
Two for NBC
"FRONTAL LOBE"
BEFORE?
CAMEL TV
Screen Adaptation:
"Modern Arms, Free Men"
60 Originals for
Ellery Queen
Fred Astaire—
Butterworth Hour
First Two Years of Original
"MARCH OF TIME"
Batting Average: 16.1
Telephone:
HUntington (N. Y.) 4-0420

FRAN
CARLON
RADIO—TELEVISION



CASEY
ALLEN



ZIV ROCKS RADIO

...with the most provocative show in America today...starring

DANA ANDREWS

in

"I WAS A COMMUNIST FOR THE F.B.I."

40,000,000 AROUSED AMERICANS were jolted by this sensational series in the Saturday Evening Post!

Additional millions of ALERTED CITIZENS were awakened by it as a "Must See" movie!...

NEVER BEFORE the history of radio has such a thrilling document been so brilliantly dramatized!...

TRANSCRIBED FOR LOCAL

BASED ON THE ACTUAL, AUTHENTIC EXPERIENCES OF MATT. CVETIC WHO POSED AS A COMMUNIST FOR THE FBI.

FREDERIC W. ZIV COMPANY
Radio Productions
1529 MADISON ROAD · CINCINNATI 6 OHIO
NEW YORK HOLLYWOOD

Exploding That TV Bromide—'It's Just A Radio Show . . . .'

By MARK GOODSON

You don't hear it today as much as you did a year ago but the phrase is still used by those who approach television down the cliche alley: "It's a good radio show—but honest, fellas, it's not for TV."

If show lacks the classic hopped-up production of an expensive variety or dramatic show, it can expect comments along these lines: "What's there to look at?" "Where are your visual values?" "Where's the movement . . . the show is so static." "Haven't you learned that the eye is more demanding than the ear?" Bill Todman and I had all of these challenges, and more, tossed at "What's My Line" in the early days before the ratings began to roll in.

Certainly, on the basis of the old-time text book criteria for a good television show, "What's My Line," makes not very much sense. The pictures are relatively static, there's no production, no movement to speak of—just people asking questions and talking to each other. Sure, it's interesting and amusing—but pictorially, for the picture-conscious critic, it's a goose egg.

This same lack of traditional pictorial values holds true with the Groucho Marx quiz show—in fact, it's a simulcast. It holds true—take a deep breath—for the now highly regarded Kefauver Committee hearings. Naturally, it's easy enough after the fact to praise all these shows as good TV fare—to explain with hindsight analysis why these programs became successful without the classic picture elements. But, it is my belief that a majority of program buyers, faced with these shows before the test of audience reaction, would have turned them down cold because they were ". . . just radio shows with cameras put on them."

What, then, do I think counts?

Essentially—content. If what goes on in front of the camera has human values, i.e., is exciting and real—then the pictorial quotient takes a back seat. Shows like "What's My Line?" present real people in an unrehearsed situation. They are seated. The set never changes, nor the costumes. The cameras shoot from fixed positions in the rear of the theatre so as not to interfere with the audible reaction of the studio audience. All these are in reverse in terms of classic TV production. But they make sense on a real people show, where the emphasis is on content, and primarily on spoken material. Yes—nasty word—on audio!

As a matter of fact, our mail reflects a growing popular reaction against over-elaborate production. A great deal of the mail on "What's My Line?" expresses pleasure with the basis?" simplicity and relaxed quality of the program. One viewer writes: "By 10:30 Sunday night I'm exhausted with razzle-dazzle vaudeville."

Naturally, we do not oppose making a show visual. To the contrary, we try to use the camera with maximum effectiveness as a flexible reporting instrument. We do object, however, to plush production for its own sake—and particularly where it is used to cover up a lack of real substance underneath.

It's time to revise the criteria.

Mind less how expensive the production, how dazzling the costumes or set, how pretty the pictures, how "visual" the concept. Mind more how rich the content, how absorbing the story or people, how vital and gutsy the genuine substance of the show.

If you want a laboratory example of this conflict—between visual values and content values—go see the First Drama Quartet read "Don Juan in Hell."

Heck, that's no play—it's a radio show.

Eileen BARTON
BILL GOODWIN SHOW
— NBC-TV —
Coral Recording Artist
Direction: M. C. A.

CBS-TV Ups Hylan As Eastern Sales Chief

William Hylan, CBS-TV assistant sales manager, has been upped to the post of eastern sales chief by sales veepee Fred M. Thrower. Job is a new one created by Thrower since he succeeded David Sutton at the web. As an assistant sales manager, Hylan had been in charge of color TV sales until color was jettisoned and then became an assistant on black-and-white.

In another change in the web's sales department this week, Ben Margolis shifted from his post as contract manager of the sales service department into the job of business manager of CBS-TV Spot Sales. He was succeeded by George A. Koplin, who was promoted from the web's accounting department.

KSTP's 'R.F.D.-TV'

Minneapolis, Jan. 8.

KSTP-TV has launched this area's first TV farm service program. Titled "R.F.D.-TV," the 30-minute show has an 11:30 a. m. Saturday slot and features Cal Karnstedt, KSTP farm editor, and guest experts from all agriculture fields.

Portion of the show will carry complete summaries of livestock, grain produce and commodity markets, as well as top farm news, headlines, weather and road reports.

Guests will include swine and poultry specialists, among others. Live animals will be used in most programs, and from time to time viewers will see film reports on future agricultural activities.

'House Party' on Radio Takes Up Where Video Version Leaves Off

Deal concluded this week by CBS with indie packager John Guedel for the latter's "House Party" show will result in the most rapid television-to-radio transposal yet devised. Under terms of the deal, the cross-the-board series, starring Ralph Linkletter, is to originate in Hollywood as a TV production on CBS from 2:45 to 3:15 p.m. Audio portion of the TV show will be taped and go on the CBS Radio web immediately following, from 3:15 to 3:40 p.m. (with the five-minute differential to be edited out).

Show is currently sponsored on CBS Radio in the same time slot by Pillsbury, which also bankrolls the Cedric Adams show in the 3:40 to 3:45 p.m. strip. Under the new radio-TV system, Pillsbury plans to drop the first 15 minutes of the AM version, picking up instead the 3 to 3:15 segment on TV. That means that CBS will have a quarter-hour segment of the show available for sponsorship five days weekly on both AM and TV.

New setup is scheduled to preem sometime in March. Deal between Guedel and CBS means basically that the packager is turning the AM-TV versions of "House Party" over to CBS to sell for him.

Mars Candy Makes Switch, Buying Into 'Super Circus'

Chicago, Jan. 8.

Mars Candy has about-faced and is buying into ABC-TV's "Super Circus," after having originally shied away because of the several other confection outfits using the video circus format. Starting Feb. 3, Mars will bankroll the final half-hour of the hour-long Chi origination beamed at 4 p. m.

The Mars purchase enables the web to keep the high-rated show completely sold out. M&M Candy is bowing out from its alternate week ride, and Canada Dry is cutting back from a weekly to a skip-a-week basis.

Leo Burnett is the Mars agency.

Inside Stuff—Radio

Sol Chain, WBIB, New Haven, station director, pulled a literary "man bites dog" last week with the inception of Vol. 1, No. 1, of Info, local amusement monthly. The "bite" angle stems from fact that the publication is put out by Chain's station but its content plugs all local rival stations as well as his own.

Periodical, 32 pages and cover, lists schedules of WELI, WNHC, WAVZ and also contains editorial material on those stations. Initial issue carries cover photos of WNHC-TV execs, with a bow to them for bringing video to Connecticut.

An outcropping of a previous throwaway, Info is handled on a subscription basis as a guide to tele, radio, art, lectures, sports, music, entertainment.

Act of contrition to help radio artists driven out of Germany under the Hitler regime is accomplished by South German Radio, which operates Radio Stuttgart, the State Department reports.

Radio Stuttgart has established an "Artists Fund" of 4,000 marks per month from the proceeds of radio advertising to help "indigent German artists in foreign countries who were forced to leave Germany because of persecution during Hitler's era."

Eligible recipients are actors, musicians, singers, composers and writers who left Germany between 1933 and 1945 for political or racial reasons and who are in financial straits. Priority goes to those who were born or who worked in Wuerttemberg-Baden.

A series of 13 transcribed quarter-hour programs dramatizing techniques used by the Voice of America will be made available, beginning Jan. 15, to domestic radio stations at no cost, the State Department announced last week. The programs, entitled "Your Voice of America," have been contributed by Wesley I. Dumm, member of the U.S. Advisory Commission on Education and president of Associated Broadcasters, Inc. (KSFO) of San Francisco which is recording, processing and distributing the series.

Programs employ a documentary format, with film actor Gerald Mohr as narrator. Producer is Will H. Voeller and writer is Robert C. Vinson. Direction is by Frank K. Danzig and music by Del Castillio and his orchestra.

Broadcasters may obtain the disks by writing Associated Broadcasters, Box 87, Hollywood, Calif.

Poll by the Amsterdam News, Negro weekly, for unofficial mayor of Harlem, saw Jack Kuney, program director of WLIB, N. Y., finish in 112th position with 27 votes. Kuney, who is white, pulled more ballots than Billy Eckstine or Father Divine.

Election was won by Willie Bryant, who beams over WHOM, N. Y.

Crosley Broadcasting Corp. furnished display kits to 5,000 grocery stores in Ohio, Kentucky, Indiana and West Virginia for merchandising promotion this month of 65 products, glorified as the "Parade of Stars." Material includes window streamers, shelf and counter displays.

According to J. M. Zinselmeier, director of merchandising for Crosley's WLW, 50,000-watt Cincinnati station, and its TV outlets in Cincy, Dayton and Columbus, O., the campaign is the largest mass merchandising promotion sponsored in the grocery field by any single radio or TV company. Campaign also is backed by station facilities.

PITT MIKER QUITS AIR WHEN ASCENDING BENCH

Pittsburgh, Jan. 8.

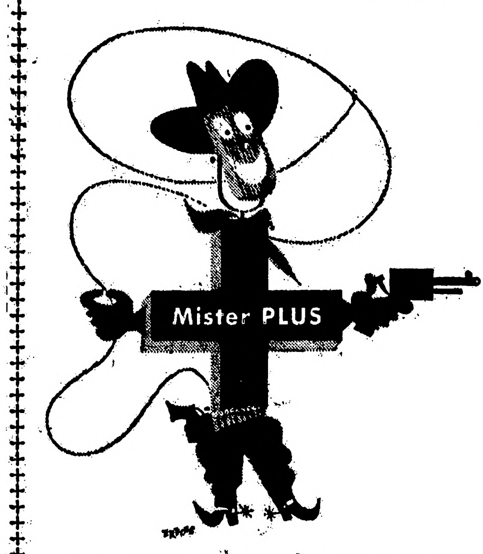
Reconsidering his original decision to remain on the air as a newscaster after becoming a judge of the Allegheny County Court, Louis L. Kaufmann, vet Pittsburgh radio man, had a change of mind upon being sworn in as a jurst and decided to quit being a mikeman.

When originally elected by an overwhelming majority last November despite lack of organized party support, Kaufmann gave credit for his upset victory to his loyal listeners, and said they'd have to make the decision for him whether to stay on the air or not. Mail was heavy and most of its favored his continuing after becoming a judge.

However, in some quarters it was felt that a commercially-sponsored newscaster would possibly be beneath the dignity of the court, and although Kaufmann said he'd leave it up to the Bar Assn., newscaster made his own decision before lawyers group came up with any recommendation.

TALENT AGENCY
Former Air Force Officer (30). Show business connections. Desires to join top-flight agency. Box 228, Variety, 154 West 46th St., New York 19.

Before You Make a Movie
for Screen or TV, See
CHARLES CURRAN
Times Square Productions, Inc.
145 West 45th St., New York 19
Telephone: Circle 6-4443



Mister PLUS wears cowboy boots,
His hat's ten-gallon size.
He's full of yips and rooty-toots
And news to pop your eyes!

"If you want KIDS, by flock or herd,
Try MBS—we've won 'em!
And if you'll simply say the word,
We'll put your brand upon 'em!"

—the difference is MUTUAL!

FOR DETAILS: THE MUTUAL BROADCASTING SYSTEM, NEW YORK 18, N.Y.

WJBK delivers the Goods
YOUR GOODS... WITH SALES PUNCH

Just think of it! With no other advertising, Farm Crest Bakeries featured a key product on "Ladies Day," WJBK-TV's participation show, 5 days a week for six weeks. At the end of this run, sales of the item had increased 25%. Three weeks later, another spot check showed an even greater sales increase. That's sales results with a continuing sales punch!

WJBK-AM-TV-DETROIT
WJBK-TV—a CBS and DUMONT Affiliate
THE STATION WITH A MILLION FRIENDS
National Sales Headquarters: 488 Madison Avenue, New York 22
Eldorado 5-2455
Represented Nationally by THE KATZ AGENCY, INC.

TOMORROW

AT THE NATION'S

GREATEST

SHOWPLACE,
BEGINS THE

GREATEST

BOXOFFICE
SHOW SINCE
SHOW BUSINESS BEGAN!

WORLD PRE-RELEASE ENGAGEMENT STAR

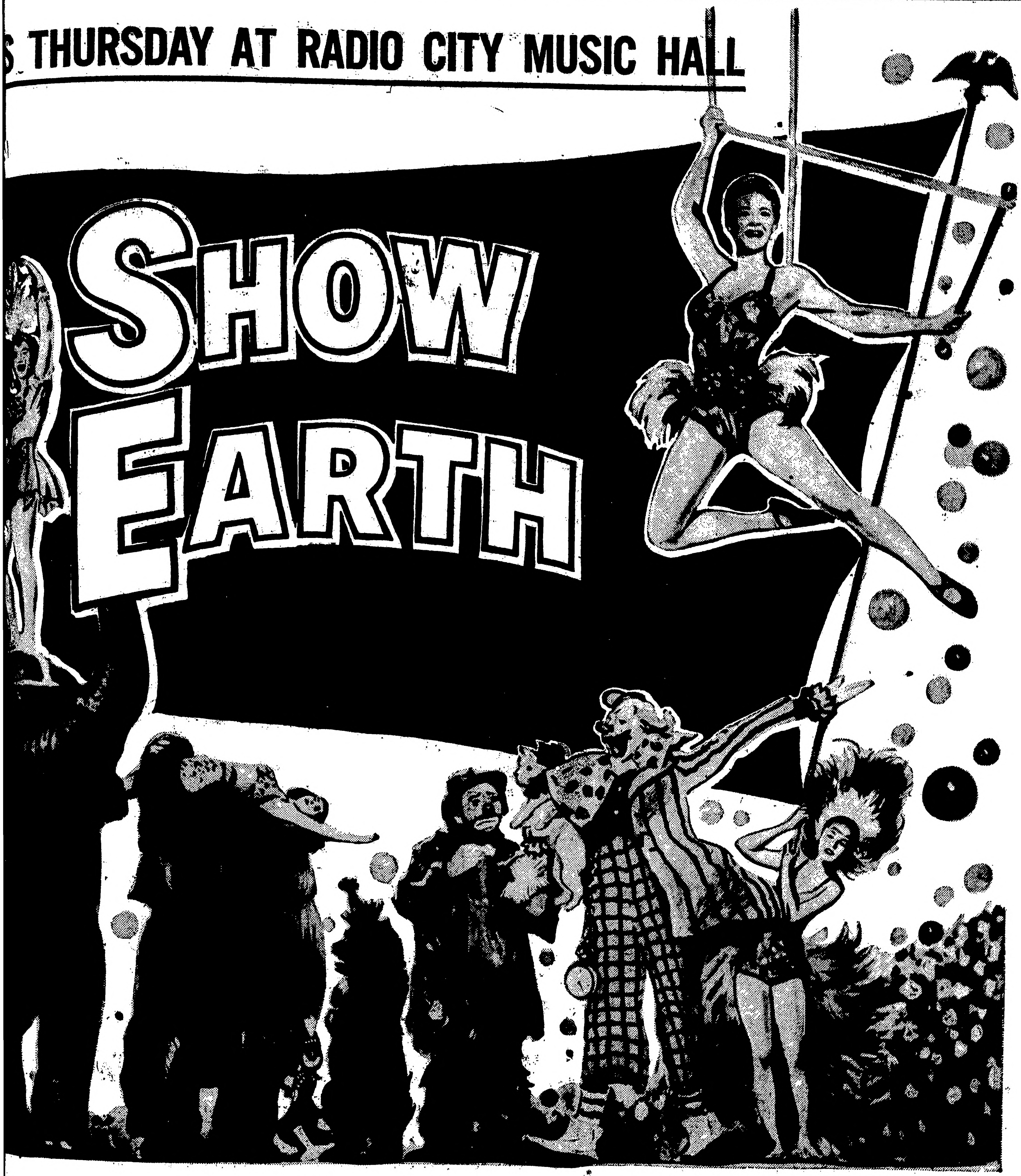
THE GREATEST
ON

starring

BETTY **HUTTON**	CORNEL **WILDE**	CHARLTON **HESTON**	DOROTHY **LAMOUR**	G **GR**

Produced with the cooperation of Ringling Bros.-Barnum & Bailey Circus Screenplay by Fredric M. F

A PARAMO


S THURSDAY AT RADIO CITY MUSIC HALL
SHOW
EARTH

with

RIA
AME

HENRY WILCOXON LYLE BETTGER
LAWRENCE TIERNEY EMMETT KELLY
CUCCIOLA ANTOINETTE CONCELLO

and

JAMES
STEWART

Produced and Directed by
CECIL B. DeMILLE

arré Lyndon and Theodore St. John • Story by Fredric M. Frank, Theodore St. John and Frank Cavett

T PICTURE

"THE TOP MONEY-MAKING FILM OF 1952 WILL BE CECIL B. DEMILLE'S "THE GREATEST SHOW ON EARTH""

—QUICK MAGAZINE

"The best picture DeMille has ever made. Should draw as big crowds, if not bigger, than any picture ever produced."—Harrison's Reports

• • •

"A smash certainty for high-wire grosses."—Variety

• • •

"Destined to be among the greatest grossers on filmdom's earth."—Boxoffice

• • •

"A show with tremendous ticket-selling potentiality."—Film Daily

• • •

"Will hang up boxoffice records, the like of which this industry has not seen for years."—Showmen's Trade Review

CIRCLING THE KILOCYCLES

Pittsburgh—Frank Smith, owner of WBVP in Beaver Falls, has upped Tom Price to manager of the station. Price, since 1948 veepee and sales head of WBVP, was a salesman for Smith at WWSW here before latter left to launch his own broadcasting project . . . Max Reilly, the WJAS salesman, has decorated the engagement finger of Frances Laux with a sparkler . . . Over the holidays KDKA threw open the Cinderella Week-End contest to its femme employes, and Ruth McNally, secretary to Homer Martz, farm director, won three days in New York with all expenses paid. She took her mother along on the house, too . . . Sun Drug Co. has bought "Hollywood Theatre," half-hour film series, for 13 weeks on WDTV Tuesday nights at 9:30. It's half of segment previously held down by Cosmopolitan Theatre, which Sun people co-bankrolled.

Salt Lake City — Paul Royall, veteran of 10 years of announcing and newscasting at KSL, has given up spieling and switched over to the station's sales department.

San Antonio—James M. Brown, of the commercial staff of KONO for the past 21 years, has resigned his post. He has purchased an interest i WDXB, Chattanooga.

Richmond — Polly Daffron, WRNL's woman commentator, is in New York this week to do a special series of fashion commentaries during National Fashion Press Week.

Dayton—Great Trails Broadcasting Corp., owned principally by U. S. Secretary of Commerce Charles E. Sawyer, Cincinnati, has named Neil Smith, formerly with WLW, Cincinnati, as manager of the two newly-acquired stations, WCOL and WCOL-FM, Columbus. In other changes, Charles N. Evans, manager of WIZE, Springfield, for three years, has rejoined WING, Dayton, as manager, having served as account executive there before going to Springfield.

Cleveland—Robert Forker, regional sales manager, and Julius Glass, promotion manager, WGAR, elected to board of directors Associated Grocery Manufacturers' Representatives . . . Don Golderberger has joined the WERE sales staff . . Don Cordray, ex-WERE now announcing on WGAR.

San Antonio — Ardyce Pfanstiel has been named promotion and publicity director for KEYL-TV here replacing Gerry Fisher who resigned. Miss Pfanstiel comes here from KSIX, Corpus Christi.

Minneapolis—Local radio circles surprised by sudden and unexpected resignation of Ralph Moffett, one of city's ace disk jockies, from WDGY. Formerly prominent as a European record spinner and a WCCO staff member before quitting that CBS station to join WDGY, Moffett hasn't announced his future plans . . . Cedric Adams, WCCO kingpin radio personality and Minneapolis Star columnist, and wife to vacation for three weeks in Bermuda . . . New York disk jockey Leigh Kammen, former Minneapolitan, here over the holidays with his wife, a member of the "Honeydreamers," playing at the Hotel Nicollet Minnesota Terrace.

Kansas City — Stations KMBC and KFRM have a new news chief in Claude Dorsey. A longtime newscaster for the Midland Broadcasting Co., operator of the two stations, Dorsey was made managing editor of KMBC-KFRM news in an appointment made last week by Arthur B. Church, president. Dorsey is known to area listeners as John Farmer.

Syracuse, N. Y.—Jean Roxi Mason, former newswriter at CBS and ABC in N. Y., added to WSYR-TV as assistant promotion manager.

Detroit—WWJ-AM & TV announce these new appointments: Wendell Parmelee from WWJ sales manager to a newly-created post of national sales liaison; James G. Eberle, former public affairs manager for WWJ and WWJ-TV, becomes radio sales manager, and Gabriel P. Dype is the newly appointed assistant sales manager for WWJ-TV.

Des Moines—John (Tony) Mihalovich, 41, traffic policeman and disk jockey with a weekly program on KWDM, has been selected for the Des Moines Tribune's 1951 Community Service Award. He will be presented with a loving cup emblematic of the award at a dinner at Hotel Ft. Des Moines next week.

Detroit — Pfeiffer Brewing Co. will sponsor the Jim DeLand Show on WJR. Singer DeLand features nostalgic songs popular in the mid-twenties, and novelty songs taken from Bert Williams' repetoire.

WSRS' AFRA Pact

Cleveland, Jan. 8.

AFRA and WSRS, indie, pacted a new contract calling for increases in salaries and fees of about 12% for seven staffers; an escalator clause based on the cost of living; checkoff, and bonus for night work. The contract expires March 31, 1953.

Negotiating for the station were president Sam Sague, James P. Miller, station labor relations, and Ted Smoot and Walt Davis, the latter two representing AFRA.

B'casts of N.Y. Pix Preems Seen Paying Off at WINS

WINS, Crosley-owned indie in Gotham, is picking up extra change by beaming broadcasts of the New York preems of new pictures. In the past year the outlet aired eight film openings.

The Hollywood companies sponsor the preems as an important adjunct of their tubthumping for a new feature. At the same time, the station feels that clearing time for the special broadcasts pays off, in terms of the stars and celebs who are brought to the mike during the show.

Handling the interviewing assignments for the station since 1947 is Martin Starr, who has been doing Hollywood commentary on the air for 17 years. He's now heard on WINS with Hollywood and Broadway news cross-the-board at 7 p.m.

Companies which used WINS for their preems in '51 included Warner Bros., Universal-International, RKO and 20th-Fox. WINS got practically all the major preem broadcasts in Gotham, except for Metro product, which was plugged via the Loew's-owned WMGM .

FCC Plan for Patents Filing Stirs Protests; Called 'Un-American'

Washington, Jan. 8.

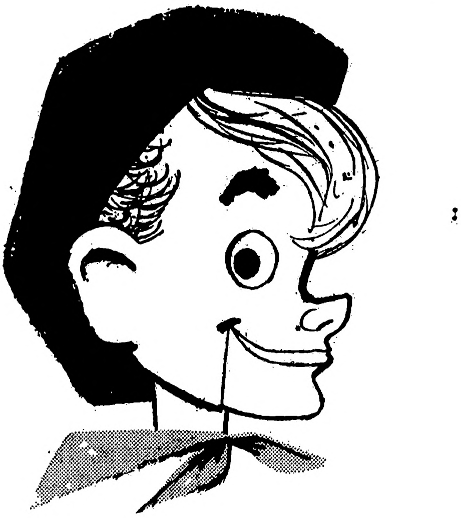
A proposal of the Federal Communications Commission to require companies and individuals to file annual reports on patents used in services under the agency's jurisdiction, including radio and television, is bringing in a rash of protests. So far, about 50 oppositions have been registered, while about 100 requests have been made for more time to comment. The Commission has extended the deadline to Jan. 31.

Protests run the whole gamut from objection to expense involved to charges of un-Americanism. A number of patent attorneys, apparently aroused by the National Patent Council, question the Commission's authority to require the reports. One of them, John J. Regan of New York, declares the proposal is "an unconstitutional seizure of power by a mere administrative body."

Another lawyer, Harold R. Savage of Medford, Mass., asserts the proposal is "utterly un-American and in violation of the most fundamental concepts" of the Declaration of Independence and the Constitution. Savage calls it "an insult to the people of the U. S."

Globe Wireless Co. fears the proposal would be burdensome not only for those affected, "but also in the possible effects growing out of interpretation of reports by persons having access to certain or all of the matters appearing on the public records."

Allen B. DuMont Labs., which owns 164 patents largely used in production of TV and other electronics apparatus, claims the proposal goes beyond the broad jurisdiction of the Commission. The material required, it declares, "would be practically useless for any such comprehensive investigation as might relate to monopoly arising from the use or suppression of patent rights."



"The Adventures of Cyclone Malone"...

Acceptance! Consistently ranked among the top 5 multi-weekly shows in Los Angeles' highly competitive seven-station market.

Action! In just 24 hours, Cyclone Malone moved more than 10,000 self-liquidating premiums for a single sponsor...and started a rush that netted over 106,000 tie-in sales!*

* Curries Ice Cream & Candy Co., Los Angeles

Available! "The Adventures of Cyclone Malone" is now available on film. Find out more about this delightful musical marionette adventure series...quarter-hour, five-a-week...ready to sell for you today! For audition print and complete information call or wire our nearest sales office:

44 West 56th Street, New York City 19, N. Y.
612 North Michigan Avenue, Chicago 11, Ill.
Sunset and Van Ness, Hollywood 28, Californi

CONSOLIDATED TELEVISION SALES
A Division of Consolidated Television Productions, Inc

Television Chatter

New York

Jack Magner exited the TV guest shot department of General Artists Corp. . . . Moppet **Michael Mann** pacted for a role with **Lon Chaney, Jr.,** on ABC-TV's "Tales of Tomorrow" Jan. 18 . . . Times Square Productions has been incorporated to produce theatrical and TV films. **Charles W. Curran,** former Hollywood scripter, is prez, with **Stephen E. Fitzgibbon,** former studio chief for Fox Movietonews in N. Y. as production veepee . . . **Paul C. Munroe,** exec director of radio and TV for the Weintraub agency, has resigned to join Liberty Broadcasting as sales veepee. **William H. Weintraub, Jr.,** takes over as exec in charge of TV production for the agency, under **Carlos Franco.** . . . **Bernard Jay Shaw,** formerly with WATV, Newark, has joined the Zlowe agency as an account exec . . . **David Savage,** manager of the WCBS-TV film department, elected veepee of the National TV Film Council . . . Ted Baldwin, Inc., indie vidfilm producer, has pacted with Mannon Sound Stages and Mannon Productions to handle all productions west of the Mississippi . . . **Kenneth Twyman,** former chief of the beer and beverage division of Ruthrauff & Ryan, named a veepee at Cecil & Presbrey.

Thomas Buchanan, ex-KOTV, Tulsa, is new WOR-TV account exec . . . **Norman J. Hendershot,** former sales manager for Sudler & Hennessey, added to ABC-TV as account exec . . . **Margaret Phelan,** back from trek to Fort Worth, guests on NBC-TV's "Break the Bank" tonight (Wed.) . **Henry Morley,** board chairman of Dynamic Films, off to the Coast to sign talent for a new women's vidpic series and to get location shots for a whodunit program . . . Film actor **Dan Duryea** to make his video bow on the **Kate Smith** evening show via NBC-TV next Wednesday (16) . . . **Don Ward** appointed an account exec for Chi office of Blair-TV, station rep outfit.

Hollywood

KTTV changed format on **Ada Leonard** show from talent hunt to variety bill . . . William Morris Agency packaging half-hour telepix series, "Don Diablo," produced by **Paul Landres** and **Mel Mark** at Hal Roach studios, and starring **Richard Avonde** . . . Commodore Productions resumes next five **Clyde Beatty** vidpix Jan. 14 at General Service studios. Commodore prexy **Walter White** leaves Jan. 17 with first four of series to talk to agencies, sponsors in Gotham...**Eddie Dean** inked for five 3½ min. briefies for Mack McConkey Productions . . . KTTV general manager **Dick Moore** named veepee and member of the board of directors of station . . . Quality Films prexy **Charles Weintraub** left on biz trip to N. Y., Detroit and Chicago . . . United Television Programs to handle national distrib of "Cowboy G-Men" telepix series produced by Telemount Pictures, and starring **Russell Hayden** and **Jackie Coogan** . . . **James T. Aubrey,** KTTV account exec, named sales manager of KNXT, succeeding **Bob Hoag,** transferred to CBS-TV spot sales in N. Y. . . . Revue Productions top echelon shift sees **Leon Fromkess** taking over as producer of "Kit Carson" telepix series, while **Fred Jackman, Jr.,** moves in to take over Fromkess' spot as producer of dramatic series for Gruen and Chevron Theatres . . . **Margaret Buell Wilder** inked as story ed for Frank Wisbar Enterprises . . . **Lawrence Welk** orch show sold on KTLA for almost $3,000, hour-long program going to Chicken of the Sea tuna and Laura Scudder on split-sponsorship deal . . . **Joseph Schildkraut** and ABC talking seven-year telepic deal in which actor would star in series called "The Professor," with pilot to be made Jan. 15 . . . **Herbert Wixson** named head of Coast sales for Jerry Fairbanks Productions . . . **Hal Roach, Jr.,** was elected prexy of the Academy of Television Arts and Sciences with **Charles Ruggles** and **Don Fedderson** as veepees . . . **Vincent Price,** one of the original panel members, rejoins "Pantomime Quiz" on NBC-TV tomorrow night (9) after a month's illness.

Chicago

Burr Tillstrom and his NBC-TV "Kukla, Fran and Ollie" troupe, airing from New York this week while east to receive a Look award, have a busy month lined up. They appear Sunday (13) at the annual dinner of the Chi chapter of the Baseball Writers Assn. and the following week they plan to beam the show from Washington, D. C., where Jan. 26 they headline the National Press Club's Father - Daughter banquet . . . WGN's afternoon gabber **Earl Nightingale** has added an early evening talkfest on WGN-TV. Bell Savings & Loan is bankrolling the quarter-hour strip . . . Chi NBC newsman **Jim Aldrich** has switched to NBC-TV news in New York . . . Producer **Alan Sweetow** has set up his own TV packing firm, tagged Television Features . . . **Clark Davis,** formerly with Sherwin Rodgers & Assocs., has joined the Ross Roy agency as TV director. First assignment is "Pantomime Party" bankrolled Saturdays on WBKB by the Shoe Corp. of America . . . **Dorsey Connors,** WNBQ's femme gabber, debuts an early evening strip Jan. 21 . . . **Toni Gilman,** panelist on DuMont's "Down You Go," back on the rostrum after a brief hiatus due to injuries suffered in a traffic mixup . . . **Art Linick** reading the Chicago Tribune comics on WGN-TV's "Funny Paper Theatre" which Nelson Bros. Furniture is sponsoring Sunday mornings . . . Bankers Life is picking up the tab for a Saturday afternoon feature film series on WGN-TV.

Ackerman East For CBS-TV Program Talks

CBS programming veepee Harry Ackerman is slated to arrive in N. Y. from the Coast tomorrow (Thurs.) for a week's huddles with CBS-TV program veepee Hubbell Robinson, Jr. Since CBS has virtually no time open in the current schedule, the two veeps will talk, for the most part, on programming plans for next fall, including the tying down of plans for several new shows.

Robinson will return to the Coast with Ackerman next week to continue the talks in Hollywood. While there, he'll look over the web's TV city, currently under construction, which is expected to be ready for occupancy next September.

Iron-Man Stone

Ezra Stone pulled an unusual stunt last weekend, acting as director on three TV shows in as many days.

He was supervisor-stager of the Ezio Pinza program Friday night (4); director of the Martha Raye All-Star show Saturday night (5), and stager of Fred Allen's fourth and last "Sound Off" airer Sunday night (6). All shows were on NBC-TV.

Miller Likely Pick If McGrath Quits

Washington, Jan. 8.

Reports that Justin Miller, board chairman and general counsel of National Assn. of Radio-Television Broadcasters, may become U. S. Attorney General in event J. Howard McGrath resigns, are regarded here as well-founded.

Appointment of Miller for the post is understood to have been urged on President Truman by two intimates, Charles Murphy, White House legal counsel, and Chief Justice Fred M. Vinson of the Supreme Court. Murphy is a former student of Miller's and Vinson served with him for five years on the U. S. Court of Appeals for the D. C. circuit.

Miller, 64, a native of California and a Democrat, was special assistant to the U. S. Atty. General from 1934 to 1936 and chairman of the Atty. General's Advisory Commission on Crime from 1935 to 1937. Previously, he taught at Duke, Stanford, Columbia and other universities.

According to informed sources, selection of Miller was urged when the heat was on the President to oust McGrath as result of the tax scandals. However, after a meeting last Friday (4), with the President, McGrath told newsmen he was not quitting and indicated he had Presidential sanction for his statement.

Masland Starts on 'Tales' With Verne's 'Leagues'

ABC-TV's "Tales of Tomorrow" will take a tale of yesterday, Jules Verne's "20,000 Leagues Under the Sea," to kick off the Masland cosponsorship of the science fiction series. Thomas Mitchell will be starred in the classic, which will be dramatized in two installments, Jan. 25 and Feb. 1.

Interestingly, while "Leagues" will be done with a combination of animation and live action by Walt Disney in Hollywood, producers of "Tomorrow" feel that they can achieve all the undersea effects live on TV.

Jacques Kreisler (watchbands) is currently sponsoring the George Foley-Dick Gordon package on alternate weeks, with Masland carpets buying in as a skip-week backer effective Jan. 25.

Minneapolis—Bruce F. Anderson, formerly with WMT, Cedar Rapids, has joined the WCCO news bureau staff. He'll supervise all morning news programs and assist on documentary productions.

Inside Stuff—Television

Clay B. Daniel, production manager of WNBC, N. Y., is traveling 3,000 miles to make the switch from AM to TV. He leaves Friday (11) for a post with another NBC owned-and-operated outlet, KNBH, Hollywood, where he'll work for Tom McFadden, another former WNBC exec.

Daniel had been trying to get into the video end of the NBC station in Gotham for two years, without success. Last month, while setting up a WNBC show for which Danny Kaye was picked up from Hollywood, he was on the phone with the Coast and jokingly asked whether there were any vacancies in tele—which resulted in his new job.

A demonstration of what TV can do skyrocketing station values is the sale of Garo W. Ray, Connecticut consultant, of his 10% interest in WNHC, New Haven, for $80,000. Seven years ago Ray invested $2,500 in the station, then radio only, which makes his profit 3,500%. WNHC added video four years ago and is yet the only TV operation in Connecticut.

Ray continues a consultant relationship with WNHC and is also i telefilm production.

CBS-TV, in a move to inform the viewing public of its program packaging activities, has tacked a slide on the end of each house-produced show on the air, which says that "This has been a CBS-TV network production."

Slide is being used strictly to let viewers know that the web is in the packaging, as well as time-selling, business, according to network execs, and has nothing to do with any copyright protection problems. Since most of the shows on CBS-TV are now house packages, the slide is used a number of times each day.

Television activities have paid off at the William Morris agency during the past year. Expansion in that direction is so marked that office has acquired additional space on the 25th floor of the Mutual Life Building in N. Y., where it already occupies two full floors. New space will also house office of Helen Harvey who will work in the play dept. She'll move over from Music Corp. of America.

Strength of television activity is also seen in the fact that activities in this sector was sufficiently profitable to provide the bulk of the revenue for Christmas bonuses to the staff.

Agency also restored the cuts which several top execs took during the past year. Cuts were retroactive to the time of the pay slice. Several members of the N.Y. staff got raises.

ABC-TV's "Celanese Theatre," which had been sending out printed texts of the original plays dramatized on the series, has switched to distributing copies of the tele scripts instead.

Reason for the change is that the editors and critics who had received the original published editions were raising questions on why one or another scene was not included in the telecast version. Producers feel that due to the need for condensation all the critics can't be satisfied, and thus have stopped releasing scripts of the legiters as presented on Broadway. The members of The Playwrights, whose works comprise the offerings on the TV show, have final approval of the scripts as televised.

Legal hassle appears imminent between telepix producers Irving Allen and Cubby Broccoli, and estate of late Sir Arthur Conan Doyle over video rights to shorts and novels not covered by U. S. copyright. Allen-Broccoli, repped by attorney Fulton Brylawski, have determined there are 26 short stories and two novels not covered, 31 more shorts on which the lawyer is certain of clearance. Producers plan to shoot series in Hollywood immediately.

Republic plans to build television talent from within studio ranks instead of buying names, with prexy Herbert J. Yates formulating TV policy patterned after his motion picture operation. Yates has nixed several deals involving top names in favoring of building, then promoting names on TV.

WNBT, Gotham key of NBC-TV, is wrapping up four five-minute programs to be inserted in the local cut-in breaks in the web's upcoming two-hour-long "Today" stanza.

The capsule shows include a sports news segment, a weather report to be handled by a puppet, a strip with Mary Kay (who does the station's late-night trailer announcements), and "Weather Station," with Milton DeLugg. Latter, former accompanist for Abe Burrows and later orch leader on "Broadway Open House," will do a comic weather bulletin feature.

Machinists Union's Non-Partisan Political League is setting up a 52-week television series which will start on three west Coast stations Friday (11). Half-hour program, "Without Fear," will feature Bill Grago as narrator and Wendy Patterson and Carl Ruffing as a young American couple discussing various public questions.

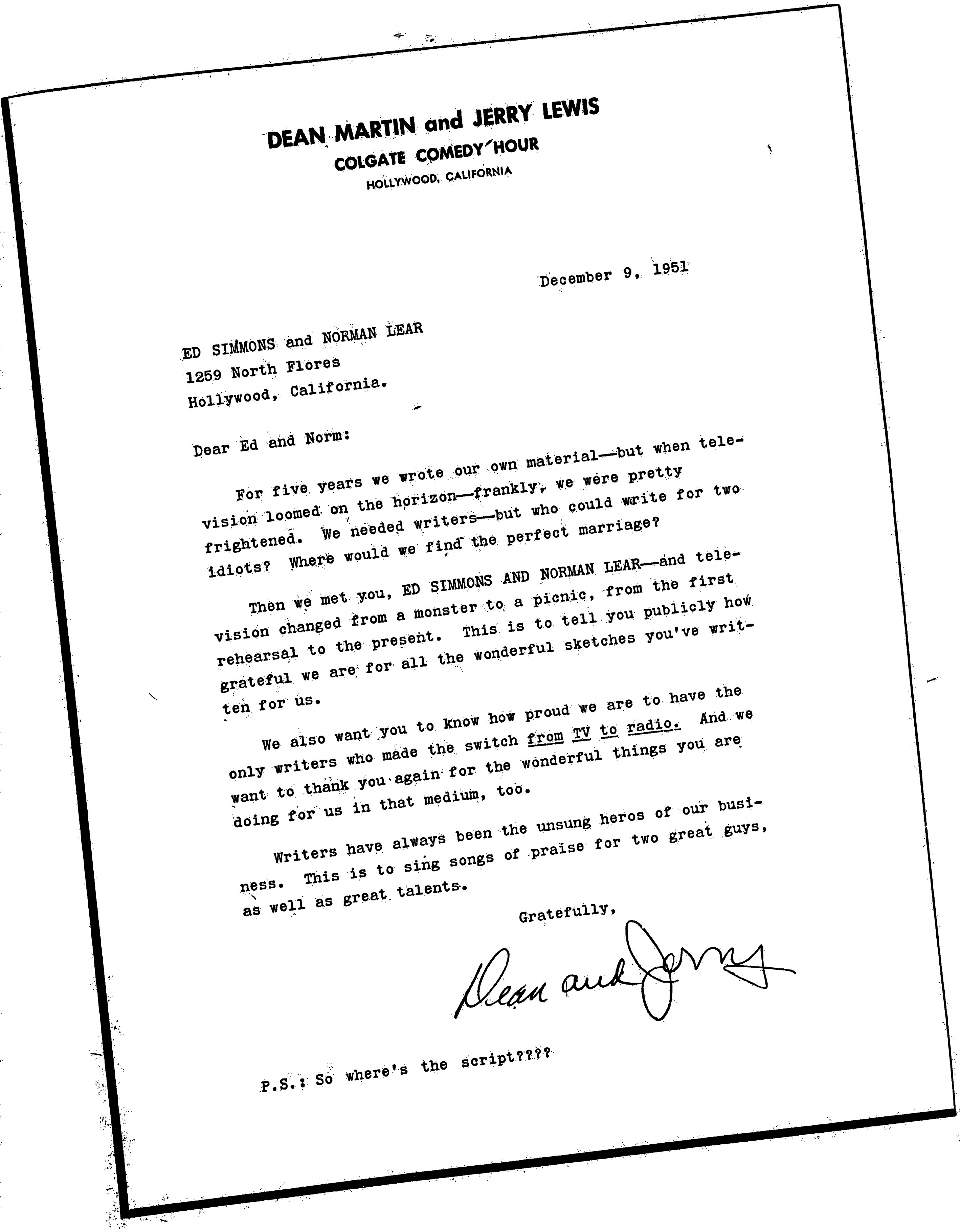
Show will be heard on KTTV, L.A., Fridays, at 8:30 p.m., with the kinescope recording going on KFMB, San Diego, Mondays, at 10 p.m., and on KGO, San Francisco, Tuesdays, at 9:30.

First airer will be on U. S. Communism, with second to cover the price situation.

HAAAAppy NEW YEAR!

—JOE E. BROWN

PILOT: GEORGE GRUSKIN, WILLIAM MORRIS AGENCY



DEAN MARTIN and JERRY LEWIS
COLGATE COMEDY HOUR
HOLLYWOOD, CALIFORNIA

December 9, 1951

ED SIMMONS and NORMAN LEAR
1259 North Flores
Hollywood, California.

Dear Ed and Norm:

For five years we wrote our own material—but when television loomed on the horizon—frankly, we were pretty frightened. We needed writers—but who could write for two idiots? Where would we find the perfect marriage?

Then we met you, ED SIMMONS AND NORMAN LEAR—and television changed from a monster to a picnic, from the first rehearsal to the present. This is to tell you publicly how grateful we are for all the wonderful sketches you've written for us.

We also want you to know how proud we are to have the only writers who made the switch from TV to radio. And we want to thank you again for the wonderful things you are doing for us in that medium, too.

Writers have always been the unsung heros of our business. This is to sing songs of praise for two great guys, as well as great talents.

Gratefully,

Dean and Jerry

P.S.: So where's the script????

From the Production Centres

IN NEW YORK CITY

The **Ed Kobaks** have returned from a four-week vacation in Mexico ....French Government Tourist Office has appointed Benton & Bowles as its agency....**Dudley Faust** has been upped to eastern sales manager for CBS Radio network....**Sammy Kaye, Elliot Lawrence, Kay Armen** and **Guy Lombardo** are among talent waxing tunes and interviews for March of Dimes campaign....**Leland Merrick,** WNYC promotion head, has resigned to establish a merchandising organization for show biz accounts ...CBS' **Hubbell Robinson, Jr.,** has that "all's-well-with-the-world" demeanor now that spouse **Vivienne Segal** has scored such a resounding click in "Pal Joey" revival.

Theatre Guild has bought participation in **Martin Starr's** WINS Broadway-Hollywood show to plug its "Lo and Behold"....**N. C. Safferstein** promoted to sales veepee for Storecast Corp....**Josh White** back from a five-month tour of Europe, during which he recorded several programs for the British Broadcasting Corp.....**Nicholas J. Lucarelli,** of the ABC sound effects department, has written lyrics to "Lovely World" and "Yesterday's Song," recorded by **Paul Valentine** and **Sarah Lou Harris**....**Robert R. Pauley** named WOR sales rep in Boston....**Paul Baran** has been appointed field engineering rep for Audio & Video Products Corp....**Warren Jennings** upped to national spot sales manager for ABC's o&o radio stations.

Carl Pearl has resigned from Air Features to become publicity director of Columbia U's new engineering centre....WHOM is inviting its Italo-American listeners to its offices where aliens can get help filling out address reports required by the U. S. Immigration-Naturalization Dept....**Arnold Starr,** ex-WVNJ and WPAT, is new account exec at WMCA....**Dorothy Gordon** (WQXR), **Edythe J. Meserand** (WOR) and **Helene Faith Keane** (ex-WABD) to be kudosed at a lunch at "21" Friday (11) by McCall's; they're the local winners of the mag's "top women in broadcasting" poll....**Charme Allen** and **Cathleen Cordell** have joined cast of "Lorenzo Jones"....**Horace Braham** and **Mary Orr** added to "Our Gal Sunday"....**Ann Shepherd** to "Young Widder Brown"....**Margot Stevenson, Joseph Curtin** and **Ruth Gates** to "Just Plain Bill."

IN HOLLYWOOD

NBC prez **Joe McConnell** came out for the Rose Bowl game and hied away to La Quinta on the desert for a few days of sun and rest. He maintains an interest in football since his coaching days at West Virginia University....**Willard Waterman,** NBC's "Gildersleeve," skipped a show to have a troublesome appendix snipped....There are two **Bill Brennans** in radio and TV and the confusion of identities has been a source of annoyance to both. Last week the Brennan who is program director at KNXT, had a frantic call that his house was afire. He rushed home but no blaze. It developed that the fire gutted the home of the Brennan, producer of The Tide Show, who was out on the golf course unaware of the minor conflagration....To help along the March of Dimes, **Marie Wilson** has offered her services as "Irma" the secretary for one day to the one who makes the biggest donation to the polio fund....**Gene Autry** started his 12th year on radio for Wrigley last week....Renewal, its 17th annual, came through from Lever Bros. for Lux Radio Theatre.. When the Thompson agency moved to its new building away from Hollywood, the staffers were amazed at a banner strung across the front of the building down the street reading "Welcome J. Walter Thompson." It was a greeting from BBD&O....NBC's **Charleen Hawkes** checked off to prepare for motherhood and her time was taken over by Eileen Christy, singer, formerly under contract at Metro and Republic....**Duane Jones** opened an office in L. A. and set **Ken Barton** as manager....**Betty Lamm** joined CBS as photo editor and mag planter....."Father Knows Best" shifted over from Maxwell House to Crosley sponsorship without missing a broadcast.

IN CHICAGO . .

Jack Simpson has ankled his radio-TV director slot at the Russel M. Seeds agency to join Foote, Cone & Belding as a radio-TV account man for Armour....After six years as Schwimmer & Scott radio director, **Earl Bronson** has resigned to move to the Charles Temkin agency as radio-TV chief. Temkin shop is now handling station WJJD's advertising....Voice of America and Radio Free Europe beaming portions of NBC's "Welcome Travelers" Xmas broadcast....**Frank Reed,** ex-Macfadden Publications, has taken over as head of the John E. Pearson Chi office. He succeeds **George Clark** who resigned to set up his own rep firm....**E. A. Troughton** added to the Mutual Central Division promotion dept....Metropolitan Life is backing **Norman Barry's** morning newscast on WMAQ for another cycle. Ditto for Hotpoint Dealers and **Jim Hurlbut's** nightime "Reporter At Large" strip....WLS set a new high in mail pull during the first two weeks of December with 77,956 pieces received....WGN last week hired **George T. Suderman** as newscaster to replace **Robert Secrist,** who resigned to go into politics, only to immediately lose the new man to the Air Force....Benson-Rixon has latched onto **John Harrington's** WBBM morning newscast for the third year....Chi MBS topper **Carroll Marts** in Gotham for web huddles.

IN WASHINGTON

George H. Sandefer, controller for NBC's radio and TV stations in D.C., recently appointed director of radio and TV for U. S. Chamber of Commerce, with **Arthur Hamilton,** chief accountant for NBC's New York stations, replacing him here....WWDC newscaster pinch hit for Mutual commentator **H. R. Baukhage** during latter's recent vacation ....**John Mills,** ex of WGAY, Arlington, Va., and KLZ, Denver, is new staff announcer at WTTG-DuMont....WWDC-Mutual disk jockey, **Milton Q. Ford,** teed off a new high-powered hourly giveaway gimmick past week, with $100 plus a consolation award offered every half-hour ....**Col. Mary A. Hallaren,** director of the WACS, personally accepted the **Don McNeill** "Woman of the Week" award on the **Ruth Crane** "Modern Woman" show, WMAL-ABC....**Charles W. Trippe,** ex of WDXB, Chattanooga, and onetime WINX, Washington, sales manager, named account executive for WWDC-Mutual...."The Lonesome Road," series on problems of alcoholism written and narrated by **Gunner Back,** returning to WMAL-ABC after a hiatus during which it was distributed nationally, via transcription, by Columbia U. Press.

DF&S' Top Agency Billings

Continued from page 27

clusively, ended the year with gross billings up 11% over '50, with the '51 December billings 30% above the same month of '50. MBS had 69 advertisers last year, against 56 in '50, and did biz with 60 agencies, eight more than in the previous year.

Top MBS advertisers were: Kellogg, spending $1,407,900, a million more than the previous year; Johns-Manville, $1,275,700; B. T. Babbitt, $1,245,800; P. Lorillard, $1,245,400; American Federation of Labor, $1,208,600; Quaker Oats, $1,056,600; Miles Labs, $677,800; Kraft, $624,200; American Tobacco, $562,342, and Derby Foods, $545,200.

Top MBS agencies were: J. Walter Thompson, $1,899,900; Weintraub, $1,430,700; Lennen & Mitchell, $1,245,400; Furman, Feiner, $1,208,600; Sherman - Marquette, $1,056,600; Leo Burnett, $895,600; Needham, Louis & Brorby, $800,600; BBD&O, $737,700; Harry B. Cohen, $704,100, and Geoffrey Wade, $677,800.

GM Tops ABC Sponsors

ABC radio gross network time sales for the year dipped from $35,124,625 in 1950 to $33,242,182 for '51. ABC-TV, however, saw its gross triple, from $6,470,916 in '50 to $18,297,589 in '51.

Top advertisers at ABC were: General Mills, $4,612,376; Sterling Drug, $2,707,239; Swift, $2,386,810; Philip Morris, $2,231,345; Lorillard, $1,495,217; Philco, $1,469,649; Serutan, $1,188,740; Mars, $944,366; Heinz, $942,795; Equitable Life, $923,771.

Top agencies at ABC were: D-F-S, $5,930,627; Cecil & Presbrey, $2,585,120; J. Walter Thompson, $2,386,810; Maxon, $1,713,293; Lennen & Mitchell, $1,495,217; Hutchins, $1.469,649; Kudner, $1,310,036; Roy S. Durstine, $1,271,024; Knox Reeves, $1,008,044; Leo Burnett, $986,291.

Top ABC-TV advertisers were: General Mills, $1,460,037; Kellogg, $1,032,972; Lorillard, $799,455; Nash-Kelvinator, $751,141; Goodyear, $751,095; Ralston-Purina, $689,568; Bendix, $647,006; Canada Dry, $626,665; Schlitz, $540,704; Gruen, $496,408.

Top ABC-TV agencies were: Y&R, $2,050,932; D-F-S, $1,949,426; Kenyon & Eckhardt, $1,245,444; Tatham, Laird, $1,116,649; Weintraub, $863,528; Lennen & Mitchell, $799,455; Geyer, Newell & Ganger, $751,141; Ruthrauff & Ryan, $713,184; Gardner, $689,568; J. M. Mathes, $681,704.

The top agencies at CBS-TV (billings not available) were headed by Y&R, followed by Biow, Cunningham & Walsh, Esty, Cecil & Presbrey, McCann-Erickson, BBD&O, Benton & Bowles, Compton and D. P. Brother.

Top spenders on CBS-TV were Procter & Gamble, Liggett & Myers, R. J. Reynolds, General Electric, Lever Bros., Philip Morris, General Motors, Westinghouse, Ford and Anheuser-Busch.

P&G Leads CBS Spenders

CBS Radio's leading advertisers were: Procter & Gamble, Lever Bros., General Foods, Liggett & Myers, Pillsbury, Colgate, American Home Products, Wrigley's, Gillette (Toni Division) and Miles Labs.

CBS Radio's key agencies were topped by Benton & Bowles, Compton, BBD&O, D-F-S, FC&B, Y&R, Cunningham & Walsh, Leo Burnett, Ruthrauff & Ryan, and Esty.

DuMont's top bankrollers (figures not available) were: General Foods, Drugstore TV Productions, Ballantine, Rosefield Packing, Walter H. Johnson Candy, Francis H. Leggett, Mennen, Larus & Brother, Kaiser-Frazer dealers and Tidewater Oil.

DuMont's top agencies were: Benton & Bowles, Product Advertising Corp., Franklin Bruck, J. Walter Thompson, Guild, Bascom & Bonfigli, Peck, Lennen & Mitchell, Warwick & Legler, BBD&O, and D-F-S.

BOB CONSIDINE MAKES SWITCH TO TUES. NIGHT

Deal for Pontiac to take over the 10:45 to 11 p. m. Tuesday night slot on NBC-TV has fallen through. (Time opened up when Old Gold shaved its "Original Amateur Hour" from a full hour to 45 minutes.)

Instead, NBC is turning over the 15-minute segment to Mutual of Omaha, which sponsors the Bob Considine show. Considine moves his program over from the current 5:45 to 6 p. m. Saturday slot, effective Jan. 15.

CBS Chi Logjam

Continued from page 26

was unable to handle. The WGN-TV deal opened the Chi market to Colgate's "Strike It Rich;" American Home Products' "Love of Life," and Procter & Gamble's "Search For Tomorrow."

And with the WGN-TV arrangement having the effect of breaking up WBKB's monopoly on CBS-TV pickups, the latter outlet's management has been looking further ahead before nixing web offerings. Also there's been a noticeable slowdown of local daytime sales with WBKB currently having a somewhat looser schedule in which to carry more network shows.

Since WBKB has first refusal rights over WGN-TV on any commercial shows offered by CBS, manager John Mitchell lost no time in grabbing off the Arthur Godfrey simulcast which bowed yesterday (Mon.) and the tri-weekly Bert Parks show which goes next Monday (14) in the 2:30 to 3 p.m. CST period.

And Mitchell has made additional concessions to the network in order to have first crack at any sponsored shows CBS might put into the post-Godfrey 9:30 to 10 a.m. slot. This segment is currently being filled locally by WBKB with the "O'Neil's At Home" show bankrolled by the Charles Antell hair tonic firm. But the local sponsor will be bumped when and if CBS sells the time nationally. WBKB is also beaming the 15-minute CBS news show that preceeds Godfrey in anticipation of the portion being sold by the web.

Incidentally, WBKB's reservation of the 9:30 to 10 morning segment for potential CBS shows has knocked out the planned breakfast remote from Isbell's restaurant which was to have been emceed by Ernie Simon.

Although the daytime Chicago CBS picture looks the rosiest it's ever been the web may again run into a snag when the baseball season rolls around. Although no diamond deals have yet been set, both WBKB and WGN-TV have beamed baseball for the past several seasons. What's to happen with the CBS afternoon programs should both stations again carry baseball is a highly moot question at this point.

Despite the reasonably good arrangement now in effect, there's no doubt the CBS hierarchy will heave a sigh of relief if and when the FCC okays its purchase of WBKB as a byproduct of the pending United Paramount-ABC melding.

ATTENTION TV
PRODUCERS, AGENCIES

Producer just arrived from Italy, where connected with best local motion pictures, rich in ideas, fresh approach, remaining six months New York, desires connection as assistant TV producer.

CAN RECIPROCATE IN ITALY
Write Box 975, VARIETY
154 West 46th St., N. Y. C.

STRINGTIME PRODUCTIONS

wishes to thank Variety
and the reviewers throughout
the country for their wonderful
reception of the

Mabel Beaton
MARIONETTES

presented by THE BELL TELEPHONE
COMPANIES over 80 TV stations in 66
cities from coast-to-coast in
"The Spirit of Christmas"

*

represented by
SIMON SHEIB
521 Fifth Avenue
New York N.Y.
MU 2-7260

5 Kilo is Killo-Dillo
In WFIL-adelphia

You can't stand on ceremony if you want to be heard by shoppers in all 14 counties of Philadelphia's $6 billion market zone.

Best way to break the ice in this area of 4,400,000 people and $6 billion in buying power, is to get 'em at home, where more radio owners tune WFIL than ever before.

BMB says two-thirds of all radio-equipped homes listen regularly to WFIL—5,000 watts at 560 kilocycles. You hit hard, fast, and clean—not only in Philly but in *all* 147 "home markets" outside city limits where a majority of the area's population lives and shops.

And these same five kilos sweep way out into a huge bonus area in many nearby counties, giving WFIL total coverage of 6,800,000 people with more than $9 billion effective buying income.

To be first on the dial in America's third largest market, schedule WFIL.

WFIL
560 KC
The Philadelphia
Inquirer Station

Tele Follow-Ups

Continued from page 28

Monday (31) with a marked departure from its usual dramatic format. The special New Year's Eve show was a documentary on film, with the live portions consisting of host-producer Robert Montgomery narrating a pictorial record of 1951 for a little girl who was born only 30 minutes before airtime. The program will be kept on kinescope and presented to the girl on her 16th birthday in 1967.

Airer had a sock opening in the shots picked up live from the maternity wing of New York's Presbyterian Hospital and the universal interest in seeing a newborn babe, the nurses, her father and other impatiently-waiting prospective dads. The latter, all smoking cigarets (undoubtedly Luckies) nervously, appeared stiff and posed, but the overall effect was interesting.

The film record of the year was not as effectively done. It was slow-moving, dull, without much point, and generalized when it should have been specific. There was a pleasant-enough feeling in the various sections—"How We Played," "How We Worked," "Our Beliefs and Ideals," "How We Worshipped," etc. But the individual clips lacked potency and there was only superficial integration and editing. Shots such as Bobby Thompson's pennant-winning homerun against the Dodgers were good, but there weren't enough of these. Greater use of cream newsreel sequences, such as those on NBC-TV's "Camel Newsreel,"—would have helped.

Radio Reviews

Continued from page 30

is the Gopher coach and right now he's somewhat in the limelight because his club is one of two throughout the nation which have defeated the supposedly invincible Kentucky quintet.

The coach is right at home on the ether waves in consequence of a slick speaking voice and a faculty to express himself quickly and well during his experting which carries authority. Hall, a leading local newspaper sports writer and radio sportscaster, is right in the groove, too, during the interviewing session with Cowles, for he, of course, knows what he's talking about and his own opinions, which he occasionally gives voice to, carry weight. His radio voice leaves nothing to be desired. Farrell, a local high school coach and basketball official, also is at home on the air, while Peterson, an organist, interrupts the gabbing with well spotted renditions of college songs.

Ordinarily Cowles appears in person on the show, but on the one caught he was in Milwaukee for a Minnesota game with Marquette, and the Hall interview was conducted over the long distance telephone and tape recorded.

Commercials at the start and end are held down. The show for the basketball season's duration replaces a similar football program featuring Bernie Bierman, longtime Minnesota gridiron coach, with Hall doing the interviewing on that, too. *Rees.*

Albert's $1,500,000

Continued from page 26

against a participating agreement on a gross percentage of biz. He's also inked a deal with Fedderson whereby the channel's Syndicated Television Productions will handle product made by Albert's telepix company.

Station says Albert will get approximately $1,500,000 in seven-year optional deal.

ABC is going after former Jarvis clients on KLAC-TV, but station said it hadn't lost business yet. A net spokesman, however, expressed confidence some sponsors would switch stations with Jarvis.

Peter Potter's Switch

Hollywood, Jan. 8.

KFWB prexy Harry Maizlish fired deejay Peter Potter Monday (7) afternoon. Latter wound up half-hour later at KLAC with a two-year pact calling for a guarantee $45,000 annually in the spot vacated by Al Jarvis.

Maizlish heard that Potter was dickering for the spot and demanded the deejay give 90-day notice or be fired when finished his afternoon program. When no notice was forthcoming Potter was ousted.

Joe Yocam and Red Rowe will share Potter's time on KFWB.

Kefauver Gab Series Set for WMCA, N.Y.

WMCA, Nathan Straus-owned indie in N. Y., has wrapped up a series of four broadcasts by Sen. Estes Kefauver (D., Tenn.) in which the former chairman of the Senate crime probe committee will state his stand on foreign and domestic policies. Series kicks off Friday (11) at 9:30-9:45 p.m.

Straus announced that the station will permit rebroadcast of the Kefauver series by other stations, either on a live or recorded basis. He said the program is designed to promote public understanding of important national issues and will be followed by other airers originating from Washington or N. Y.

Boston — WHDH, which incubated NBC's Bob and Ray, has come up this week with another d.j. and a new show. Called "The Cloud Club," this will be an across-the-board feature aired from 10:35 till midnight with announcer New Powers acting as host.

GREYSTONE PRESS TO ABC SUN. NIGHT SLOT

Greystone Press has bought the Sunday 9:45-10 p.m. slot on ABC to plug a number of its books for 13 weeks, via Huber Hoge agency.

Purchase takes the web off the hook for half of the period left vacant by Ronson's dropping of "Hollywood Stars on Stage" in the 9:30-10 p.m. slot. Web put Marlene Dietrich's "Cafe Istanbul" into the 9:15-9:45 position and had been mulling a musical stanza at 9:45.

Greystone is using a 71-station lineup. Press, which generally uses one-time shows, was committed to a 13-week cycle. In addition it bought two 15-minute one-shots last night (Tues.), booked back-to-back in the 8 p.m. half-hour.

KSL'S BANNER '51 BIZ

Salt Lake City, Jan. 8.

KSL, local CBS outlet, has completed preliminary figures for 1951 biz, and everything seems to point to a record year. According to station execs, year should total more than 2% over 1950, which was their last top session.

CBS, East-to-West Moving Day

Continued from page 26

3:30. "Irma" takes off for Cavalier cigarets tonight (8) with Marie Wilson and Kathy Lewis essaying their radio leads, supported by Sig Arno, who replaces Hans Conried, Hal March in the John Brown role, Brooks West, husband of Eve Arden, and Gloria Gordon. Richard Whorf directs and Frank Galen heads up the writing staff.

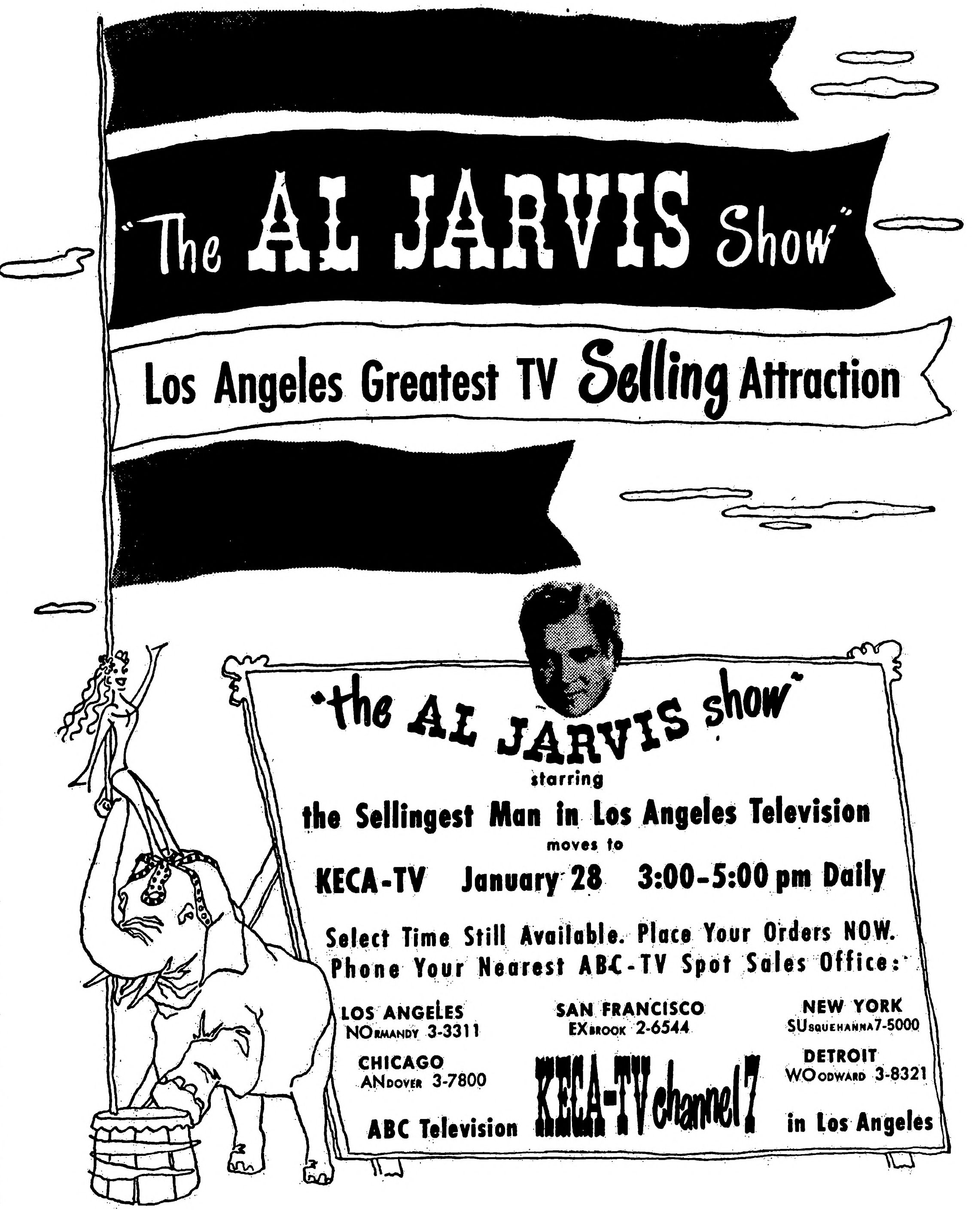
Al Pearce half hour morning strip, airing from here at 8 a. m. Monday through Friday, starting Feb. 15, will be patterned after Arthur Godfrey's daytime show and originate at the Earl Carroll Theatre. Slated for an early April start is the Ginger Rogers series, with the film star appearing in half-hour dramatics. No producer or director has been picked.

New shows now being ready for spring duty are "Our Miss Brooks," which will be pilot-filmed Jan. 29; "Life With Luigi," also to be filmed, and "Johnny Dollar," with Edmund O'Brien likely as the lead. Another departing show from N.Y. is "Man Against Crime," which will be filmed in Hollywood.

Ackerman has several other shows on the planning board, including a variety layout with a top name. He is also talking a deal with John Guedel and Art Linkletter for TV'ing "House Party."

Heavy schedule of shows, both customed here and moved from N. Y., is forcing Ackerman to expand his personnel. He is now on the search for a production executive and a casting director. Ben Feiner is executive producer and assistant to Ackerman on the production side, and Hal Hudson is manager of the TV department. In the search for new talent, Larry Burns is auditioning and scouting this territory, while Bill Dozier pursues these duties out of N. Y.

CBS has concluded a new deal with Hal Roach for continuance of the Amos ' ' Andy series. "Corliss Archer" will have Helen Mack as producer until she leaves for N. Y. to join her husband, Tom McAvity, an executive with NBC-TV.


"The AL JARVIS Show"
Los Angeles Greatest TV Selling Attraction
"the AL JARVIS show"
starring
the Sellingest Man in Los Angeles Television
moves to
KECA-TV January 28 3:00-5:00 pm Daily
Select Time Still Available. Place Your Orders NOW.
Phone Your Nearest ABC-TV Spot Sales Office:
LOS ANGELES NOrmandy 3-3311
SAN FRANCISCO EXbrook 2-6544
NEW YORK SUsquehanna 7-5000
CHICAGO ANdover 3-7800
DETROIT WOodward 3-8321
ABC Television
KECA-TV channel 7
in Los Angeles

Television Reviews

Continued from page [illegible]

shoe with a philodendron growing out of it.

Others on the "Corner" are a cat named Tondelayo, which is visible enough although the pretense is made that only Kovacs and little children can see it. Pete Boyle, WPTZ staffer, plays the Irish cop on the beat. Setting, incidentally, is good with street corner background giving an appearance of depth despite the small studio stage. Singer Edythe Adams works in nicely with the Kovacs antics furnishing quiet-contrast for the extrovert lead. Together they did takeoff on "The Third Man" in dialect. Miss Adams also sings a couple numbers in pleasant melodic style, with backing by Dave Appell's Trio, well known here on the musical bar circuits who wear street cleaners outfits for the "Corner" motif. Finale had cast doing "On Top of Old Smoky" with Kovacs reading the lines to a vocal background.

Kovacs has the faculty of making everything seem ad-lib, and no doubt a lot of it is. *Gagh.*

TRADE INN
With Pat Tobin, Todd Purse
Producer-Director: Grover J. Allen
30 Mins.; Mon.-thru-Fri., 4 p.m.
Sustaining
WENR-TV, Chicago

With a little tightening this gadget-laden affair looks likely to gain momentum with later afternoon housewife viewers. It's hosted by a couple of personable people—Pat Tobin and Todd Purse—and its basic ingredients are essentially sound.

The session is divided into four segments and is laid out in sort of a rural swap shop setting. On the show seen (4) the first portion was given over to guest participation with viewers invited to bring to the program articles they wish to swap. With the show just getting underway the couple who appeared to exchange a meatgrinder for a coffee maker smacked pretty much as "plants." However, once the project gets rolling there'll probably be an oversupply of David Harums anxious to appear on TV.

Other items included a personal service section with the usual appeals for apartments, etc., which provided the hearts and flowers touch. Then there was a letter writing contest and a white elephant game which had two guests attempting to guess the knickknacks brought in the other. This bit seemed the weakest link and overlong.

It's an offbeat format at least as far as the local video scene is concerned and therein lies its strength. That and the fact Miss Tobin and Purse work the show with a nicely relaxed style. Miss Tobin would impress even more if she would remember to check that "intimate" wink at the door.

Dave.

Now starring on NBC's
ALL STAR REVUE
Saturday's 8-9 p.m., EST
Mgt.: William Morris Agency

WFDR

Continued from page 26

the survey on FM ownership made for WFDR manager Lou Frankel. Survey showed that 260,000 of the 950,000 FM set owners in the metropolitan N. Y. area listen to the union-owned station.

Study also indicated that the FM owners are in a very high income bracket, the median family being in the over $6,000 group. FM listeners also have more education than the general population, with 46% being college graduates and 72% having high school diplomas. Survey also reported that FM families have 20% less television set ownership than the general population of New York, and that they listen to FM more than they watch TV.

On the basis of these figures, Frankel is making pitches for class bankrollers, who direct their appeals to a high-income audience.

Philly vs. Chi

Continued from page 27

may turn to WBKB for some net shows.

Status of affiliation, in fact, determines to a large extent which cities get the networks' blessings as origination points. While CBS has no shows coming from Chi, DuMont, on the basis of its close ties with WGN-TV, now has five Chi-originated packages on its schedule. DuMont, at the same time, has no primary affiliate in Philly, so has no network feeds from that city. ABC, with its o.&o. outlet in Chi, WENR-TV, has five show from there, but also has three from WFIL-TV, Philly, which is a primary affiliate.

NBC, which sparked the move to Chi originally for TV and helped establish the so-called Chi technique with programs like "Garroway at Large," is using both cities less than any of the other nets. NBC now has two shows from Chi and one from Philly.

Hot Assignment

Chicago, Jan. 8.

It looks to be a really hot assignment for the radio and television staffers who will converge upon Chicago for the national political conventions next June. Work was started last week on the installation of a $300,000 air-conditioning unit at the International Amphitheatre, where the political powwows will be held. But the cooling plant will only serve the arena portion of the building where the convention proper will be held.

This means the big side rooms, which will be largely taken over by the radio-TV contingent, will not have the benefit of the air conditioner to take the curse off the usually hot Windy City summer temperatures.

Westinghouse May Be Initial User of CBS 'Selective Facilities'

Westinghouse may become the first CBS radio sponsor to adopt the web's new "selective facilities" plan, by signing for only a part of CBS' 206 stations to carry the upcoming political conventions coverage. Under the plan, devised by CBS Radio prexy Howard Meighan, the web will have the right to sell the conventions to one or more sponsors for the remaining markets if Westinghouse limits its station lineup.

Westinghouse originally ordered only 60 AM markets, on the assumption that it would need the rest of its budget to pay the costs for the complete CBS-TV station lineup. On the video side, however, CBS is having difficulty in single-station markets. As a result, if Westinghouse is frozen out of those TV areas, it may decide to take the entire CBS Radio lineup.

Under the "selective facilities" plan, CBS will allow a sponsor to take a network as small as the basic group of 26 stations, but retains the right in all such cases to sell the remaining markets to one or more other bankrollers. Web is attempting to insure, in that way, that its affiliates will have as few sustaining holes as possible in their network schedules.

POOL PICKUPS IN WEST FOR POLITICAL TV'ER

Confronted with the fact that there is only one networking channel available from Omaha to the Coast, the television webs, in the middle of their hassles last week over station clearances for the political conventions coverage, decided to pool all pickups west of Omaha. Local commercials will probably be cut in on the Coast stations, which means that Westinghouse, which is sponsoring on CBS, and Philco, which will bankroll the NBC coverage, will not be represented in the far west.

Situation will apply to the four interconnected markets west of Omaha, including Salt Lake City, San Francisco, Los Angeles and San Diego. If present plans go through for the insertion of local commercials in each market, it would mean the convention coverage would be sold on virtually a co-op basis among the four networks on the Coast.

ABC's $1,500,000

Continued from page 26

Kudner agency. GM, also through Kudner, recently renewed "Your Land and Mine," 15-minute stanza heard Mondays at 8 p. m., for 52 weeks.

Pontiac dealers are backing a cross-the-board newscast over WJZ-TV, N. Y., with John Daly. Show, placed through MacManus, John & Adams, is beamed at 7:-7:15 p. m. Last month Pontiac bought half-hour participations in the AM version of "Stop the Music" on two Sundays, to unfold its new '52 line, also through MacManus, John & Adams.

Kaiser-Frazer started on the web in November, with the Betty Furness "By-Line" series, which was replaced last month by "Ellery Queen." Agency is William Weintraub.

'Hot Iceboxes'

Continued from page 25

blacked-out single stations markets via use of other promotional methods that may well cost them twice as much as the original $400,000 saving.

Under terms of its CBS deal, Westinghouse will compensate stations for 34 hours, including 30 hours of the conventions and four hours of election coverage. In addition, there will be 13 half-hour pre-election campaign programs. NBC demanded that Westinghouse buy 45 hours, including 40 hours of conventions and five hours of election coverage. The additional 11 hours would have hiked the Westinghouse tab by $400,000. Westinghouse pointed out that it had a limited budget and grabbed the CBS deal. Two days later NBC prexy Joseph H. McConnell sold Philco (see separate story) on buying the conventions-election package that was originally offered to Westinghouse.

As it shapes up, Westinghouse will have a 30-station interconnected lineup of CBS stations, with Philco totaling 51 on NBC.

ABC-UPT

Continued from page 26

mission, Robert Jones, vigorously dissented to lumping the issues in one package. Since the Commission has not yet acted on Par's application to transfer WBKB to United Paramount, Jones contended that Par's status as a licensee should first be determined before taking up the merger.

The hearings will tee off with testimony on the Par-DuMont issues, which is expected to consume a week. The proceedings will then be recessed until Feb. 4 when the Paramount anti-trust issues will be heard, followed by testimony on the merger. Proceedings should wind up by March 1, with a final decision in the fall.

The Par-DuMont question is being heard first at the request of William A. Roberts, counsel for DuMont, who has indicated he will afterward petition the Commission to sever the testimony from the proceedings and decide the control issue before the hearings are completed. If his request is granted, DuMont will be in a position to act one way or another on its TV applications when the freeze is lifted.

The hearings are almost certain to be confined to the parties involved—Paramount Pictures, UPT, DuMont, ABC and CBS. Fanchon & Marco, theatre operaters, and Gordon Brown, owner of radio station WSAY in Rochester, N. Y., were still fighting doggedly last week to enter the proceedings as intervenors but their chances appeared slim.

It also appeared unlikely that the Dept. of Justice will participate directly.

Ziv's 'I Was a Commie' FBI Open-End Series Set for March 30 Bow

Stepping up its production of new transcribed programs, Frederic W. Ziv Co. has started waxing "I Was a Communist for the FBI," starring Dana Andrews. Ziv bought the rights to the property from Matt Cvetic, for nine years an undercover agent for the FBI.

The open-ender, to be released March 30, is budgeted at $12,500, according to John L. Sinn, executive veepee of Ziv. Sinn plans to have 52 half-hours taped by July 30. Musical director will be David Rose, with Henry Hayward directing. A stable of four or five writers will script the show, with yarns by Milton Geiger and Herb Purdum having already been waxed.

Cvetic, who has been lecturing on his experiences as an FBI eye in the Communist Party, joined the Reds in 1941 at the request of the FBI. In February, 1950, he appeared before the House Committee on Un-American Affairs with 93 pounds of Red letters, records, files, etc., gathered while he held posts in the party. While he was a member he supplied the FBI with 20,000 typewritten pages of reports, 30,000 pages of exhibits, letters and publications. He also gave the FBI the names of nearly 1,000 CP members.

Sinn said that Cvetic will be available for lectures and appearances on behalf of local sponsors of the program on payment of a fee. Material for the show was gathered over a four-week period by sitting Cvetic down with a team of writers and stenographers while he spieled. Cvetic, who authored a Saturday Evening Post series with Pete Martin, is also checking over the finished scripts.

Show will be in first-person narrative form, with episodes dramatizing incidents from Cvetic's experience and testimony. Sinn said that the program's aim is not to get people "to look under their beds for Commies" but to achieve a documentary style. In New York this week Cvetic said that when he left the FBI he declared that he would continue to fight Communism.

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FAST GETAWAY FOR DISKS IN '52

Col Records Warns N.Y. Dealers On Peddling of Counterfeit Disks

In a drastic step to halt distribution of counterfeit platters of its hits, Columbia Records last week warned all New York metropolitan dealers that they would be criminally prosecuted if they handled the illegal merchandise. Col's latest move against the bootleggers was prompted by the flagrant marketing of Johnnie Ray disks by shady operators.

Columbia discovered that at least one outfit was issuing copies of Ray's "Little White Cloud That Cried" and "Cry" platters to record retailers under the Okeh label, latter being a Columbia subsid. The extent of the circulation of the counterfeit disks has been difficult to determine, but it's estimated that a big, fast deal was swung by the counterfeiters involving several thousands copies. Ray's disk has already hit the 600,000 mark for the legitimate Okeh label.

It's believed that the counterfeiters latched onto the Ray disks because of the strike at Columbia's Bridgeport plant. Although Columbia is being serviced by other majors' pressing facilities, notably RCA Victor and M-G-M Records, shortages on the top hits have developed in some areas, leaving an opening for the bootleggers.

The strike of Col's factory workers at Bridgeport has also had a negative impact on several minor disk labels which were pressed by Columbia. Such longhair companies as Westminister and Cetra-Soria, among others, have been finding it tough making deliveries in the last couple of weeks.

MPCE Exec Committee Pronoses Amendments To End Factionalism

At the initial meeting of the newly elected exec committee of the Music Publishers Contact Employees last week, amendments and bylaws to the union's constitution were suggested for submission to the MPCE membership. The constitutional innovations will be voted on at a general meeting Jan. 17.

Changes in the constitution were necessitated by the factionalism which sprang up among the contactmen during the election campaign last month. Charges of unconstitutionality in the election procedure weren't pressed, but the exec board hopes to tighten the loopholes with the new amendments.

An MPCE relief committee was also appointed at last week's conclave. The committee, which will be headed by Joe Santly, includes Irving Tanz, Bernie Pollack, Harry Santly and Jack Johnstone.

Bob Miller, MPCE prexy, leaves for the Coast at the end of January to conduct board meetings there. He'll be gone about a month.

ARS' Distrib Deal In Young People's Records

The American Recording Society, which was launched last year via a grant from the Alice M. Ditson Fund of Columbia Records, is expanding its operation with the takeover of distribution services for the Young People's Records label. New move puts the ARS into a key position in the educational-juve field since it already produces its own long-play classical disk line and acts as rep for the Children's Record Guild.

Lester Troob, YPR prexy, said the distrib deal with ARS will be timed with an extensive promotion of the kidisk line on radio and TV. Although under ARS direction, YPR sales will remain under the direction of Jerome Gordon, sales manager since the disk diskery was founded six years ago.

Jose Limon Dance Co., now in Mexico, prepping a spring tour of the U. S[illegible]

Krupa Revives Trio

Gene Krupa has revived his jazz trio, comprising Charlie Ventura on sax and Teddy Napoleon on piano. Combo will break in at Ventura's Open House Club, Lindenwood, N. J., prior to opening at the State Theatre, Hartford, Jan. 19.

Trio last worked together in 1946.

Stalemate on Exec For New Disk Org

Initial full membership meeting of newly-formed Record Industry Assn. of America, originally projected for this month, has been set back by the failure of the screening committee to come up with a candidate for the exec director's post. Top disk companies, which have taken the initiative in organizing the industry association, have indicated that they wanted all member companies, even the smallest, to have an equal voice in selecting the exec director.

Committee, headed by Leonard Schneider, exec veepee of Decca Records, has been interviewing candidates for the spot and will continue to screen additional applicants until a selection is made. Serving with Schneider on the committee are Howard Letts, RCA Victor; Kenneth Raine, Columbia Records; Wallace Early, M-G-M Records, and Martin Edelstein, Capitol Records.

ECKSTINE-BASIE UNIT IN SOUTHERN 50-DATER

New package unit of Billy Eckstine and Count Basie orch heads out on a southern tour of concert and ballroom dates next month. The 50-date tour tees off in Houston, Feb. 8. Eckstine recently concertized in a package deal with George Shearing.

Unit is being booked by Shaw Artists Corp., which bought the package via William Morris, which represents Eckstine, and Willard Alexander, Basie's rep.

MAJOR LABELS PERK NEW HITS

Expectations of a bullish disk year by industry execs has been buttressed by the fast getaway in the first week of the new year. Although sales have dipped a bit off the Christmas season pace, diskeries are hitting a solid January clip with the new releases which have begun rolling for them. General pickup has been evidenced during the past week when the majority of the new issues began to step out.

Columbia, meantime, is still riding high with Johnnie Ray's "Cry" and "Little White Cloud That Cried," which cleared the 600,000 sales mark during the past week. Col's other powerhouse items Frankie Laine's "Jealousy," Jo Stafford's "Shrimp Boats" and Tony Bennett's "Cold, Cold Heart" are rolling along in high gear.

Of Col's first of the year issues, Ray's "Broken Hearted" and Guy Mitchell's "Wimmi " are moving fast.

With the Four Ace waxing of "Tell Me Why" and Louis Armstrong's "A Kiss to Build a Dream On" on the Decca label building into hit proportions, the diskery is expected to be very strong in January. Early sales figures indicate it will be the company's biggest month in many years. RCA Victor, under its new pop artists and repertory head, Dave Kapp, is

(Continued on page 53)

Victor's Pre-Yule Disk Biz Okay

RCA Victor's pre-Christmas business during 1951 maintained an even keel as compared with the previous year, according to the diskery's royalty statements to the major publishers. Although the payments to the majors for the three-month period ending Nov. 30 fell off about 10%, the drop in this category was compensated by the pickup in payments to the smaller publishers which have been handling the novelty and country hits.

Victor's royalty payments for the last quarter were 12% over the previous quarter ending Aug. 30, 1950. Top click on the Victor roster during the last three-month period has been Tony Martin's "I Get Ideas."

Folsom Bullish on Disk Business; Sees Sharp Upswing During '52

Decca-U Merger Plans

Decca attorneys are understood to be working out a reorganization plan by which the diskery would be merged with Universal Pictures, in which Decca recently acquired controlling interest. Decca prexy Milton R. Rackmil, currently on the Coast, is slated to become prez of the new company.

Details in Picture section.

Uruguay Fiesta's 150G Band Coin

The Montevideo Carnivals, which open in the Uruguayan capital this year in February, is shelling out over $150,000 for bookings of three name bands, including two from the U. S. Coin will be spread among the Tommy Dorsey, Miguelito Valdes and Perez Prado orch. In addition, the carnival organizers are paying about $65,000 for round-trip air transportation for the three musicrews to and from Montevideo.

Perez Prado and a 20-man troupe will play in Montevideo from Feb. 16 to March 7. Dorsey and a 26-man outfit will play a month-long stand from Feb. 23 to March 21, while Valdes's 22-man organization will play from March 1 to March 23. The Carnivals have options on each orch for two or more weeks. McConkey Artists Corp. has handled the deals for the Carnival.

RICHMOND SETS TIE WITH AUSSIE FIRM

Augmenting his tie-ins with foreign publishing houses, Howie Richmond has pacted a three-year exclusive deal with Dee Davis & Co., Australian pubbery. Richmond inked a similar three-year exclusive pact last spring with Edizeoni Curci, Italian firm.

Pact with the Aussie firm includes catalogs of the Richmond subsids, Ludlow, Hollis, Dartmouth, Cromwell and Folkways. Publishing rights to the songs in other foreign countries are contracted on a per-tune basis.

A sharp upward swing for the disk biz in 1952 is predicted by Frank M. Folsom, RCA prexy, as part of the general optimistic outlook for industry execs for the new year. Folsom said that "the sales trend of records should continue sharply upwards, unless material shortages cause a slackening in the present production rates of the new-speed instruments. But then, sales should be above those of 1951, due to the increased number of these instruments now in use."

Accenting the role of the new speed systems in the business upbeat, Folsom said sales of 45 rpm and 33 rpm disks accounted for 90% of the year's industry-wide total in the classical field. Folsom particularly plugged the Victor 45 rpm system, declaring that demand for 45 rpm turntables had created shortages in many areas during the latter part of 1951.

Indicating the complete adjustment of the retail end of the industry to the three-speed setup, Folsom reported that inventories were approaching "effective levels," for the first time in many years. He said that dealers also were sold on the new speed platters because of the "ease in handling, the lack of breakage and the over-all superiority in recording."

Folsom declared that new techniques for improving the sound quality of the old masters has proved highly successful in stimulating interest in reissues of the classics. As a striking example, Folsom pointed out that more Caruso records were bought in 1951 than in any year since the tenor died in 1921. Folsom announced that RCA Victor is planning an extensive series of reissues from its old catalog as part of its "Treasury of Immortal Performance" series.

Cugat's 16 Sides For Mercury; Goes Hillbilly In Bid to Widen Market

Following his switch from Columbia to Mercury Records, Xavier Cugat cut 16 sides for the new label in the last three weeks. Although still accenting the rhumba rhythms, Cugat is making a bid for a wider market via orch slices of mambo and hillbilly tunes, the latter being an unusual departure for the Cugat orch. Among the numbers just cut is an English rendition of "Babulu," with Richard Hayes vocalling.

Cugat, who just closed a stand at the Copacabana, N. Y., opens at the Edgewater Beach Hotel in Chicago Jan. 25 for four weeks and then goes into the Schroeder Hotel in Milwaukee for one week. Subsequently, Cugat will play the Last Frontier in Las Vegas for three weeks, and the Riverside Hotel in Reno.

Cugat, meantime, has been inked to two-a-year pic deal by RKO for three years with his next assignment to be Tony Martin starrer.

Burke & Van Heusen, Simon Pub Partnership

Burke & Van Heusen Music, Johnny Burke's and Jimmy Van Heusen' firm, has tied up with George Simon's publishing company in a partnership deal.

Burke & Van Heusen Associates, a separate company and subsid of Famous, will continue to operate for publication of Paramount pic scores. Of this subsid, Famous owns one-half, Burke & Van Heusen, one-quarter; and Bing Crosby, one-quarter.

Retail Sheet Best Sellers of 1951

Listed below are the sales leaders in the sheet music field during 1951, based on the weekly tabulation of sheet music best-sellers reported to VARIETY *by leading music jobbers and retail outlets.*

Song	Writers	Publisher	
Aba Daba Honeymoon	A. Fields-W. Donovan	Feist	ASCAP
And So to Sleep Agai	S. Skylar-J. Marsalla	Paxton	ASCAP
Be My Love	N. Brodsky-S. Kahn	Miller	ASCAP
Beautiful Brown Eyes	A. Smith-A. Delmore	American	ASCAP
Because of You	A. Hammerstein-D. Wilkinson	Broadcast	BMI
Bushel and a Peck	F. Loesser	Morris	ASCAP
Cold, Cold Heart	Hank Williams	Acuff-R	BMI
Come on-A My House	R. Bagdasarian-W. Saroyan	Duchess	BMI
Domino	D. Raye-J. Plante-L. Ferrari	Pickwick	ASCAP
Down Yonder	L. Wolfe Gilbert	Southern	ASCAP
Frosty the Snowman	S. Nelson-J. Rollins	Hill-R	BMI
Harbor Lights	J. Kennedy-H. Williams	Chappell	ASCAP
How High the Moon	[illegible] Hamilton-M. Lewis	Chappell	ASCAP
I Get Ideas	[illegible] Corcoran	Hill-R	BMI
If	[illegible] Hargreaves-S. Domerell-T. Evens	Shapiro-B	ASCAP
In the Cool Cool of the Evening	J. Mercer-H. Carmichael	Famous	ASCAP
It Is No Secret	Stewart Hamblen	Duchess	BMI
Loveliest Night of the Year	P. Webster-I. Aaronson	Robbins	ASCAP
May the Good Lord Bless You	Meredith Willson	Pickwick	ASCAP
Mockin' Bird Hill	Vaughn Horton	Southern	ASCAP
Mr. and Mississippi	Irving Gordon	Shapiro-B	ASCAP
My Heart Cries for You	Percy Faith-C. Sigman	Massey	ASCAP
My Truly Truly Fair	Bob Merrill	Santly-J	ASCAP
On Top of Old Smoky	Pete Seeger	Folk-WAYS	BMI
Penny a Kiss	Buddy Kaye	Shapiro-B	ASCAP
Rudolph the Red-Nosed Reindeer	Johnny Marks	St. Nicholas	ASCAP
Shanghai	B. Hilliard-M. De Lugg	Advanced	ASCAP
Sin	C. Shull-G. Haven	Algonquin	BMI
Slow Poke	Pee Wee King-R. Stewart	Ridgeway	BMI
Sparrow in the Tree Top	Bob Merrill	Santly-J	ASCAP
Sweet Violets	Cy [illegible]-C. Cream	Morris	ASCAP
Tennessee Waltz	Pee Wee King-R. Stewart	Acuff-R	BMI
Too Young	[illegible] Lippman-S. Dee	Jefferson	ASCAP
Undecided	[illegible] Robin-C. Shavers	Leeds	ASCAP
White Christmas	[illegible]	Berlin	ASCAP
Would I Love You	[illegible]	Disney	ASCAP
You're Just in Love	Irving Berlin	Berlin	ASCAP

Jocks, Jukes and Disks

By MIKE GROSS

Perry Como: "Tulips and Heather"-"Please Mr. Sun" (Victor). Perry Como's expert workover of these two top ballads should rack up plenty of spins. It's Como's best job in some months. "Tulips and Heather" is a solid romantic item rich in melody and mood. Tune's sentimental flavor is projected excellently by Como's understanding delivery. "Please Mr. Sun" is another of the new year's strong ballad entries and should nab an equal number of juke and jock plays. Tune's plaintive quality is aided by Como's simple and direct styling. **Mitchell Ayres** orch lends an able assist on both sides.

Mindy Carson: "Allegheny Fiddler"-"Dance Me Loose" (Victor). "Allegheny Fiddler" is a jaunty novelty item due for big returns. Blending of a bouncy beat and an ingratiating lyric makes it a sure jock and juke bet. Mindy Carson handles the vocal with an infectious gaiety. **Hugo Winterhalter's** spirited orch backing gives the side another important plus. Although Miss Carson gets across an okay rendition of "Dance Me Loose," she'll find it tough pulling ahead of **Arthur Godfrey's** Columbia waxing.

Les Paul & Mary Ford: "Tiger Rag"-"It's a Lonesome Old Town" (Capitol). Paul-Ford team tees off the 1952 platter sweepstakes with one of its best entries. Combo's electric workover of the oldie "Tiger Rag," should dominate for some time. Paul's effective guitaring and Miss Ford's multiple-voiced handling of the lyric blend into an exciting platter. Reverse is a change of pace but a continuation of the Paul-Ford electronic gimmickry.

Gordon Jenkins Orch: "Somebody" - "Anna Maria" (Decca). "Somebody" is a pleasant waltz item which is handled affectionately by Gordon Jenkins' orch and chorus. It's easy on the ear and with a proper juke jolt could move into the big seller class. **Bob Carroll** is effective on the vocal. "Anna Maria," although given a bright Jenkins' interpretation, is just a so-so side.

Johnnie Ray: "Please Mr. Sun"-"Broken Hearted" (Columbia). Currently riding high with "Little White Cloud That Cried" and "Cry," Johnnie Ray has a potent entry in "Please Mr. Sun." His pulsating delivery of the tender lyric will build his stock as a bobbysox fave. On the M-G-M label, **Tommy Edwards** dishes out a sincere, straightforward rendition of "Sun." It should catch on despite the Ray phenomenon. On "Broken Hearted," Ray's vocal vibrattos seem overly dramatic achieving an unintentional ludicrous effect.

Johnny Desmond: "Until"-"Oh, My Darlin'" (Coral). Johnny Desmond, who recently ankled the M-G-M fold, gets off to a fair start with initial Coral release. "Until" is an okay entry which Desmond sells convincingly. Tune, however, isn't strong enough to stand up in current big ballad market despite the standout piping. Reverse is an Americanization of the French tune "Alouette." Desmond's saucy workover makes it a good juke bet.

Victor Marchese: "Flamingo"-"When I Dream of Home" (M-G-M). M-G-M has a potent tenor attraction in Victor Marchese. On his initial sides for the diskery, Marchese displays an exciting wax personality whose well-trained pipes should build a following of pop and semi-longhair platter fans. His voice is pure and clear and his vocal range is an ear-arrester. Although the oldies "Flamingo" and "When I Dream of Home" are aptly suited to his top styling, Marchese's entry in the male disk sweeps would have been stronger with at least one new pop tune.

Doris Day: "Oops"-"Baby Doll" (Columbia). "Oops," a novelty number from the forthcoming Metro filmusical "Belle of New York," has a good chance to click via Doris Day's workover. Cute lyric idea is well complemented by a refreshing melody with Miss Day projecting the happy refrain in standout style. Margaret Whiting's cut on Capitol captures the same spark while **Debbie Reynolds**, on the M-G-M label, is okay but lacks the disk savvy displayed by Misses Day and Whiting. "Baby Doll," also from the pic score, is given an effective rendition by Miss Day in a more serious vein. **Paul Weston's** orch scores with a firstrate backing assist.

Ricky Vallo: "Trust in Me"-"Ruby Lips - Emerald Eyes" (M-G-M). Ricky Vallo impresses as a strong addition to the M-G-M stable with his solid etching of the oldie "Trust in Me." Young baritone knows the value of a lyric and projects the romantic mood with ease. Vallo is also sock on the lighter reverse item. It's a gay cornfed number which he belts out with exuberance. This side could make him another juve set fave.

Guy Mitchell: "Wimmin"-"We Won't Live in a Castle" (Columbia). "Wimmin" is potent fodder for the folk faddists who've been warily watching the folktune decline during the past few months. This side could bring a resurgence with full force. It's got a charming lilt and an infectious lyric. Mitchell boosts his stock with his captivating, highly humorous vocal rendition while Mitch Miller's orch backing (French horns stressed) adds a spicy flavor. It's headed for top jock and juke spins. Mitchell changes pace nicely on the flipover. It's a sentimental number which he delivers with feeling.

Ella Fitzgerald: "Baby Doll"-"Lady Bug" (Decca). Ella Fitzgerald handles "Baby Doll," ballad entry from Metro's "Belle of New York," with enough warmth and care to make it a sock wax potential. Miss Fitzgerald's rich piping builds a mellow mood which should capture the juke trade. Bottom slice is a Miss Fitzgerald-styled blues number but not so effective.

Dinah Shore: "Life Is a Beautiful Thing"-"Why Should I Believe in Love" (Victor). Coupling of tunes from the Paramount film "Aaron Slick From Punkin Crick" should net only moderate returns in the jock and juke market. Dinah Shore gets the most out of "Life Is a Beautiful Thing" with her warm thrushing. Tune has a pleasant lilt and a charming sentiment but is too reminiscent in both lyric though and melodic line to click. Bottom deck is a ballad item, too heavy for popular appeal.

Platter Pointers

The late **Charley Christian**, guitarist, is featured on an exciting 10 inch LP waxing of a jam session taped in 1941 by the indie Esoteric label. Christian is expertly backed by **Thelonius Monk**, piano; **Joe Guy**, trumpet; **Kenny Clark**, drums, and **Nick Finton**, bass . . . **Rita Moss** shows off some top blues styling in her Decca initialer, "Darlin" . . . **Red Foley** is headed for big returns with his workover of the "Snow White" fave, "Whistle While You Work" (Decca) . . . **Norman Kaye** continues to impress on "Once I Loved You" (Capitol) . . . **Thea Weavers** and **Gordon Jenkins** Orch have an exciting African folk number in "Wimoweh" (Decca).

U. S. Tour of Valencia Orch From Spain, With Iturbi As Guest Maestro, in Works

Columbia Artists Mgt. is dickering to bring over the Valencia Orchestra from Spain, for a tour of North and South America this spring, with Jose Iturbi as guest conductor. Tour would be managed by the Coppicus, Schang & Brown division of Columbia, and cover eight weeks in the U. S., prior to the South American visit.

Frederick C. Schang, prez of Columbia, made a special trip to the Coast over the holidays to discuss the matter with Iturbi, and got his okay. Schang is now in cable negotiations with Valencia town authorities (the orch is a muny venture), to see if the trip can be made this spring, and a muny guarantee provided.

Iturbi, who is well known as conductor as well as pianist, formed the Spanish orchestra some years ago (Valencia is his home town). He not only toured Spain with it, but also took it on a successful tour of England and France.

There's also been some question of Columbia taking on concert management of Iturbi as solo artist, since Jean Dalrymple relinquished the post due to her recent marriage and stay abroad. Iturbi's pix and foreign concert commitments are likely to prevent this tieup, however, although Columbia's recital department is handling (as a one-shot) the special concert which Iturbi is presenting at Carnegie Hall, N. Y., Saturday afternoon (12). Iturbi will direct the RCA Victor Symphony in four concertos, by Mozart, Beethoven, Mendelssohn and Liszt, conducting from the piano.

Peatman Annual Survey of Song Hits on Radio and TV

(*Jan. 1, 1951, to Jan. 1, 1952*)

The 15 song hits with the largest radio and television audiences are listed below in order of the total ACI Points received in the ACI radio and TV surveys during 1951. The top 10 Standards of the year on radio and television combined are also listed. Songs whose activity began in 1950 are indicated by the 1950 date. Songs currently active are marked by an asterisk.

Rank	Total ACI Points	Song Title and Production	Publisher
1	39,148	Too Young	Jefferson
2	39,027	If	Shapiro-B
3	37,924	*Because of You (I Was An American Spy)	Broadcast
4	37,230	Be My Love (1950) (Toast of New Orleans)	Miller
5	34,490	You're Just in Love (1950) (Call Me Madam)	Berlin
6	27,594	Mockin' Bird Hill	Southern
7	27,486	Tennessee Waltz (1950)	Acuff-R
8	26,005	Would I Love You	Disney
9	23,905	My Heart Cries for You (1950)	Massey
10	23,360	How High the Moon	Chappell
11	23,042	Shanghai	Advanced
12	22,204	Loveliest Night of Year (Great Caruso)	Robbins
13	20,400	*In Cool of Evening (Here Comes the Groom)	Burke-VH
14	19,920	It's a Lovely Day Today (Call Me Madam) (1950)	Berlin
15	19,919	Aba Daba Honeymoon (Two Weeks With Love)	Feist

Top Standards

Rank	Total ACI Points	Song Title	Publisher
1	12,260	Lullaby of Broadway	Witmark
2	9,763	Tea for Two	Harms
3	8,513	Lover	Famous
4	8,168	On the Sunny Side of the Street	Shapiro-B
5	6,753	That Old Black Magic	Famous
6	6,465	Take Me Out to the Ball Game	Broadway
7	6,288	All the Things You Are	Chappell
8	5,945	Tenderly	E. H. Morris
9	5,633	Tico Tico	Chas.K.Harris
10	5,620	'S Wonderful	Harms

Top Hits on Radio

(*Jan. 1, 1951, to Jan. 1, 1952*)

The 35 song hits with the largest radio audiences listed below in order of the total ACI points received in the ACI Surveys during 1951.

Rank	Total ACI Points	Number of Weeks On ACI Survey	Song Title and Production	Publisher
1	28,571	24	If	Shapiro-B
2	27,311	33	Too Young	Jefferson
3	27,273	31	Be My Love (1950) (Toast of New Orleans)	Miller
4	25,943	35	*Because of You (I Was An American Spy)	Broadcast
5	25,079	31	You're Just in Love (1950) (Call Me Madam)	Berlin
6	22,374	20	Tennessee Waltz (1950)	Acuff-Rose
7	21,548	25	Mockin' Bird Hill	Southern
8	19,957	25	Would I Love You (Love You Love You)	Disney
9	18,668	19	My Heart Cries For You (1950)	Massey
10	18,442	21	Shanghai	Advanced
11	16,447	23	*In the Cool of Evening (Here Comes Groom)	Burke-VH
12	16,164	30	Loveliest Night of Year (The Great Caruso)	Robbins
13	16,034	26	It's a Lovely Day Today (1950) (Call Me Madam)	Berlin
14	15,671	29	How High the Moon	Chappell
15	14,443	19	Aba Daba Honeymoon (Two Weeks With Love)	Feist
16	14,149	17	Mister and Mississippi	Shapiro-B
17	13,447	26	*I Get Ideas	Hill & R
18	13,318	22	I Apologize	DeSylva-B&H
19	13,095	18	A Penny a Kiss	Shapiro-B
20	12,929	26	Hello Young Lovers (The King and I)	Williamson
21	12,551	14	*(It's No) Sin	Algonquin
22	12,130	16	A Bushel and a Peck (1950) (Guys and Dolls)	Morris
23	11,818	18	You and Your Beautiful Eyes (At War With Army)	Paramount
24	11,668	17	If I Were a Bell (1950) (Guys and Dolls)	Morris
25	11,654	14	*Undecided	Leeds
26	11,235	19	May the Good Lord Bless and Keep You	Pickwick
27	10,983	15	*Down Yonder	La Salle
28	10,903	16	On Top of Old Smoky	Folkways
29	10,380	24	Syncopated Clock	Mills
30	10,358	18	My Truly Truly Fair	Santly-J
31	10,188	21	I Whistle a Happy Tune (The King and I)	Williamson
32	10,184	19	Wonder Why (Rich, Young and Pretty)	Robbins
33	10,161	21	Morningside of the Mountain	Remick
34	10,085	17	I Love Way You Say Goodnight (Lullaby of Broadway)	Remick
35	9,822	22	I'm Late (Alice in Wonderland)	Disney

Top Hits on TV

(*Jan. 1, 1951, to Jan. 1, 1952*)

The 35 song hits with the largest television audiences are listed below in order of the total ACI points received in the ACI Surveys during 1951.

Rank	Total ACI Points	Number of Weeks On ACI Survey	Song Title and Production	Publisher
1	12,137	31	Too Young	Jefferson
2	11,981	27	*Because of You (I Was An American Spy)	Broadcast
3	10,456	22	If	Shapiro-B
4	9,947	25	Be My Love (1950) (Toast of New Orleans)	Miller
5	9,411	31	You're Just in Love (1950) (Call Me Madam)	Berlin
6	7,689	27	How High the Moon	Chappell
7	6,048	15	Would I Love You (Love You Love You)	Disney
8	6,046	19	Mockin' Bird Hill	Southern
9	6,040	21	Loveliest Night of the Year (The Great Caruso)	Robbi
10	5,476	20	Aba Daba Honeymoon (Two Weeks With Love)	Feist
11	5,237	13	My Heart Cries for You (1950)	Massey
12	5,144	11	*Down Yonder	La Salle
13	5,112	15	Tennessee Waltz (1950)	Acuff-R
14	5,049	20	*I Get Ideas	Hill & R
15	4,769	15	On Top of Old Smoky	Folkways
16	4,600	21	Shanghai	Advanced
17	4,412	18	Come On-A My House	Duchess
18	4,203	12	*(It's No) Si	Algonquin
19	4,043	16	*In the Cool Cool Cool of the Evening (Here Comes the Groom)	Burke-VH
20	3,886	18	It's a Lovely Day Today (1950) (Call Me Madam)	Berlin
21	3,706	9	*Undecided	Leeds
22	3,690	12	*Cold, Cold Heart	Acuff-R
23	3,483	10	Nevertheless (1950) (Three Little Words)	Chappell
24	3,230	12	A Bushel and a Peck (1950) (Guys and Dolls)	Morris
25	3,070	11	When You and I Were Young Maggie Blues	Mills
26	2,796	11	*And So to Sleep Again	Paxton
27	2,781	14	Hello Young Lovers (The King and I)	Williamson
28	2,758	14	My Truly Truly Fair	Santly-J
29	2,646	11	If I Were a Bell (1950) (Guys and Dolls)	Morris
30	2,433	10	Mister and Mississippi	Shapiro-B
31	2,304	10	World Is Waiting for the Sunrise	DeSylva-BH
32	2,204	10	Zing Zing Zoom Zoom	Robbins
33	2,007	9	Sparrow in the Tree Top	Santly-J
34	1,947	9	Jezebel	Broadcast
35	1,898	7	*Domino	Pickwick

VARIETY Scoreboard
OF
TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets
Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue
for
WEEK ENDING JAN. 5

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, machines, sheet music).*

TALENT

POSITIONS This week.	Last week.	ARTIST AND LABEL	TUNE
1	1	Johnnie Ray (Okeh)	Cry Little White Cloud
2	3	Eddy Howard (Mercury)	Sin
3	2	Tony Bennett (Columbia)	Cold, Cold Heart Because of You
4	4	Ames Bros.-Les Brown (Coral)	Undecided
5	6	Four Aces (Decca)	Tell Me Why Garden in the Rain
6	7	Jo Stafford (Columbia)	Shrimp Boats
7	8	Pee Wee King (Victor)	Slowpoke
8	5	Frankie Laine (Columbia)	Jealousy
9	9	Mantovani (London)	Charmaine
10		Eddie Fisher	Anytime

TUNES

POSITIONS This week.	Last week.	TUNE	PUBLISHER
1	1	Sin	Algonquin
2	2	Little White Cloud That Cried	Spier
3	6	Cry	Mellow
4	8	Slow Poke	Ridgeway
5	3	Undecided	Leeds
6	9	Down Yonder	Southern
7	5	Shrimp Boats	Disney
8	4	Cold, Cold Heart	Acuff-R
9	7	Because of You	Broadcast
10		Tell Me Why	Signet

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities nd showing comparative sales rating for this and last week.

Week Ending Jan. 5

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Preeman	Boston, H. N. Homeyer	Philadelphia, Charles Dumont	Seattle, Capitol Music Co.	Kansas City, Jenkins Music Co.	Indianapolis, Pearson's	Minneapolis, Schmitt Music Co.	Rochester, Neisner Bros.	St. Louis, St. Louis Music Supply	Omaha, A. Hospe	TOTAL POINTS
1	2	"Slow Poke" (Ridgeway)	1	1	1	3	5	1	1	8	1	1	2	2	105
2	1	"Sin" (Algonquin)	3	2	5	2	3	..	5	1	..	4	1	6	78
3	3	"Down Yonder" (Southern)	5	3	3	6	..	4	3	10	2	2	3	10	70
4	6	"Undecided" (Leeds)	8	4	8	5	..	..	2	2	5	..	6	4	55
5	9	"Cry" (Mellow)	2	8	..	..	1	2	..	..	8	3	..	1	52
6	7	"Shrimp Boats" (Disney)	7	6	2	10	9	5	6	..	3		7	9	46
7	8	"Little White Cloud" (Spier)	4	9	..	..	6	3	10	4	6	5	..	7	45
8	5	"Because of You" (Broadcast)	9	7	4	9	..	6	9	9	..	..	4	5	37
9	6	"Cold, Cold Heart" (Acuff-R)	10	10	7	4	..	7	7	..	..	6	5	8	35
10	13	"Domino" (Pickwick)	..	5	..	8	7	..	4	3	..	..	9	..	30
11	...	"Anytime" (Hill-R)	..	..	..	1	2	..	..	..	..	8	10	..	23
12	11	"And So to Sleep" (Paxton)	..	..	6	..	...		8	7	..	..	8		15
13	..	"Tell Me Why" (Signet)	6	..	..	..	4	..	..	..	..	9	..	..	14
14	..	"Solitaire" (Broadcast)	..		..	..	8	..	..	5	..		..	..	9
15	..	"Charmaine" (Lion)												3	8

Mills Inks Deal With RKO For Pix Scores, Tunes Back to '50

Hollywood, Jan. 8.

Irving Mills, head of Mills Music, Inc., opened an office at RKO studios to serve as liaison with production executives under the terms of a new agreement giving the pubbery exclusive rights to all background music used in RKO films. Deal, retroactive to 1950, also includes individual film tunes owned by the studio rather than by the songwriters involved.

Pact covers all films made or released by RKO exclusive of Walt Disney product. Some 40 films now in release, including "Two Tickets to Broadway," "I Want You," "Vendetta," "The Outlaw," "His Kind of Woman," "Flying Leathernecks" and "The Racket," are covered.

Mills will serve as a contact with Constantin Bakaleinikoff, head of the studio's music department.

Within the next few months publisher will head for Europe to begin putting the worldwide aspect of the agreement in operation and establish a pattern for royalty/collections. Mills Music, Ltd., of England will handle collections for all RKO pix and releases abroad and Mills will rep background composers to collect royalties they have coming to them apart from what is due RKO. Music royalties in Europe are on a per performance basis.

Mills, largest indie music pubbery in the U. S., has served many indie pic producers in the past, but the tie with RKO marks its first link with a major studio. RKO has for some time been the only film outfit without publisher representation.

Victor Pacts Don Estes

Don Estes, disk jockey for WSN i Nashville, has been inked to an exclusive longterm pact by RCA Victor. Before joining WSN, Estes had been a singer with a vaude road unit.

His initial release will be "The Man on the Mountain."

Sees Disk Jockey Ably Fitting Into Pattern of Video

By MORT NUSBAUM
(Disk Jockey at WHAM, Rochester, N. Y.)

Rochester, N. Y., Jan. 8.

Now that the smoke of battle has cleared away, and the consensus is that the disk jockey is here to stay, new question is making the rounds—this time from within the ranks. It's not the kind of question that makes the headlines; most of the time it's a question that isn't even asked out loud. But whenever two deejays get together the conversation sooner or later drifts around to one question:

The radio picture is changing; television is changing listening habits; many artists are drifting from AM to TV. Just where does the disk jockey fit into this changing scene?

That's the $64 question right now!

First, let's examine the deejay's position in radio.

As a low-budgeted local show, the deejay (particularly the early morning man) has probably the least to worry about from the impact of TV on radio listening and consequent sales. Sponsors may cut down on high-cost AM shows, but when they want to sell their products on the local level, they still haven't found a substitute for the deejay who carries their message informally and unhurriedly to an enormous and loyal following.

Sure, listening habits may be changed by TV. Sure, TV will make some inroads on AM. But it's going to be a long, long time before TV can reach the number of people the deejays, collectively, do on radio. And if—not *when*, mind you—but *if*—TV ever cuts into radio to the point where it ceases to be as promising and lucrative as before, *then* what's in store for the deejay?

The Elusive Answer

Now, I'm not going to say that every deejay is going to be a second Milton Berle—but I do believe this: as a group, deejays are among the best qualified radio performers in the business to make the jump.

In the first place, the deejay is by nature an ad libber. And don't ever sell that point short!, When you can spiel off a sponsor's plug sans aid of script, you've won one of the major battles in TV.

Deejays are used to cuddling up to their audience and making with the "intimate" patter. The jockeys—more than any other group—talk *to* their audience, never *at* them—or even worse—*down* to them.

Now when TV opens up on a larger scale, local TV outlets are going to need local shows. So who are they going to turn to for talent? There'll be certain basic shows like news and sports—but when they want local entertainment and need guy to do the emcee jobs—who's going to be more logical for the job than the guy who (a) can ad lib commercials; (b) is already well-known locally; (c) can deliver plenty of smooth patter about this, that, and the other thing. In short, the deejay!

Mex All-Girl Orch

Mexico City, Jan. 1.

Consuelo Velazquez, songwriter and composer of "Besame Mucho," has organized an all-girl orch.

She plans tours of Mexico, some other Latin-American countries, and the U. S.

HUB TOOTERS BAN D.J. GUEST SHOTS

Boston, Jan. 8.

Hub's Local No. 9, American Federation of Musicians, has issued a ukase banning all members and traveling members, coming under its jurisdiction, from guesting on deejay shows on local radio stations. Action stemmed from the growing practice of several platter spinners who have lately been intensifying the acceptance of engagements to conduct "record hops" for various teen-age groups.

Union execs feel the practice is cutting into the work of local bandsmen and if allowed to mushroom would seriously hinder the casual engagements so important to local tooters. Advised by station execs that they have no jurisdiction over spielers' extra-curricular activities, union decided shutting off of guest bandleaders and card holding music personalities on offending deejays platter shows could possibly stymie the trend.

Old Pops in 2-a-Month Release by RCA Victor

Dipping further into its back catalog, RCA Victor is projecting release of its old pop hits on a two-a-month basis. Numbers will be selected in line with requests registered by dealers. Initial disk, sued this week, is Dinah Shore's "Blues in the Night" and "Yes, My Darling Daughter." Next disk will be the late George Gershwin playing his "Rhapsody in Blue" composition.

Victor is also prepping early release of an extensive folk dance program on wax, comprising 20 platters etched under the baton of Michael Herman. Series is being issued by Victor's educational department.

Capitol's Top Brass In N.Y. for Sales Meet

Capitol Records' top brass arrived in N. Y. last week from the diskery's Coast headquarters to head up company's regional sales meet Monday (7).

Accompanying prexy Glenn Wallichs were veepee William H. Fowler; merchandising v.p. Lloyd Dunn; Hal Cook, director of advertising and publicity; and Alan Livingston, artist and repertory head.

William Primrose, Glasgow-born violinist, was made a Commander of the Order of the British Empire by King George in the recent New Year's honors list.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. DISK JOCKEYS

VARIETY WEEK ENDING JAN. 5

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST												SOUTH							MIDWEST						FAR WEST					TOTAL POINTS
						N.Y. Jack Lacy—WINS	Boston Norm Prescott—WORL	D.C. Jerry Strong—WMAL	Hartford Jack Downey—WONS	Baltimore Jackson Lowe—WWIN	Utica Dan Fusco—WRUN	Lawrence Bob Perry—WLAW	Albany Paul Flanagan—WTRY	Concord Donn Tibbetts—WKXL	Rome Lou Barile—WKAL	Wor'c'st'r Dick Smith—WORC	Nashua Lou German—WOTC	St. L. Sam Woodall—KXLW	Savan'h Stan Friedman—WTOC	Atlanta Bob Watson—WSB	Gonzales David Walshak—KCTI	N.O. Larry Wilson—WNOE	Norfolk Roger Clark—WNOR	Dallas Jimmy Lowe—WRR	Chi. Myron Barg—WCFL	Cleve Bud Wendell—WJMO	Mil-w'kee Paul Bartell—WFOX	Det. Larry Gentile—WJBK	Cincy Rex Dale—WCKY	Pitt. Phil Zinkand—WWSW	Fresno Ed Perry—KFRE	Salt Lake Wayne Cody—KALL	Phoenix Dick Gilbert—KTYL	Des M'nes Don Bell—KRNT	Seattle Wally Nelskog—KRSC	
1	2	6	Johnnie Ray	Okeh	Little White Cloud Cried	1	1	3	1	..	..	..	..	..	..	6	1	..	1	9	5	1	8	..	..	5	1	1	3	..	4	1	6	..	2	149
2	4	9	Frankie Laine	Columbia	Jealousy	8	..	2	6	..	9	..	6	..	2	4	3	3	4	..	..	..	..	4	6	6	9	4	..	..	5	5	1	6	..	116
3	7	6	Johnnie Ray	Okeh	Cry	9	..	..	9	3	..	2	7	..	1	1	9	5	7	..	..	9	..	6	..	3	5	..	2	..	1	..	..	2	3	114
4	13	4	Four Aces	Decca	Tell Me Why	2	5	9	3	..	3	7	..	..	..	8	..	..	..	1	9	..	5	..	..	4	2	..	1	..	..	..	..	..	4	91
5A	1	16	Eddy Howard	Mercury	Sin	3	..	..	..	..	4	..	9	10	..	..	..	..	2	..	..	6	..	1	..	..	6	..	4	..	..	3	3	4	6	82
5B	9	4	Eddie Fisher	Victor	Anytime	5	7	..	..	..	..	6	3	7	5	2	10	1	9	..	2	10	..	..	..	..	..	5	7	..	..	10	..	5	..	82
7	6	7	Mantovani	London	Charmaine	4	..	..	..	2	..	..	..	6	..	9	..	6	6	..	..	..	..	10	1	8	7	..	6	..	3	..	9	..	..	66
8	3	8	Jo Stafford	Columbia	Shrimp Boats	..	..	1	8	..	10	3	..	..	4	..	..	..	3	..	1	..	..	..	..	..	8	..	..	..	..	..	..	..	..	50
9	10	10	Les Paul-Mary Ford	Capitol	Just One More Chance	..	..	..	4	..	..	..	..	..	8	3	8	..	..	..	..	..	..	9	2	..	..	..	..	10	..	..	2	..	5	48
10	18	3	Bobby Wayne	London	Mother at Your Feet Kneel	..	4	..	..	..	7	..	1	..	..	..	..	..	..	..	..	3	..	..	..	2	10	..	8	6	..	..	..	..	..	47
11	14	9	Pee Wee King	Victor	Slow Poke	..	..	10	5	5	..	..	10	9	..	..	..	2	..	..	..	8	..	..	7	..	..	..	..	..	..	..	..	3	..	40
12A	..	4	Louis Armstrong	Decca	A Kiss to Build Dream On	..	..	..	2	..	..	..	4	..	3	..	..	..	..	..	3	..	..	..	4	..	..	..	..	..	..	..	..	..	..	36
12B	5	13	Ames Bros.-Les Brown	Coral	Undecided	..	..	..	..	..	2	..	8	..	..	..	..	..	5	..	..	..	..	..	..	..	..	2	..	..	7	6	..	..	..	36
14	..	1	Eddie Fisher	Victor	Tell Me Why	..	..	..	..	..	..	..	2	1	..	..	6	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	29
15A	8	22	Tony Bennett	Columbia	Cold, Cold Heart	..	..	6	..	1	5	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	27
15B	23	5	Jeri Southern	Decca	You Better Go Now	..	..	..	..	7	..	..	..	..	..	..	..	..	..	3	..	..	2	..	..	..	..	..	5	..	..	..	..	..	..	27
17	..	1	Bell Sis.-H. Rene	Victor	Bermuda	..	2	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	7	..	10	..	..	6	..	..	..	..	24
18A	..	11	Savannah Churchill	Victor	Sin	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	2	..	..	..	..	20
18B	20	5	Helen O'Connell	Capitol	Slow Poke	..	..	..	..	..	8	1	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	20
18C	..	1	Four Aces	Decca	Garden in the Rain	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	1	20
21A	35	8	Tony Bennett	Columbia	Solitaire	6	..	..	..	9	..	..	..	3	..	..	..	..	..	..	..	..	10	..	..	..	..	..	9	..	..	..	..	..	..	18
21B	15	10	Nat "King" Cole	Capitol	Unforgettable	10	9	..	10	8	6	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	8	..	..	9	18
21C	15	15	Four Aces	Victoria	Sin	..	..	..	..	4	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	18
21D	26	2	Arthur Godfrey	Columbia	Dance Me Loose	..	..	..	..	..	..	..	5	..	..	..	..	..	..	7	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	18
21E	35	7	Tony Martin	Victor	It's All Over But Memories	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	3	..	..	..	..	..	18
26	..	1	June Valli	Victor	Cry	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	2	..	..	..	17
27A	23	4	Paul Weston	Columbia	Charmaine	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	16
27B	46	2	Vic Damone	Mercury	I Remember You Love	..	..	..	..	..	..	8	..	..	..	..	..	..	..	2	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	16
27C	..	5	Dennis Day	Victor	Never	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	9	..	..	..	..	16
30	..	1	Eddie Fisher	Victor	Trust in Me	..	..	..	..	..	1	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
31	..	4	Dolores Gray	Decca	Shrimp Boats	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	8	13
32	..	2	Gordon Jenkins	Decca	Charmaine	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	12
33A	12	9	Tony Martin	Victor	Domino	..	..	7	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
33B	30	8	Richard Hayes	Mercury	Out in the Cold Again	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	10
33C	26	6	Joe "Fingers" Carr	Capitol	Down Yonder	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	10
36A	..	1	Ames Bros.-Les Brown	Coral	I Wanna Love You	..	..	..	..	..	..	4	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
36B	33	3	Ralph Flanagan	Victor	Slow Poke	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	7	..	..	..	9
36C	..	1	Mills Bros	Decca	Be My Life's Companion	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	9	..	..	..	9
36D	..	1	Leroy Holmes	M-G-M	In a Persian Market	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
36E	..	1	Russ Morgan	Decca	Object of My Affections	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	9
36F	..	3	Perry Como	Victor	If Wishes Were Kisses	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	9
42A	..	1	Harmonicats	Mercury	American in Paris	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	8
42B	..	1	Toni Arden	Columbia	When World Was Young	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	8
42C	..	1	Tommy Edwards	M-G-M	Solitaire	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	8
45A	..	1	Andrews Sis	Decca	Windmill Song	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
45B	..	1	Grady Martin	Decca	Stardust	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
45C	..	1	Nat "King" Cole	Capitol	Here's to My Lady	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
48	44	4	Tony Bavaar	Victor	I Talk to the Trees	..	..	..	..	..	..	9	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
49	33	2	Kay Brown	Mercury	A Kiss to Build a Dream On	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	10	4
50A	..	1	Danny Davis	M-G-M	Crazy Heart	..	..	..	..	..	..	10	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2
50B		24	Les Baxter	Capitol	Because of You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	10	..	2

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America's 1st BIG Hit of '52

Perry Como

Singing England's **SENSATIONAL** Hit!

"TULIPS and HEATHER"

RCA VICTOR 20-4453 (78 RPM)
RCA VICTOR 47-4453 (45 RPM)

the **BIG** New **HITS** are on...

RCA VICTOR RECORDS

Music's Loaded Lingo

By ARNOLD SHAW

(V.P. and Gen. Professional Mgr., Duchess Music Corp.)

The music biz manufactures slanguage almost as fast as it does hit songs. Since April, 1950, when BMI published a "hitionary" of Tin Pan Alley lingo, which I put together, additional words and phrases have come at me from all directions. Here is a brief supplementary songlossary to make plugger conversash more intelligible and hash more edible at luncheon.

Back-Breaker: A song that's tough to put over. These days it's usually a slow, pretty ballad—the kind that gave Jerome Kern a double-A rating in ASCAP.

Big Hypo: A lot of talk and a lot of pressure, but the song hasn't got it.

Bill: The boys don't carry anything smaller. A century note.

Blast: What a publisher gives a record exec who jumps a release date. What the record exec gives the publisher when another record company jumps the gun.

Blow a Fuse: When a contactman gets curved by a plug during his drive week, he blows his fuse, his stack, his top, or anything that's handy.

Bug: What writers do to publishers, publishers do to record execs, and everybody does to everybody to get action.

Lay a Bomb: When a song doesn't happen, it lays one. Shortened to "bombsville."

Dipsy: Short for "dipsy doodle." What everyone is trying to pull but recognizes only when the other guy is doing it.

Down Tempo: Slow. Opposite of "up tempo."

Fasti Short for "fast one." See "dipsy."

Feelsville: What an artist gives a song when he's trying it on for size.

Finagle: See "fastie. Also "dipsy." This one also goes as a verb.

Flip One's Lid: What every songwriter believes publishers should do about his songs. Abbreviated to: "He flipped."

Flub a Dub: To make a boo-boo.

In Front: Where writers want their money on a new song.

Get Him: Believe it or not.

Hassle: What you get into when a dipsy doesn't come off.

Head Arrangement: The boys start playing and where they go, nobody knows. You see, it's not written down. It's coming out of the head.

It Doesn't Hit Me: Who let that guy in here with that song?

Hornsville: Any Mitch Miller recording.

Lift It: What they're doing to the tempo on most records and commercial shows today.

Loaded: Refers to what's in the money-clip, not the gut.

Marked Lousy: What happens to a contactman when he puts an arangement into a band's book, and the firm goes off the song.

Material: It isn't a plug song.

For No: What publishers like to get songs for. No dough.

Pickup: Could be a note (when a song begins on the last beat of a measure), a band (when the personnel is not set), or a chick.

Rack: Big order for sheet music given by jobbers on potential hits. If the song misses, the publisher feels as if he's been put on one when the returns start coming back.

Shot: A plug.

Thou: What thou wantest as an advance if thou hast a hit. A thousand.

Throwaway: What a bandleader gives a plugger when the guy needs a shot and there's no arrangement in the book.

Top: "From the top," used by musicians to mean from the beginning. "Off the top," used by agents to mean when they get their commissions. "Blow his top," used by everybody in the business.

Toughie: See "back-breaker."

Turkey: When plug songs missed, they used to be called dogs. Now they're turkeys.

VARIETY 10 Best Sellers on Coin-Machines

Week of Jan. 5

1.	LITTLE WHITE CLOUD (5) (Spier)	Johnnie Ray	Okeh
2.	SIN (13) (Algonquin)	Eddy Howard Savannah Churchill	Mercury Victor
3.	CRY (2) (Mellow)	Johnnie Ray Georgia Gibbs	Okeh Mercury
4.	UNDECIDED (10) (Leeds)	Ames Bros.-Les Brown	Coral
5.	BECAUSE OF YOU (22) (Broadcast)	Tony Bennett	Columbia
6.	SLOW POKE (9) (Ridgeway)	Pee Wee King Roberta Lee	Victor Decca
	TELL ME WHY (1) (Signet)	Four Aces	Decca
8.	COLD, COLD HEART (15) (Acuff-R)	Tony Bennett	Columbia
9.	DOWN YONDER (13) (Southern)	Del Wood Eddie Smith	Tennessee King
10.	I GET IDEAS (20) (Hill-R)	Tony Martin	Victor

Second Group

JEALOUSY (7) (Harms)	Frankie Laine	Columbia
CHARMAINE (Lion)	Mantovani	London
SHRIMP BOATS (Disney)	Jo Stafford Dolores Gray	Columbia Decca
GARDEN IN THE RAIN (Melrose)	Four Aces	Decca
DOMINO (6) (Pickwick)	Tony Martin	Victor
TURN BACK HANDS OF TIME (3) (Choice)	Eddie Fisher	Victor
ANYTIME (Hill-R)	Eddie Fisher	Victor
JUST ONE MORE CHANCE (Famous)	Les Paul-Mary Ford	Capitol
DANCE ME LOOSE (Erwin-H)	Arthur Godfrey	Columbia
JINGLE BELLS (Beachwood)	Les Paul-Mary Ford	Capitol
UNFORGETABLE (Bourne)	Nat "King" Cole	Capitol
RUGGED BUT RIGHT (Pickwick)	P. Harris-A. Faye	Victor
AND SO TO SLEEP AGAIN (7) (Paxton)	Patti Page	Mercury

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

Utah Symph Engineers Bankrolling Deal For Free School Concerts

Salt Lake City, Jan. 8.

Utah Symphony Orchestra has closed a long-worked-on deal for sponsorship of free concerts presented before high school audiences, which will bring in 2G to the till. Setup calls for eight concerts before local schools, with tab picked up by Deseret Book Publishing Co. to the tune of $6,000. Utah Power and Light will go for two out of towners for $1,000 each.

Deal is the culmination of three years of pioneer work by Maurice Abravanel, orchestra musical director. He kicked off the idea of free concerts over the opposition of many who felt the kids weren't interested. That teen agers will go longhair has been proved by the fact that Abravanel's concerts have been voted the best assemblies of the year at all schools.

The maestro feels he's accomplished four goals by setting up the free concerts on sponsored basis. First, income is upped. Second, an audience for the future is being built. Third, thousands of future adults are learning the importance of good music, and will be willing to lend support when needed. And fourth, kids are shown it's possible to concentrate on one subject for 45 minutes and enjoy it.

The last, thinks Abravanel, is the most important, because it reverses the concept of radio and TV, which are training our younger generation to expect constant change in entertainment.

RCA VICTOR TO WAX MENOTTI'S TV OPERA

Cued by the click preem of Gian-Carlo Menotti's new opera, "Amahl and the Night Visitors," on NBC-TV last Christmas Eve, RCA Victor is planning an early issue of the work on wax. The original cast will be used with Menotti to supervise the recording.

G. Schirmer Music will issue the score of the opera in a couple of months. The opera was commissioned by NBC's video division.

RCA Custom Record Biz Hits Peak Biz in '51

RCA's custom record business racked up its best year in sales during 1951, according to James P. Davis, manager of the division. Davis reported that an increasing number of indie disk companies has used RCA's pressing services in 1951 with an even bigger year expected during the next 12 months.

In 1952, Davis disclosed that the custom record division will introduce several new services, such as the 45 rpm system for sales training, and an extensive line of premium, promotion and children's records.

Harms Sues Celebrity Club In Infringement Action

Alan Gale's Celebrity Club, N. Y., last week was named a defendant in a song copyright infringement action brought in N. Y. Federal Court by Harms Music. Suit seeks an injunction and damages of not less than $250.

Complaint charges that under its corporate name of Cami Entertainment Corp., the Celebrity Club used Harms' copyrighted "Zing Went the Strings of My Heart," "I Get a Kick Out of You" and "Three Little Words."

M-G-M Inks Furtado

Tommy Furtado, baritone, who was formerly with Ted Mack's "Prudential Family Hour," has been pacted by M-G-M Records.

Furtado cut his first sides for the diskery last week.

T.D. BOOKED IN GERMANY FOR ONE WEEK AT 17G

Berlin, Jan. 1.

Sports promoter Fred Kirsch has engaged the Tommy Dorsey orch for a week's tour through Germany in May. Band is definitely slated for an appearance in Berlin's 25,000 seat ozoner, The Waldbuehne.

Dorsey and company will appear for a command performance for the British royal family in May and will then be flown to Germany by the U. S. Air Force. The deal was arranged with Kirsch by the Army, who will provide air transportation. In return Kirsch will book the outfit at a $17,000 guarantee and include a couple of appearances at military stations in Germany.

Krefetz New Sales Rep For Atlantic Records

Louis H. Krefetz was appointed national sales representative for Atlantic Records, indie diskery, last week. Krefetz, who has been associated with the rhythm and blues field in the Washington-Baltimore area, takes over the new post Jan. 15.

Jack Walker, former disk jockey and mag writer, is heading Atlantic's publicity and record promotion department.

Thank You
LAWRENCE WRIGHT
For the Privilege of Representing You in the United States and for Giving Us Such Great Hits as
THE DREAM OF OLWEN
CUBAN HOLIDAY
CONCERTO IN JAZZ
MARTINIQUE
DOWN IN THE GLEN
SAMBA RHAPSODY
THIS IS THE FIRST TIME
SKYSCRAPER FANTASY
JEALOUS LOVER
SHY SERENADE
DEAREST OF ALL
THERE'S SOMETHING ABOUT A SOLDIER
The Coming Year Should Be a Big One for All of Us with the Revival of One of Your Own Compositions
MISTAKES
Good Luck, Good Health, and Sincerest Wishes for Your Continued Prosperity.
Jack and Irving Mills

Featured in 20th Century Fox's
"GOLDEN GIRL"
NEVER
ROBBINS MUSIC CORPORATION

WE HAVE IT!
RUGGED BUT RIGHT
BY BONNIE WINDSOR
Published by
Shapiro, Bernstein & Co. Inc.
Music Publishers
1270 Sixth Avenue

'SOMEBODY BIGGER THAN YOU AND I'
Recorded by the Ink Spots on Decca Records
BULL'S EYE MUSIC, INC.
6526 Selma Avenue Hollywood 28

35 WEEKS IN THE ENGLISH BEST SELLERS
AND CHOSEN AS THE BRITISH 'SONG OF THE YEAR'

GOOD LUCK, GOOD HEALTH, GOD BLESS YOU

EXPERTLY HANDLED IN AMERICA BY **DARTMOUTH MUSIC**
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—— o ——

WATCH FOR **THE GREEN GLENS OF ANTRIM**

A REALLY BEAUTIFUL NEW IRISH BALLAD
IN THE CAPABLE HANDS OF **PICKWICK MUSIC CORP.**
1270 AVENUE OF THE AMERICAS, NEW YORK

—— o ——

COMING UP WITH **BOURNE MUSIC**

AS LONG AS THE RIVER FLOWS ON

CANYON CANTER

FESTIVAL HOP

THE WABBIT SONG

LONDON RECORDS:

THE NURS'RY SAMBA — Edmundo Ros
OUR LOVE STORY — Vera Lynn
THE HEART OF LOCH LOMOND — Anne Shelton

OUR SINCERE THANKS AND SEASON'S BEST WISHES
TO ALL

CHARLIE FORSYTHE **ADDIE SEAMON AND ELINORE FARRELL**

UNIT AND CAROLIN MUSIC COMPANIES

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On the Upbeat

New York

Tommy Edwards into Birdland, N. Y., for 11 days beginning Jan. 17 . . . Songstress **Rita Moss** pacted by General Artists Corp . . . **Tony Bennett** weds Ann Beech, non-pro, in February . **Josh White**, back from a five-month European tour, opens at Cafe Society, N. Y., tomorrow (Thurs.) . . . **Harry Belafonte** held over for an additional four weeks at the Village Vanguard, N. Y. . . . **Ella Fitzgerald** into the Blue Mirror, Washington, Jan. 14 . . . **Mary Mayo** opens at Moe's Main Street, Cleveland, Jan. 18 . . **Dick Gersh**, of the Buddy Basch flackery, engaged to Joan Beller . **Toni Arden** opens a week's engagement at the Casino Theatre, Toronto, today (Wed) . . . **Esoteric Records** bought the two WNEW, N. Y., indie, "Off the Air" jazz albums from Vox Productions. Disks will be released in mid-February . . . **Irving Fields Trio** began his third engagement at the Park Sheraton, N. Y., Monday (7) . . . **Bernie Mann** orch ankled Music Corp. of America for General Artists Corp. . . . **Happy Goday**, pubbery head, on a disk jockey junket to Boston . . . Pub chief **Irving Caesar** also hitting the road to plug "If I Love You."

Chicago

Chappell - Williamson left **Sol Wagner** and **Paul Salvitori** out after nine months. It leaves the music publishing firm with only **Norman Fink** to cover the territory . . . **Eddy Howard** headlines the Oriental stage show Jan. 10 for two weeks as a single . . . **Herbie Fields** holds over at the Silhouette Club until Jan. 27 . . **Weavers** do a repeat at the Blue Note March 31 . . . **Tiny Hill**, while vacationing near Denver, is doing a three-day-a-week stint at the Rainbow Ballroom there . . . Bandits last week took $4,000 in cash from the Parkway Ballroom and jewelry from 24 patrons . . . **Betty McGuire and the Bell-Tones** return to the States after five month stay in Honolulu, which ends Jan. 20.

Jack Whittemore, who joined the Chicago office of General Artists Corp, six months ago resigns and returns to New York to enter the personal management field . . . **Ames Bros.** move over from the Oriental to headline the Jan. 11 Chez Paree show . . . **Fats Pichon** moves east for Willow's, Syracuse, N. Y. date Jan. 7 . . . **Danny Alvin** Dixieland group moves over to Helsing's . . . **Chordsmen** set for the Ritz Club, Salt Lake City, Jan. 11 . . . **Harmonicats** have a two-weeker at the Henry Grady, Atlanta starting Jan. 7 . . . **Bob Vincent** is heldover at the Stage Club till Feb. 1.

Pittsburgh

Baron Elliott's band opened indefinite engagement at William Penn Hotel's Terrace Room, which has been shuttered for seven months . . . **Tony Little** replaced **Jean Allen** on the organ at the Ankara Lounge . . . **Bill Bickel's Starliters** out of the Roosevelt Hotel and back into Johnny Laughlin's Shamrock Room beginning Friday (11) . . . **Bill Condeluci**, on drums, and **Al DeRose**, sax and clarinet, have been added to Bobby Cardillo's combo at the Monte Carlo . . . **Jimmy Tucci**, first trombonist with Tommy Carlyn, into the U. S. Air Force . . . **Jimmy Rubbo**, who used to stage the Normandy Club dances on the Northside, will run them this winter at town's newest downtown ballroom, the Melody.

Can. Terpery's Holiday Biz Goes Up in Smoke

Regina, Sask., Jan. 8.

Damage estimated at $40,000 was done when an early morning fire of unknown origin swept the front section of the Trianon ballroom recently. The blaze occurred a few hours after a dance and no one was in the building at the time.

The Trianon, Regina's major dancery, lost its entire Christmas-New Year's trade which was scheduled to be heavy. Operated by the Queen City Amusement Co., Ltd., it is managed by Ross Sneath.

Best British Sheet Sellers

(Week ending Dec. 29)

London, Jan. 1.

Longing for You	Sterling
I Love Sunshine	New World
Loveliest Night Year	F.D.&H.
Because of You	Dash
Rosaline	Reine
My Liberty Belle	Dash
Allentown Jail	Bourne
If You Go	Maurice
Tulips and Heather	Fields
Too Young	Sun
Enchanted Eve	Williamson
Shrimp Boats	Disney

Second 12

Love's Roundabout	Cinephonic
Kentucky Waltz	Southern
I Wish I Wuz	Maurice
Beggar In Love	Cinephonic
At End of Day	Chappell
Be My Love	F.D.&H.
Mistakes	Wright
Black and White Rag	F.D.&H.
Sweet Violets	Morris
Rudolph Reindeer	Sterling
My Truly Truly Fair	Dash
Why Worry	Macmelodies

Inside Orchestras—Music

In the 1951 Christmas sweepstakes, the three-year old "Rudolph, The Red Nosed Reindeer" topped the list again, racking up close to 400,000 sheet music sales and an estimated 3,240,000 disk sales. Columbia Records, with etchings by Gene Autry, Sammy Kaye, Ken Griffi and Ray Heatherton, led with more than 970,000 sales. Versions by Bing Crosby, Guy Lombardo and Red Foley on the Decca label hit 750,000, while RCA Victor's Spike Jones waxing topped 300,000. Smiley Burnett and Sugar Chile Robinson clicked with over 100,000 for Capitol. In the kiddie division Mitch Miller's etching on Golden Records topped 400,000 while the releases issued by Peter Pan and Children's Record Guild totaled 500,000. Other indie diskers cleared about 240,000.

Sheet sales i "Rudolph's" three-year span have remained constant, bringing the total up to 1,200,000 copies. Royalty figures on the "Rudolph" tie-ins won't be completely compiled until early spring.

Launching one of its major longhair promotions, RCA Victor opened an exhibit in New York yesterday (Tues.) of a collection of personal effects and costumes of the late Enrico Caruso. The exhibit, which has been timed with the release of the second series of the "Treasury of Immortal Performances," will also be in Los Angeles, San Francisco, Chicago and other cities to hypo the longhair reissues on both the 45 rpm and 33 rpm speeds. The items in the exhibit had been stored away since Caruso's death in 1921 and were brought to light recently by Caruso's widow, now living in Baltimore.

FRAN WARREN
SINGS
"FIND ME" MGM 11114 78 RPM
"SPEAK LOW" K 11114 45 RPM
M-G-M RECORDS
THE GREATEST NAME IN ENTERTAINMENT
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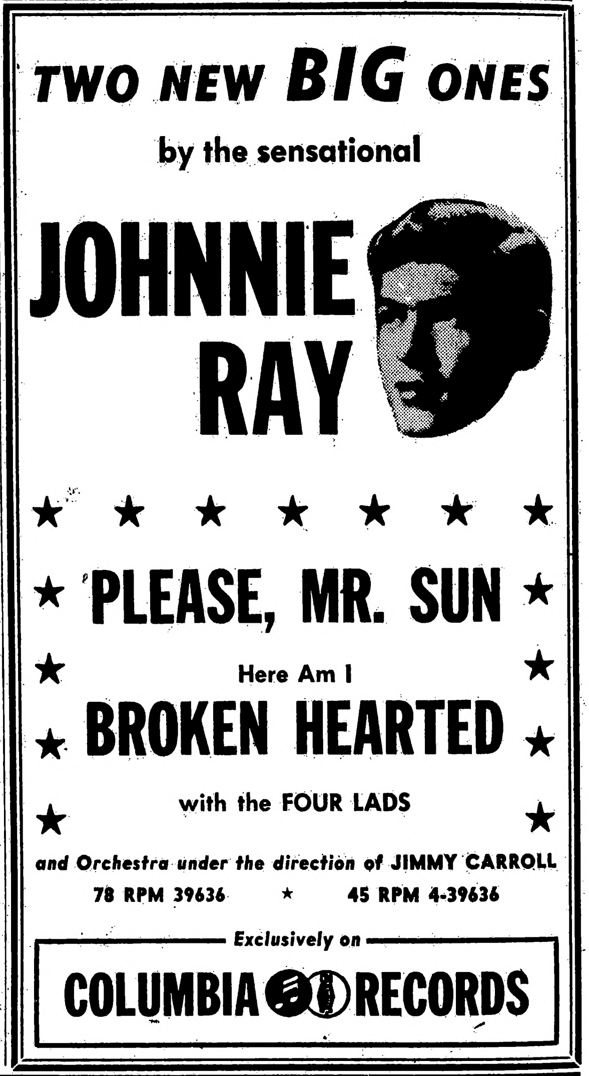

TWO NEW BIG ONES
by the sensational
JOHNNIE RAY
★ ★ ★ ★ ★ ★ ★
PLEASE, MR. SUN
Here Am I
BROKEN HEARTED
with the FOUR LADS
and Orchestra under the direction of JIMMY CARROLL
78 RPM 39636 ★ 45 RPM 4-39636
Exclusively on
COLUMBIA RECORDS

Goodbye Rudolph – We'll see you next winter!
Thanks—to every one who helped place
RUDOLPH THE RED-NOSED REINDEER
on "Your Hit Parade" for the Past 3 Years
WATCH FOR I'VE TRIED A MILLION TIMES
ST. NICHOLAS MUSIC, INC., 1619 Broadway, New York 19, N. Y.

RETAIL DISK BEST SELLERS

VARIETY
Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Jan. 5

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearsons)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Seattle—(Sherman-Clay)	San Antonio—(Central Radio Co.)	Kansas City—(Jenkins Music Co.)	Omaha—(A. Hospe Co.)	Philadelphia—(Wanamaker)	TOTAL POINTS
1	4	**JOHNNIE RAY** (Okeh) "Cry"—6840	1	..	..	2	1	..	8	..	3	4	1	4	69
2	1	**JOHNNIE RAY** (Okeh) "Little White Cloud"—6840	4	1	10	3	..	1	..	2	9	3	2	..	64
3	5	**EDDY HOWARD** (Mercury) "Sin"—5711	10	4	1	..	3	..	..	..	1	1	6	1	61
4	7	**JO STAFFORD** (Columbia) "Shrimp Boats"—39581	7	..	8	..	2	4	10	3	6	8	7	3	52
5	3	**AMES BROS.-L. BROWN** (Coral) "Undecided"—60566	2	..	6	..	4	6	4	..	8	6	8	9	46
6	2	**FRANKIE LAINE** (Columbia) "Jealousy"—39585	5	2	7	7	5		..	.	10	..	3	8	41
7	6	**TONY BENNETT** (Columbia) "Cold, Cold Heart"—39449	6	8	4	..	10	..	3	..	7	2	..	10	38
8	13	**PEE WEE KING** (Victor) "Slow Poke"—21-0489	8	9	..	8	..	..	1	9	2	5	..	..	35
9	10	**FOUR ACES** (Decca) "Tell Me Why"—27860	3	3	..	5	..	3	..	..	..	..	9	..	32
10A	17	**CHAMP BUTLER** (Columbia) "Down Yonder"—3953	..	10	3	..	..	..	..	5	5	..	..	2	30
10B	9	**EDDIE FISHER** (Victor) "Anytime"—20-4359	..	..	..	6	..	2	5	8		..	10	5	30
11	8	**MANTOVANI** (London) "Charmaine"—1020	9	7	..	4	..	9	7	..	..	..	5	..	25
12	10	**TONY BENNETT** (Columbia) "Because of You"—39362	..	6	2	..	..		9	..	..	7	..	..	20
13	14	**PATTI PAGE** (Mercury) "And So to Sleep Again"—5706	..	..	5	..	8	..	..	6	..	10	..	7	19
14	..	**BOBBY WAYNE** (London) "Mother at Feet Kneeling"—968	..	..	..	1		10		..	..	..	..	..	11
15	..	**FOUR ACES** (Decca) "Garden in the Rain"—27860	..		..	..	..	..	..	1	..	..	..	..	10
16	14	**TONY MARTIN** (Victor) "Domino"—20-4323	..	..	..	..	..	..	2	..	..	..	..	..	9
17	..	**NAT "KING" COLE** (Capitol) "Unforgettable"—1808	..	..	9	10	..	..	6	..	..	..	..	..	8
18A	—	**VAUGHN MONROE** (Victor) "Charmaine"—20-4375	..	..	..	..	..	..	..	4	..	..	..	..	7
18B		**G. LOMBARDO-G. DeHAVEN** (D) "Because of You"—27666	..	..	..	..	..			..	4	..		..	7

FIVE TOP ALBUMS	1	2	3	4	5
	AMERICAN IN PARIS Hollywood Cast M-G-M E-93 K-93 M-93	KING AND I Broadway Cast Decca DL-9008 9-260 DA-876	GUYS AND DOLLS Broadway Cast Decca DA-825 9-203 DLP-8036	SHOWBOAT Hollywood Cast M-G-M M-G-M84 K 84 E 559	GLENN MILLER CONCERT Victor LPT-16 WPT-25 P-25

RCA Victor Junketing To Trailerize New Disks

RCA Victor's top brass hit the road this week for an intensive cross-country series of meetings with key city distribs on forthcoming platter releases. Roster of travelling execs include vice-prexy Paul Barkmeier; sales manager Larry Kanaga, field sales manager Ed Dodelin, merchandise manager Jack Burgess and promotion manager Bob McCluskey.

George Marek, head of artists and repertory for Victor, is remaining in New York to handle dealer promotion on Victor's "Treasury of Immortal Performances" releases.

NEW BALLAD HIT!
ALWAYS
ALWAYS
Percy Faith—Columbia
June Valli, H. Winterhalter—
RCA Victor
Victor Young—Decca
Hollis Music, Inc.
666 Fifth Ave., New York 19, N. Y.

PROGRAM
JUMP FOR JOY
GREAT JUMP STANDARD
By
Paul Francis Webster

© DECCA RECORDS America's Fastest Selling Records!

TOSCY TO DO BENEFIT AS NBC ORCH FINALE

Arturo Toscanini will close his 15th season with the NBC Symphony March 29 with a Carnegie Hall, N. Y., performance of Beethoven's Ninth Symphony. Concert will be a benefit for the Building Fund of the New York Infirmary. Maestro will be 85 on March 25.

Nabe Arties

Continued from page 7

situations, including many nabes turned first-run art, is running ahead of "Brief Encounter" and "Tight Little Island," two of Rank's top grossers on the art circuit.

In addition, American audiences are becoming increasingly familiar with British pix because of the large group of these films now being presented on video.

Best example of the successful conversion of a nabe to an art house is the experience of the Gramercy, N. Y., which reportedly upped its yearly gross by $30,000 since it switched to an art policy.

While the conversion of nabes to first-run art houses is a recent trend, art theatres in general have experienced the same problems as the regular houses. For awhile the sure-seaters found themselves without sufficient suitable product. With the fall-off of top French and Italian imports, these situations desperately sought replacements, and it wasn't until only recently that outstanding British films came along to fill the gap.

Stress Comfort

Besides presenting film fare of special appeal to the "lost audience," the art houses stress comfort and convenience. They arrange for appropriate starting times for the main feature, frequently serve free coffee and cigarets in the lounge, and many have installed wide, comfortable seats. Theatre managers also make a special pitch to this "special" audience by maintaining accurate mailing lists, inserting appropriate ads in the local newspapers, and offering other "extras" such as art exhibits,, etc.

According to Jeff Livingston, J. Arthur Rank's U. S. pub-ad topper, the so-called art films do not have to be arty per se, "but they must be adult." They have to be fresh, says Livingston, "and must get away from the hackneyed." It is Livingston's view that the art house presentations have been instrumental in bringing part of the "lost audience" back to the regular theatres, and it is this group that has returned to see such "adult" films as "A Place in the Sun," "A Streetcar Named Desire," "Death of a Salesman," 'Detective Story" and "Bright Victory."

Disk Biz' Fast Getaway

Continued from page 45

prepping a big splash with its stable of name artists. Victor is already pushing Perry Como's "Tulips and Heather," which was released last week. Also on tap for a Victor push are the newly released Mindy Carson's "Allegheny Fiddler" and Dinah Shore's "Life Is a Beautiful Thing."

Capitol is booming with its first of the year release of Les Paul-Mary Ford etching of "Tiger Rag." It's estimated that 50,000 copies were sold in the first week. Mercury launched the year with four etchings which racked up 175,000 sales in its initial week. Disks include Patti Page's "Retreat," Eddy Howard's "Stolen Love," Richard Hayes' "River Stay Away From My Door" and harpist Bobby Maxwell's "Chinatown." Also from preem week reaction, Tommy Edward's "Please Mr. Sun" points to a click for M-G-M.

In the rhythm and blues field, both the majors and the indies report a sales upbeat in the grassroots areas. The indies are again anticipating a boom year despite inroads made by the majors into the r.&b. waxings. Okeh, Columbia subsid reactivated last fall, and Mercury's reorganized r.&b. setup are beginning to click in areas heretofore dominated by the indie companies.

Diskers feel that the shortage of materials due to the war effort will channelize the extra spending coin into the wax market. With an increasing number of consumer items being dropped or curtailed production wise, the diskery execs expect that 1952 will be one of the industry's biggest years.

BMI record report

BILLBOARD PICK ● BERMUDA (Goday)—The youthful Bell Sisters (Vic.), rate a vigorous Billboard "Pick" for "an impressive wax bow with an unusual piece of material," and a "Best Bet" from Cash Box. Roberta Lee's (Dec.) version also earns Cash Box praise for a number that "certainly sounds terrific."

"SLEEPER OF THE WEEK" ● I WANNA SAY HELLO (Johnstone-Montei)—Breaking for a smash with Sir Hubert Pimm and Ellen Sutton (Kem) showing the way. Treatment and sound are tops. Disc is named "Sleeper of the Week" by Cash Box and "strong sleeper potential" by Billboard. Ditty is covered by Sophie Tucker (Mer.), Four Knights (Cap.), Frank Petty Trio (MGM), Lawrence Welk (Coral), Dorothy Louden (Vic.) and Eddie Piano Miller (Rain.) All rate as contenders.

* * * *

"DISK OF THE WEEK" ● WHY DON'T YOU LOVE ME (Acuff-Rose)—Rosemary Clooney (Col.) picks another winner. Billboard gives the "countryish item" its "PICK" honors while Cash Box hails it "Disk of the Week."

* *

WINS HONORS ● TELL ME WHY (Signet)—Eddie Fisher (Vic.) vies with the Four Aces (Dec.) for honors. Eddie lands a Billboard "PICK" and Al Alberts and the Aces win "Sleeper of the Week" choice from Cash Box. Tune is climbing to the fore rapidly. (Non-exclusive BMI).

* *

IN BIG DEMAND ● THESE THINGS SHALL PASS (Duchess)—Following IT IS NO SECRET, this Stuart Hamblen religious-type number is pushing its way to the top. Sheet music and record sales are big. On records: Ink Spots (Dec.), Ernest Tubb (Dec.), Stuart Hamblen (Col.), Champ Butler (Col.), Hank Snow (Vic.), Ray Smith (Coral) and Allen Holmes (King).

* * * * * *

EFFECTIVE "SLEEPER" ● WHISPERING SHADOWS (Algonquin)—Guy Lombardo (Dec.) and Tommy Tucker (MGM) have turned out effective interpretations of this mid-western sleeper. Cash Box labels the discs "strong material...worthwhile ...pleasant and listenable." Billboard gives Lombardo an 84 deejay rating.

* * * *

NEW ORLEANS SMASH ● ALL OVER AGAIN (Lockrae)—Folks in New Orleans started this one off via Tommy Edwards' (MGM) outstanding disc. Comes now a big-voiced Tony Fontane (Mer.) version which Cash Box recommends and Billboard calls "first-rate." Ballad is authored by Edwards. Bettie Clooney (King) gives it the distaff treatment which helps put the tune over.

* * * *

COMING UP ● GONE FIVE MINUTES (And Already I'm Lonely) (Melody Lane)—Showing every sign of delivering, tune is nicely presented by Frankie Carle (Vic.), Anne Shelton (Lon.), Tommy Tucker (MGM) and Rosalind Paige (Dubonnet).

BROADCAST MUSIC, INC.
580 FIFTH AVENUE • NEW YORK 19, N. Y.
New York • Chicago
Hollywood • Toronto
Montreal

Copacabana, N. Y.

Jackie Miles, Mitzi Green, Harrison & Fisher, Elaine Dunn, Harry Snow, Sheila Arnold, Copa Girls, Michael Durso Orch, Frank Marti Samba Band; $3.50 minimum weekdays, $5 weekends & holidays.

With Jackie Miles and Mitzi Green headlining, there is no lack of entertainment on the current Copa layout, which is generally a breezy mixture of vet and new talent. It's a great combination for business as well in a two-ply comedy thrust that finds both headliners neatly complementing each other.

If Mitzi Green was nervous at her opener, it must have been only because she said so. It wasn't otherwise discernible, except, perhaps, in her choice of an opening number, "Lady Was a Tramp," the old standby which she introduced in the years-ago Rodgers & Hart musical, "Babes in Arms." This is always a sure click, and she was home all the way from then on.

Her "Country Gal," from the latest Abbott & Costello picture, in which she appears, is an okay followup, but it's when she gets into her satirical personality bits that Miss Green really takes off. Her number kidding Milton Berle and his Texaco Star Theatre is a neat laugh-getter that allows her to shift into impersonations of "guests" such as Richman, Garbo, Cantor and, of course, the inevitable Sophie Tucker. Miss Green seems to out-Tucker Soph more and more, and if ever they do "The Sophie Tucker Story" in pictures, Mitzi Green should be a cinch to play the part, which would probably make the William Morris office happy for two reasons.

A "surprise" guest to work with Miss Green on opening night was Gene Baxter (formerly Gene Wesson of the ex-Wesson Bros.), who came out of the audience to do several click personality takeoffs with the headliner. They had a nifty few moments of comedy revolving around such caricatures as Robinson, Bogart, Lorre, Greenstreet, Bergen-McCarthy and the like.

Back to her solo chore, she does a nifty Joe E. Lewis, done with great affection, while her finale, the "The Good Old Two-a-Day," is a nostalgic, effective piece of material revolving around the Palace Theatre on Broadway, past and present. This gives Miss Green a chance to impersonate in song some of the oldtimers who used to play the Palace, up to the current responsibility for once again reviving the old two-a-day stand, Judy Garland.

Miss Green did around 30 minutes on her opening show; she could probably have done at least 30 more, if she had heeded the mob's demand.

Like the Lindy's comics say, the next spot shouldn't go to a leopard, but generally speaking Jackie Miles can handle it. If he doesn't click all the way, it's because he's using practically all of his older material. A Copa returnee has always got to have a completely new routine, because of the constant repeat trade here; that is, except for the staples that the customers really want to hear all over again. Withal, Miles gets a strong quota of laughs. His racetrack yarn is one of his oldies that can always bear repeating, and this gets him off the hook as his closer. That reefer routine, however, is something Miles should dispense with; it's in bad taste during these times of crusading to stamp out the dope traffic. Generally speaking, though, he remains one of the great cafe comics. He has a nifty flair for telling a story and, what is probably very important for a nitery comedian, he keeps it clean.

The bill also features Harrison & Fisher with their standard and entertaining ballroom dancing. Specialty hoofer Elaine Dunn (New Acts) is a youngster who shows lots of personality and ability—someone for the legit musicals. Harry Snow, production singer, is better than usual for this type of Copa singer with his neat sense of phrasing and feel for a lyric. Sheila Arnold is the girl production singer.

Michael Durso's Copa orch is still a nifty accomp for the show, while Frank Marti's band does neatly as replacement for the longtime standby, Fernando Alvares, on the Latin dance music.

Kahn.

Normandie, Montreal

Montreal, Jan. 4.

Billy De Wolfe, Max Chamitov Orch (9), with Norma Hutton, Hal White Trio; $1.50 cover Sat. only.

For Billy De Wolfe, the current stint at the Normandie Room is something of a re-intro to local cafeites. In 1939 he did his first single at the old Chez Maurice, appeared at the Normandie Roof a year later and this is his first crack at Montrealers since that time.

In the years between, De Wolfe spent much of his time on the Coast and elsewhere developing a brand of comedy that has kept him popular with those who saw him start. And many of those people were in the room when De Wolfe opened present stand.

His style and ingratiating manner project as smoothly in person as on celluloid, and without any apparent routine, he draws salvos for a fast 30-minute session. Opening is a clicko as he runs through a series of film parts he has done and those of other screenites sans the usual hokum. Building easily he avoids, for the most part, any contrived humor and begs off with the inevitable "Mrs. Murgatroyd" bit which picks up heftiest palming. This is De Wolfe's trademark no matter how hard he tries to ignore it. Until such time as he hits on something as solid, he is stuck with it despite the signs of wear and tear that are beginning to show both from his usage and takeoffs by other comics.

On night caught, De Wolfe worked his offering in a nervous rush that took the edge off some of his material. Fact that he was the entire show without any warm-up act seemed to knock him off balance for the first few minutes. As a single, he could do at least another 10 minutes without larding present stuff. Even a brace of new bits midway through stanza wouldn't hurt overall viewing.

The Chamitov orch backs the De Wolfe session with authority and sets up some fine terp arrangements for the patrons, sparked by the vocalizing of Norma Hutton. Hal White's trio takes over the interlude spots.

Newt.

La Vie En Rose, N. Y.

Anita Ellis, Bill Bailey, Les Mains Joly (4), Nancy Reed Trio, Joe Candullo; $5 minimum.

Making their American debut at La Vie en Rose, Les Mains Joly (The Hands of Joly) are an extremely novel, amusing act of two men and two women who project their gloved hands to simulate a series of characterizations. They're currently sharing the billing here with Bill Bailey, the vet hoofer, and Anita Ellis, songstress (New Acts).

Working behind a black curtain, with only the four pairs of hands seen, they go through a number of assorted characterizations comprising an underwater ballet of fish, an unusually humorous bit depicting two lovers in a moonlight bathing scene on the Cote d'Azur, an Apache number, etc.

Heading the group is Yves Joly, former French legiter. The act is under management of Lou Levy, the music publisher-manager, who "discovered" them recently while in France. It is an extremely enterprising turn that requires an intimate spot such as La Vie; its subtlety is certainly not for mass audiences.

Bailey remains one of the great tapsters in what he hopes will be just a temporary comeback after having turned preacher some years ago. Preaching apparently doesn't pay off for an itinerant pulpiteer, except in salvaged souls, and that's not enough to feed the wife and kids, which is the reason Bailey is taking dates here and there. Here he has been substituting for his sister, Pearl Bailey, during her illness.

Kahn.

Hotel Bellerive, K. C.

(EL CASBAH)

Kansas City, Dec. 30.

Sammy Walsh, Harry McMasters Orch (5); no cover or minimum.

Sammy Walsh is back in show biz as a comic after a recent fling into the booking side of the game. He's also back at the Bellerive, his second time in eight months, indicating the warmth of his welcome here. It's all to the good, for the Walsh routines make for plenty of laughter and fun.

This time around, Walsh is larding some of his proved routines with a couple of new sequences, and it all makes for an enjoyable half hour. It's the sort of informal, parlor antics where most anthing can happen, and Walsh keeps the proceedings fairly varied. After some amusing chatter, he gets into his song cycle with "Got To Get a Room Tonight," and follows with his shoe store salesman's lament, "Making a Buck for Becks."

Then turns to caricatures, getting yocks as he carbons name players on his beat up trumpet. There's also some kicks in a stanza of harmony with a bus boy before he goes into a terp session. His softshoe number kids Fred Astaire, and full dance routine done on a regulation tray winds work with loud response from customers.

Quin.

Ciro's, Hollywood

Hollywood, Jan. 4.

Les Paul & Mary Ford, Mayo Bros. (2), Dick Stabile Orch (8), Bobby Ramos Rhumband (5); $1.50, $2 covers.

Initial offering of the new year at this Sunset Strip boite should get '52 off to a pleasant start for boniface H. D. Hover. Business will be brisk, if not earth-shaking, with Les Paul & Mary Ford serving as the lure in their local bow.

Platter faves have dropped the backstage voices and gimmicks that, in eastern engagements, abled them to simulate on stage the multi-voiced and multi-part guitar playing that has zoomed their disks into the top seller brackets. Rather, they're depending solely on their individual abilities to sell the turn and they do it well. Dexterous fingering, of course, is the basis of the act, but it's larded with Miss Ford's okay, vocalizing of such disk clicks as "Mocking Bird Hill," "Can't Give You Anything But Love" and "How High the Moon." Pair remain on a strictly instrumental kick for other hits including "Whispering," "Lover" and "Nola." Occasional bits of humor such as the husband-wife rivalry and the comic hick number, "No Place Like Home" (with an assist from bassist Wally Kamin) provide the needed change of pace.

Layout boasts a smash opener in the Mayo Bros., tap twain who win a hefty response. Far above average, they work swiftly, showcasing some difficult routines atop a small platform and winding up with some acro touches that provide a begoff finish.

Dick Stabile and Bobby Ramos musicrews share the dance assignments with the former backstopping the show.

Kap.

Riverside Hotel, Reno

Reno, Jan. 3.

Olsen & Johnson "Hellzapoppin' Revue," with Marty May, Tessie O'Shae, Riverside Starlets (12), Bill Clifford Orch; no cover or minimum.

Olsen & Johnson make their first nitery appearance in two years with their "Hellzapoppin' Revue." Show still possesses the original formula of continuous and total chaos, with midgets, girls and gadgets popping out of the woodwork every few moments.

Layout starts off with a solemn rendition of "Perfect Day" on the dim stage. Then, after a waiter falls flat on his face with a tray full of dishes, the show is really underway. Curtain opens with a "bang," shots from all over, and the Riverside Starlets open with a smart, eye-filling prance in top hats and white briefs—a very abandoned and sexy number. This George Moro line, as always, is wonderful to see.

Best comedy in show is Johnson and Marty May. The two from out of the early 1900's cause near apoplexy with this bit. May sings about a number of dolls, each a flower by name, and Johnson discusses their reps under his breath with great contempt. When a girl named Lily is mentioned, he breaks up in grief. Act has no apparent reason, but is showstopper.

Tessie O'Shae is a mammoth English red-hot mama who impresses. She warms up from a fairly slow start as she exudes great energy and bounce for some jazz (dancing and singing until the place rocks. She clicks in impressions of Sophie Tucker, Kate Smith, et al.

Marty May is smooth when he wanders on alone, explaining he has to kill time while acts are changed. With his violin and chatter, he deadpans for fine reception. One of mainstays in organization, he works in most routines. His takeoff on crooners gets fine results.

"Winter Wonderland" chorus shows Starlets to best advantage in intricate layout, costumed fluffily in red and white. Number impresses with its taste and charm. Four showgirls appear in breathtaking costumes. Johnson tries to break this up with his running gag, chasing woman around the ringside, both in pajamas. On return trip, they wear part of each other's nightie. Then another run-through with Johnson pushing a lawnmower after the babe in a grass skirt. And fourth trip sees gal in metal chastity shorts and Johnson on the trail with a blow torch. Through it all, Starlets never miss a step.

Audience is dragged into acts throughout. When Starlets pick out dance partners from the male table opulace—in a sort of square dance routine called by Olsen—they manage to get all the men mixed up in each other's coats. Customers are also plagued with cakes of ice, chickens, mice, and parts of cast coming to life among the tables.

Most puzzling aud participation is Olsen leading a community sing in "Glory Glory Hallelujuh," with girls singing and men singing and everyone waving handkerchiefs and jumping up and down out of their chairs. Very confusing and totally out of place.

Props seem to be invaluable in this operation. First 10 minutes of show is so confusing, people are won't to wonder what they've gotten into. Also, although forewarned, show is too long (hour and a half).

Show is success for holiday season and is packing this showcase of the west. Somehow, the Riverside, with all its occasional miscasting of talent and improperly timed shows, remains the elite spot, containing (even with Olsen & Johnson) taste and reserve.

Although this show may seem thrown together, there are 135 cues in the whole run.

Mark.

Southern Mansion, K. C.

Kansas City, Jan. 3.

Henny Youngman, Billy Williams Orch (9); no cover or minimum.

This time around, funnyman is playing a fortnight in this downtown spot, in contrast to his three former sorties at El Casbah in the midtown sector. It's a fortunate booking for the Mansion, as biz was hey-hey for the week through New Year's eve and is holding its own nicely in the week following, when many spots report a post-holiday sag. Judging from current results the new connection should be good for a reprise in the near future.

Show tees off with orch leader Billy Williams doing one of his first rate vocals on "There'll Be Some Changes Made," and handling the m.c. role. Youngman enters on a vocal note, but gets right into his comedy chatter. He propounds his "people are nuts" theme for some clever and chuckling lines about any number of subjects, including tailors, the Trumans, psychiatrists.

Change of pace comes on Youngman vocal with orch backing of a parody to "All of a Sudden My Heart Sings," and follows with funny bit, "Miami," a takeoff on "Mammy." Then pokes some flippant fun at push-button cars, drunks, girl friends, before another parody to "Enjoy Yourself." For a final fillip he drags out the fiddle, and cracks away as he saws out "Smoke Gets in Your Eyes." It's good for keeping the customers chuckling all the way.

Quin.

Carousel, Pitt.

Pittsburgh, Jan. 3.

Tony Reese & Pepper Davis, Peter Higgins, Virginia Ayres, Johnny Marino's Orch (5); $3-$3.50 minimum.

Third time in less than a year at Jackie Heller's room for team of Tony Reese & Pepper Davis, and the boys are definitely comers. They've shown an improvement each succeeding visit, and with just a little more polish and perhaps some sharper material for the gag interludes, boys will be ready for the biggest of the big.

They're on for around 40 minutes and hardly one dull spot in the entire routine. Guys are loaded with dynamite, and are plenty versatile. Their song impressions are played for laughs. Bit of Reese interviewing the bigger, clownish Davis as a punch-drunk pug is a four-alarm howl, hoofing's out of the topdrawer in a funny follow-the-leader session, and team winds up at a pair of drums (Davis used to be with Stan Kenton) for a sock finish. Carousel hasn't had a sock like this in a blue moon.

Jackie Heller's on the sick shelf, so Peter Higgins is pinch-hitting for him as singer and m.c. But Higgins is no ordinary sub. He's a solid performer on his own. Those tenor pipes may not be quite what they were some years ago, but Higgins still packs a mighty vocal wallop. And on the showmanship end, they don't come much better. He's as much at home on a nitery floor, with the knack for making the ringsiders feel the same way, as anybody in the business.

Layout opens with shapely blonde Virginia Ayres in a terp session. Gal's built to whistling proportions, is costumed to do her shapely figure a favor, and although the tap number she does at the teeoff is only so-so, Miss Ayres really rocks them upon changing to ballet slippers and going into some acrobatic spins and tumbles.

Carousel band is now under baton of Johnny Marino, trumpet player, since Herman Middleman left to work at Heller's new Dinner Key Terrace restaurant in Florida (Joe Lescak has replaced Middleman at the piano), but quality of both show and dance music remains high for a five-piece combo.

Cohen.

Chez Paree, Chi

Chicago, Jan. 2.

Danny Thomas, Ginny Scott, Marion Callahan, Johnny Martin, Chez Adorables (8), Cee Davidson Orch (8); $3.50 minimum, $1 cover.

It's been a long, long, time here since tables have been jammed on the dance floor. The answer is Danny Thomas. Originally set for a four-day fill-in, comic extended his visit to two weeks. It's mainly a labor of love, as the TV star points out, hinting that with his new schedule of four pix yearly, plus his video commitments, it will be many moons before he ventures out on bistro floors again. So it lessens the number of star attractions still available for niteries.

Thomas makes no attempt to bring any new material for this visit, relying on the demands for the standard "Jack" and "Wailing Syrian." Most of his stuff is of the hearts and flowers type, but here, where he got his real break it goes over very well, especially since he knows so many of the crowd. Comic makes cracks at the quartet of bosses here, talks to the customers, and all in all has a good time. Only new phase of his stint is several songs from "I'll See You In My Dreams," current pic in which he stars.

Ginny Scott is getting her first big break now. On the basis of her preem appearance and fighting big odds, blonde chanteuse comes off in first-rate fashion. Refugee from the teevee parlors, thrush has a bright opener with "Sing You Sinners," which gets attention, but her sexy rendition of "Better Go Now" really quiets the crowd. More in the same groove, instead of rambling specialty, "Inside Hollywood," would make for a clickier package. Svelte lass gets off well with "El Cumbanchero."

Marian Callahan, a pert brunet garbed in an abbreviated slicker, taps out "Rain" and then does a reverse strip, working from panty and bra, dons a spangled skirt and top hat, and ties things up nicely with "Birth of the Blues."

Johnny Martin does okay on production vocals and emceeship. Chez Adorables, an Arden-Fletcher line, have several new numbers. "Sans Souci," from "Top Banana," has as much life as a withered banana stalk. "Blithe Spirit" is weak.

Cee Davidson continues to baton the show in handy manner and drags the customers from the tables to the dance floor with his fine rhythms.

Zabe.

Baker Hotel, Dallas

(MURAL ROOM)

Dallas, Jan. 2.

Sylvie St. Clair, with Joe Merman; Pierson Thal Orch (8); $1 cover, $1.50 Sat.

Departing brefly from a lineup of top thrushing talent of domestic variety, management here is showcasing Gallic charmer Sylvie St. Clair in her second U. S. nitery stint.

Pretty French chanteuse, in strapless gown, jeweled collar and beret, opens with narrative lyrics of "Mon Dimanche" in heavy accent that has the "you-all" payees giving light mitting — they no savvy. She follows quickly with a nostalgic "Charm of Paris" and, with roving mike in hand, tours the floor with "The Cat Song." Feline miming and humorous English translations get polite plaudits.

Under soft lights, after shedding collar and beret, Miss St. Clair snares them with the familiar "La Vie En Rose" and "Domino." With bubbling humor she keeps the customers with "Air Populaire" and recounts an affair with Anatole, a zesty "Bistro du Coin." Finale is a sock selling of "C'est Si Bon." Arranger-accompanist Joe Merman earns a bow for his expert backing.

Pierson Thal is an able emcee and adds keyboard artistry while his orch dispenses terp tempos.

Bark.

Lady Patachou, Paris

Paris, Dec. 26.

Lady Patachou, Hilbylis (4), Pomme, Apel & Bernard, Leo Clarens Orch (6); 2,000 francs ($6) minimum.

Lady Patachou, Maurice Chevalier's protegee, sparks her own 100-seat club which recently has been remodelled into a finely panelled, well lighted spot. The old bakery shop still fronts the club and she still dispenses her gastronomic specialties. Place is restaurant until 10 p.m. and then converts to cabaret. Minimum for two includes a bottle of champagne.

Show tees off with a harmonica quartet called the Hilbylis (Gallic for hillbillies). Dressed in cowboy regalia, act is a pleasant opener. Followed by obese, sparkling eyed Pomme, whose Aunt Jemima ap-

(Continued on page 61)

It's Post-New Year's, So Miami Finds Time to Count Coin of 10-Day Spree

By LARY SOLLOWAY

Miami, Jan. 8.

The holiday aftermath, following biggest 10 days in years, is on the lull side, with the heavy traffic going north rather than to this sun sector. Resultant letdown for most cafe and tavern spots is in sharp contrast. Hotels are keeping going, though not as plentifully supplied with the roomers as come season time (about Jan. 20). Same situation prevails every year. In the two-week or so break between "Happy New Year" and "Hialeah is open," the cry is again raised, where'd they all go, followed by the almost sudden change to "where are we gonna find the rooms for them?"

Same applies to majority of the cafes who've come up with either heavy personnel shows at moderate tariffs, big names that draw, or the average who are trying to make a go with at least one attraction which might bring them in. In the forefront in this respect are Latin Quarter, with Lou Walters' lavish production and five-buck food or beverage minimum; Copa City, with the names, also on a reasonable food or bev idea; Clover Club, with the Billy Gray revue that's a solid click; the Vagabonds, with their own personal draw.

Girding Their Sirloins

Most others did okay for the

(Continued on page 58)

Hoosier County Fair Mgr. 'Fesses Up That Annuals Can't Make It Sans Games

Indianapolis, Jan. 8.

County fairs in Indiana cannot survive without some games of chance, according to Robert M. Morse, La Porte, president of the Indiana Assn. of County & District Fairs. He said without gambling customers would not be attracted to these events.

Morse, who is secretary of the La Porte County Fair, said the amount and kind of games "is up to the individual fair manager, that is, what he wants and what his community will stand."

He said that a fair had to have a carnival to draw crowds, and carnivals refuse to come with rides and shows alone, because they can't make expenses without bringing their games of chance.

Morse said that while his group is neither "for" nor "against" anything, fair operators generally were encouraging "hanky-panks" in their fairs as the lesser of several evils.

("Hanky-pank": a game in which a player wins something every time he plays, even though the prize may not be worth the price of the game.)

'SOUTH TERRIFIC' GI UNIT IN GERMAN CLICK

By CPL. JESSE GROSS
(On Leave From VARIETY*)*

Bad Kreuznach, Germ., Jan. 2.

The 2d Armored Division, in conjunction with the Bad Kreuznach Military Sub Post, is currently touring, among its units, the first soldier show to be put on by that command since its arrival in Germany early last summer. Presentation, a musical revue label "South Terrific," was produced by two femme entertainment specialists from EUCOM (European Command) headquarters. Gals, Lee Eastwood and Faith Forte, both sport show biz backgrounds. Latter has appeared on Broadway in "Laughing Room Only" and in the revival of "Burlesque," starring Bert Lahr. She's also done some film work, having appeared in "Sleeping City" (U) and "Mr. Universe" (UA). Former was associated with little theatre groups in the states.

Running 60 minutes, production is a meritorious one. Broken up into five scenes, offering, though no "South Pacific," makes for generally relaxing viewing for entertainment-hungry GIs here.

Of the talent showcased, two acts are above average, though all performers draw a strong response for bits offered. Duo are the Noveleers, instrumental-vocal group, and Kelly Zobeck, songster. Former unit headlines and holds down the

(Continued on page 60)

Maxine Sullivan Set For Brit. Vaude-Concert Tour

London, Jan. 8.

Maxine Sullivan is due in London next month for a concert and vaude tour, having been signed by Harry Dawson, head of Harry Dawson Enterprises, who returned last week from New York. The tour is being arranged by Dawson in association with the Foster's Agency.

Among other artists signed for British engagements are Mary Lou Williams, Sarah Vaughan, Ella Fitzgerald and Art Tatum.

Mpls. Eve Bright Against Fahrenheit

Minneapolis, Jan. 8.

Local niteries are taking heart from the fact that New Year's eve business was much better than the earliest signs indicated it would be. The town's top supper clubs, the Hotel Nicollet Minnesota Terrace and Hotel Radisson Flame Room, were SRO and many were turned away. Because of the rush of reservations neither spot had to advertise its festivities.

Results were considered all the more encouraging because of the subzero temperature, a snowstorm and icy thoroughfares. Even the lesser spots all reported trade better than normal for the eve. Because of the weather, however, many of these filled up several hours later than usual. And in Minneapolis, owners of the establishments were required to stop selling drinks at the usual 1 a.m. hour and have their patrons out 15 minutes later.

The fact that the Minnesota Terrace and Flame Room forewent New Year's eve parties last year because it fell on a Sunday, when liquor sales are prohibited, might have been a factor in attracting capacity patronage on this occasion, the trade points out. After a two-year lapse, the public was hungry for another celebration, it's felt. Modest tariffs also are believed to have been lures. Minnesota Terrace had a new low tab of $5 per head minimum which could be used both for food and beverages. The Flame Room $10 per charge included a steak dinner, favors, dancing and entertainment.

Hazel Scott Scores In 10-Concert Israel Tour

Tel Aviv, Jan. 1.

Hazel Scott, who finished a 10-concert tour of Israel here a week ago, under management of the Yuval agency, could easily have duplicated with another 10, due to the enthusiastic reception and resultant b.o. Pianist was here with her husband, Congressman Adam Clayton Powell, Jr., and son.

Her opening concert was held under the patronage of the American Ambassador to Israel, and among those present were Henry Morgenthau, Jr., and other distinguished guests from Israel and abroad. Two days after her arrival, Miss Scott was received by Prime Minister Ben-Gurion in Jerusalem, who, upon her special request, also attended her farewell concert. The Powells were entertained several times by the Ambassador. No guest artist before Miss Scott has been as greatly honored by leading personalities as she was.

The press was full of praise, most magazines carrying front page pictures, and generally her visit aroused great interest here. All her performances were sellouts.

Shay From MCA to WM

Dorothy Shay, who has been booked by Music Corp. of America for the past five years, has shifted to the William Morris Agency.

Reason for the transfer is reportedly caused by failure of MCA to deliver a video layout for the singer.

That'll Make 'Em Happy

Circleville, O., Jan. 8.

Ted Lewis, this town's No. 1 show biz figure, last week placed a full-page paid ad in the Circleville Herald end of year (31), "wishing all home folks best of everything in 1952."

Though Lewis hasn't been in Circleville for several years, he owns real estate here, and has a park named after him.

Palace 2-Wk. 90G, 1st Bustin' Record

The Judy Garland show at the Palace, N. Y., continues to score heavily. Last week, ending Sunday (6), house drew good $37,000 for 10 performances. Palace held a matinee and evening show on New Year's Day, and closed entirely on Wednesday (2).

Previous week, during the 11 performances, theatre hit a record $53,000, which was $2,000 more than previous high.

Tickets are still being sold into February. There is still no successor to Miss Garland as has been rumored around. According to theatre spokesman, neither the house nor Miss Garland has given the four-week closing notice as required by contract.

New Year's week saw an additional change in the layout. The Nicholas Bros. replaced Doodles & Spider, who took off for a British engagement. It's the third replacement from the starting show. The Christianis went in for the Lang troupe and Senor Wences took over from British comic Max Bygraves.

Globe Theatre Razed In $4,000,000 A.C. Fire, Worst in 97-Yr. History

Atlantic City, Jan. 8.

The Globe Theatre, a 1,500-seater which for a score of years has housed summer burlesque, was one of several buildings razed early yesterday (Mon.) as a $4,000,000 blaze took toll of three hotels, partially razed another, and consumed a dozen rooming houses and many more stores in the uptown boardwalk section of the resort.

The Globe building, facing the ocean, had been operated by the Hersch circuit, of Philadelphia, the past 14 years, with Jack Beck managing it through the 10-week summer season. It was shuttered on Labor day, although it had been rented out on several occasions.

The building was directly in the path of flames which gave the resort its worst fire in its 97-year history. Only the fact that the wind was blowing from the land to sea kept the flames from roaring through the island's big business centre. Firemen fought for six hours before getting them under control.

Hotels destroyed were the Congress, Lorraine and New Davis. Gutted and virtually wiped out was the 12-story Delaware Ave. tower of the 96-room St. Charles Hotel, which cost $1,000,000 when built. Scores of rooming houses up and down nearby streets were either razed or suffered other fire damage.

The Globe will probably have to be demolished. Standing only are its four walls. Its inside is completely gutted. No estimate of the building's damage could be made until its owners arrive. The insurance is undetermined.

Before becoming a burley house it was used by the Shuberts and other New York producers for their Atlantic City openings.

Gardiner's N.Y. Cafe

Monte Gardiner, who at various times operated cafes in New York, is prepping to open a bistro on the site of Jack Eigen's Guest Room, which had a brief run a little more than year ago. Gardiner plans to bow the spot around Jan. 20. Name and policy not yet set.

Gardiner-operated La Conga and La Martinique, both N. Y., for short periods and was boniface at the Golden Key, an after-hour private club.

Buddy De Franco signed a term deal with Music Corp. of America. He was formerly with General Artists Corp.

Jack Irving as AGVA's New Topper On Dual Chi-N.Y. Basis, One Salary?

National board of the American Guild of Variety Artists, which is meeting for three days starting Jan. 14 at Hotel Taft, N. Y., will face the major problem of selecting a new national administrative secretary to succeed Henry Dunn. Latter leaves Jan. 18 to open Hollywood office for the Lew & Leslie Grade Agency of London. Indications at this point are that Jack Irving, who has announced his candidacy for the job, will get the nod. But Irving will reportedly stipulate that he also be allowed to retain the position of midwest regional director which he now holds.

Board will come smack up against the question of whether to permit Irving to hold two union jobs simultaneously, but with one salary. Irving is determined to hold onto the Chi position and will even forego the national job in order to maintain his status in Chi. He had been previously offered the national job, but always stipulated that national headquarters be moved to the midwest. This time, he's willing to h.q. in New York.

Petrillo Precedent

Irving will likely cite as precedent the fact that James C. Petrillo, American Federation of Musicians prexy, also heads the Chi local. He stated that he feels he can handle the two jobs simultaneously. A stiff fight is expected on that score, however. For example, AGVA president Georgie Price, who has declared himself out of the running, has stated that

(Continued on page 60)

Lamour to Roxy in Feb.; 1st N.Y. Vaude Since '40

Dorothy Lamour will play her first N. Y. vaude date in many years at the Roxy, in February. Miss Lamour worked the Paramount Theatre in 1940 and had been booked to play that house recently, but changed her mind shortly before she was officially billed.

Miss Lamour is currently on a series of personal appearances. She's now at Last Frontier, Las Vegas.

Boston LQ Folds; Too Many Midases

Boston, Jan. 8.

The Latin Quarter, Hub's lone nitery stronghold of name acts, shuttered New Year's eve with lessees Lee Fields, Eddie Meister and William Oxman bowing out of the operation. LQ, owned by Michael Redstone, ozoner operator, had been leased to the trio for the past three seasons, but with biz getting progressively worse and when it became apparent Hub citizens would not support a glamour spot if the tab ran into more than a buck, the boys decided to throw in the sponge.

While several policies had been tried, with cover or minimum and cover, policy of late had been a $2 minimum with reports that many customers refused to go above the limit and in some cases reluctant to even use that up. If the cafe had handled 1,000 such customers nightly, this would have worked advantageously, but with a 400 seating capacity it failed to match the topheavy nut.

Bonifaces had previously gone on all-out binge of staunch names in an effort to hypo biz, but with exception of a few they failed to click at the b.o. While the Ritz Bros. and Andrews Sisters were the biggest disappointments, Lena Horne, Danny Thomas, Frankie Lai , Billy Daniels and some others were socko here. There just weren't enough of the latter with solid draw to balance the books.

It's expected LQ will reopen within a few weeks, but definitely under new management which will of necessity be okayed by owner Redstone.

Acts Lure 28G in Ft. W. Runyon Fund Benefit

Fort Worth, Jan. 8.

More than 3,000 persons attended the pre-holiday Damon Runyon Cancer Research Fund benefit show staged here at Will Rogers Memorial Auditorium, with $28,215 earmarked for the fund. Site was changed twice due to overwhelming demand for tix, which went at $2, $100 and even $500.

There were 13 acts on tap with headliners appearing in specialty bits. Entertainment was arranged through cooperation of Vincent Lee of American Guild of Variety Artists and union-affiliated booking agencies in the Fort Worth-Dallas area, and Dick Leonard of Music Corp. of America. Other groups also gave full cooperation.

Acts included Margaret Phelan, Andy & Della Russell, Joan Frank Dancers, Wimpy, Ching Ling & Soo, Ray Riggs, Les Lamar & Poppy, the Lesters, Uncle Willie, the Harringtons, the Gascas, Henry Hale, the Dancing Kramers and Joe Reichman orch; Curly Broyles band in pit. Dink Freeman and Bobby Peters alternated as emcees.

N.Y. LQ's Foreign Acts

Lou Walters, operator of the Latin Quarter and Gilded Cage, both N.Y., is concentrating heavily on foreign talent. He's signed Freddy Bamberger & Pam to open Jan. 27, at the Cage. Others pacted are Fernanda Montell, Seven Ashtons and the Curibos.

Marilyn Hightower, originally an American act, who has been working in England, will play LQ in April.

Fairmont 2-Room Scram Leaves Frisco Hotel B.O. Wide Open to Mark Hop.

San Francisco, Jan. 8.

Folding of the Venetian Room of the Fairmont Hotel as a name talent spot $75,000 in the red, the blackout of the Birch Room and its projected removal to another spot in the hostelry, and the shuttering of the inn's coffee shop eclipse that hotel as a major centre of Frisco gaiety.

With the Rose Room of the Palace Hotel also dimmed as an entertainment spot, only the Mural Room of the St. Francis Hotel remains currently to book top names and bands in the hotel scene. The Mark Hopkins Hotel will resume its entertainment policy in June with Hildegarde, Dorothy Shay and Julie Wilson pencilled in for the season.

The Venetian Room show policy foundered in spite of bookings of stars such as Lena Horne, Denny Thomas, Martin & Lewis, Ethel Waters, Margaret Whiting and others.

FOREIGN AGENTS O.O. N.Y. TALENT, SHOWS

New York is again hosting foreign talent buyers. Among those currently gandering acts and shows are Leslie MacDonnell, partner in the Harry Foster Agency, London; Rene Fraday, on the staff of the Lido, Paris, and David N. Martin, managing director of the Tivoli Circuit, Australia, who had been in N. Y. last week and left for England. He'll return to the U. S. in about four weeks.

MacDonnell and Fraday are o.o.ing talent for the upcoming tourist season, while Martin will confer on his next trip with his U. S. rep, Eddie Elkort, of the Lew & Leslie Grade Agency, London.

Cleve., Shrine Pay 7½G For Stampeding Bulls

Cleveland, Jan. 8.

Stampeding elephants frightening a circus spectator, who suffered injuries in a fall, cost the Al Sirat Grotto and the City of Cleveland a lot of hay in a lawsuit here.

Settlement of $7,500 was made with Mrs. Geraldine Noles, who was thrown into a panic by several unruly pachyderms at a performance of the Grotto's annual winter circus in Civic Auditorium Feb. 14, 1950.

Plaintiff's attorney charged the circus sponsors and city with negligence in allowing spectators to be in a "zone of danger," and in placing seats so close to the ring.

TV's [illegible] Acts [illegible]

To C[illegible]

Inroads of television eventually figure to force nitery owners to insure themselves a fresh reservoir of talent. Video already has cut off most of the top echelon headliners from regular cafe work, and present indications are that even the lower levels are gradually divorcing themselves from dependence on the bistros because of the fact that they can often hit a full week's salary via TV one-shot.

Some indication of boniface thinking is seen in the fact that Bill Miller, Riviera, Ft. Lee, N. J., operator, has joined Town Casino (Buffalo) owner Harry Altman in the management of 19-year-old singer Bobby Lucas. Bookings have been assigned to the William Morris Agency. It's likely that other talent will be pacted by the pair. It's the first talent management venture for Altman, but Miller, a former agent, has had interests in various performers, including the Ames Bros. It's also reported that he has a financial interest in dancer Nanci Crompton.

Risk for a Click

Advantages of such a move are obvious. In the event of a click they'll be assured a headliner at a lower salary, plus participation in the act's earnings.

However, the most important facet will still be the power to call upon services of their talent whenever their own spots are in need of a topliner. If this movement reaches general acceptance among nitery owners, it's possible that a cooperative plan will be established whereby they'll be using each others' acts.

Another advantage to nitery owners is their being in a position to wrest some of the control of talent agencies in the matter of names. It remains to be seen how many b.o. lures are produced under this system, however.

Movement is not new among the nitery owners. In former years Barney Josephson, who owned Cafe Society Downtown and Cafe Society Uptown, both N. Y. (latter now defunct), had a considerable stable of talent which included Hazel Scott, Zero Mostel and others. Monte Proser (La Vie en Rose) at one time dallied in talent, as did Herbert Jacoby, co-owner with Max Gordon of the Blue Angel. Lou Walters, Latin Quarter operator, has also had acts under personal management.

Except in the case of Josephson, most of the boniface-managed acts failed to achieve headline status. There is never any guarantee, of course, that acts signed in the future will become names, but some nitery men feel that it's worth the gamble. The benefits will far outweigh the investment, they claim.

Billy MacDonald to Glaser

Hollywood, Jan. 8.

Billy MacDonald, formerly partnered with Carlos Molina in the operation of a talent office, has joined Joe Glaser's Associated Booking Corp.'s Hollywood office.

He'll work in cafe and band depts.

THE MULCAYS
Jimmy and Mildred
and Their Electric Harmonicas
Now in 2nd Week at
ORIENTAL, Chi
Coral Records
Exc. Mgt.: MARCUS GLASER, CHICAGO

MacRae's 22G, Toronto, [illegible] Casino Record

[illegible]onto, Jan. 8.

Doing five-a-day during week's engagement, plus six on Saturday, Gordon MacRae smashed the Casino house record here with a terrific $22,180. Previous peak in the 16-year history of Toronto's only surviving vaude spot was set last May by Gypsy Rose Lee unit when she grossed $18,890.

For Toronto date, MacRae was in at $10,000 flat, with 50% over $20,000, he paying the acts.

Miami Olympia Back to Vaude

Miami, Jan. 8.

Olympia Theatre here, which dropped stageshows several weeks ago because of a dispute with the musicians union, will reinstate vaude Jan. 16. Initial bill hasn't been booked as yet.

House dropped the talent policy when tootlers demanded a considerable salary hike. A compromise with the union has been reached, although scale hasn't been revealed.

During its recent brief tenure as a straight pix house business dived sharply, despite influx of winter vacationers.

Booker Harry Levine, setting the bills out of New York, will again attempt to get acts working the cafes in this area to essay a stand at the Olympia.

Too Many Denver Skates, 'Vanities' Low 17G in 7

Denver, Jan. 8.

Three skating shows for Denver in one season are too many, as evidenced by the poor $17,000 grossed by "Skating Vanities of 1952" (roller) in seven shows at the 6,500-seat city auditorium.

A skate show played Denver earlier in the season, and just a few days before "Vanities" opened the Denver Post announced it was bringing Sonja Henie and her show to the new Coliseum this winter. That slowed up sales. Top for "Vanities" was $2.75.

Romm Exits Arena Stars

Leonard Romm, head of Arena Stars, Inc., talent agency owned by Spike Jones and headed by Ralph Wonders, has resigned as boss of the agency's New York office, effective Feb. 13.

Romm's two-year contract will expire on that date, and he has decided not to renew. Parting is amicable. No successor appointed yet.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Jan. 8.

"We The Patients" thank Charles "Chick" Lewis and execs of the Will Rogers fund for presenting every patient with a gift. Also a bow to RCA Victor, Decca and Columbia for filling our library with up to date records and scores of Broadway musical hits. A large carnation to the Christmas committee of the N. Y.'s Theatrical Protective Union No. 1 (Joe McCarthy, Joe Sinclair, John McDowell and John Garvey), our personnel and staff being gifted by the backstage boys. And thanks to George Roberts, Rube Bernstein and Ernie Burnett for their timely presents.

Dick Mills, deejay and singing emcee of WPTR, Albany, stopped off at the Will Rogers Hospital with his gang of radio artists and gave a full hour of top entertainment. Features with the gang were Rachel Cossack, Marion Harbour, Ben Rosenberg, and Roslyn Balch.

Eugenia Meo, of the N. Y. office of RKO, who recently checked in for that o.o., gets her first nifty good report that ups her for pictures and special occasions.

Stephen Baranek, staffer with Warner Bros., shot in from Yonkers, N. Y., and registered for observation. Ditto Henry Evans, another Warner product, who's taking to the cure like a veteran.

A carnation to Margie Coate, director of the AGVA welfare fund, for playing host during the holidays to many of the showfolk of the actors' colony, including the Will Rogers Hospital.

Write to those who are ill.

MCA Gives Up on Collitch 'Cadets,' Goes on Prowl for Hep Percenters

Music Corp. of America is giving up the "cadet" system. Agency is jettisoning the practice of hiring college grads and training them, and will henceforth go in for taking on agents with experience. They're looking for heavyweights in the field.

Theory with MCA execs had been that new personnel, if caught young enough, could be broken into the MCA system more easily than those with % background. Theory, however, didn't work out as well in real life. There had been a heavy staff turnover since the policy was inaugurated.

Some departments at MCA have been seeking manpower, and heads of these sectors have declared that they are looking for veteran hands. Situation holds true in radio and elsewhere. The teevee department has hired Dave Sutton, a former CBS sales veepee. The vaude division some time ago took on Jimmy Schure, who has been in the biz for a number of years.

Some rah-rah tyros have done comparatively well, but nevertheless, agency toppers came around to the belief that the percentery was handicapping itself unnecessarily. This feeling was first manifested on the video end when the agency went through a comparative slump. Position improved somewhat when men from other divisions were shifted to tele.

Vauder Sid Slate Sounds Off Vs. TV Draining Acts; Suggests 'Local' Circuit

In its heyday, Vaudeville was the staple fare of the smalltown theatregoer. Today, as we all know, two developments—radio and television—have contrived to tap that audience to a degree that the oldtime vaudevillian never dreamed of.

Yet, there exist today factors which give the variety artist grounds for hope: the theatre-owner has been crying to high heaven at the sight of his empty seats all over the country, usually blaming this disaster on television and televised needs. The vaudevillian is his hope.

Oh, we know you can pick up a fast buck on Uncle Miltie's program sometime Tuesday ight. Swell, but how often and how many of you? How about the hoofers, the acrobats, the jugglers, the novelty acts who've spent years perfecting their routines who won't get a two-week spot, or even a weekend, because their audiences are at home watching you give your all over TV. And we do mean your all.

Remember the old days when you spent a year working out a routine all your own? It was good, wasn't it? For two or three years of traveling engagements in each new town the old routine was new to audiences who hadn't seen or heard it before. Now in a five-minute spot on video you blow in that year's work. Try taking it to nightclub and roadhouse owners. They'll scream: old stuff—all the customers have seen it on TV. And all because you've just shown your act over a national hookup, allowing millions to see that one performance for which you received approximately one week's salary instead of parlaying that same act

(Continued on page 60)

Dallas' Adolphus Icer

Dallas, Jan. 8.

New ice revue opening Jan. 10 in the Century Room of Hotel Adolphus is "Stars on Ice" with cast including Karyl Lee and Dick Simonton.

Duo were formerly with Sonja Henie icer currently in Houston.

Captivating Young Dancers
HAL GEORGIA
HARBERS and DALE
NOW
BIMBO'S 365 CLUB
SAN FRANCISCO

"What's on Your Mind"
Lucille and Eddie
ROBERTS
Still at
CARIBE HILTON
SAN JUAN, PUERTO RICO
Returning Jan. 15th to
RADIO CLUB
FORT LAUDERDALE, FLA.

Grant's Riviera
RESTAURANT AND
158 W. 44 St., New York LU 2-4488
WHERE SHOWBUSINESS MEETS
★ TALENT CONTEST ★
MONDAY NIGHTS
Prize: Professional Engagement
Duplicate Prizes Awarded in the Case of Ties

DARVAS
and
JULIA
SEE SPECIAL ANNOUNCEMENT JANUARY 16

THE SENSATIONAL
"7 MARVELS"
"World's Greatest Exponents of the Teeterboard"
The Only Act to Ever Play 5 Consecutive Weeks at the
THUNDERBIRD HOTEL
LAS VEGAS, NEVADA
Booked Originally for a Two-Week Engagement
HELD OVER 3 EXTRA WEEKS
Contracted for Return Engagement of 4 Weeks Starting October 23rd, 1952, Immediately Following Completion of Barnes and Carruthers 1952 Fair Route
Thanks to MR. HAL BRAUDIS, Director of Entertainment THUNDERBIRD HOTEL, Las Vegas, Nevada

Personal Management
SAM ROBERTS
203 No. Wabash Ave., Chicago 1, Ill.

Eastern Representative
MATTY ROSEN
165 W. 46th St., New York 19, N. Y.

"... biggest weeks in its history!"

"... broke all existing records!"

WINSOR FRENCH,
The Cleveland Press.

"It would be difficult indeed to describe MacDonnell's infinite charm with any degree of accuracy. She can bring a crowded, noisy room to spellbound attention with little apparent effort.

"... lovely to look at, dresses in absolutely flawless taste and every move she makes, seems to me exactly right.

"Altogether, it's no small wonder that over the weekend the Vogue Room broke all its existing records. Miss MacDonnell belongs to the major league; she is generously endowed with that indefinable something that can only be called star quality ... There just aren't enough people like her around."

VARIETY
Carousel, Pitts.

"This town is Kyle MacDonnell's hook, line and sinker ... She gave the Carousel one of the biggest weeks in its history.

"Beautifully gowned, Miss MacDonnell is about the freshest looking package of femme fluff to come along in some time. Has personality that's warm and sunny, and it floats right over the ringside and up into the far reaches of the balcony."

Cohen.

PULLEN,
Cleveland Plain Dealer.

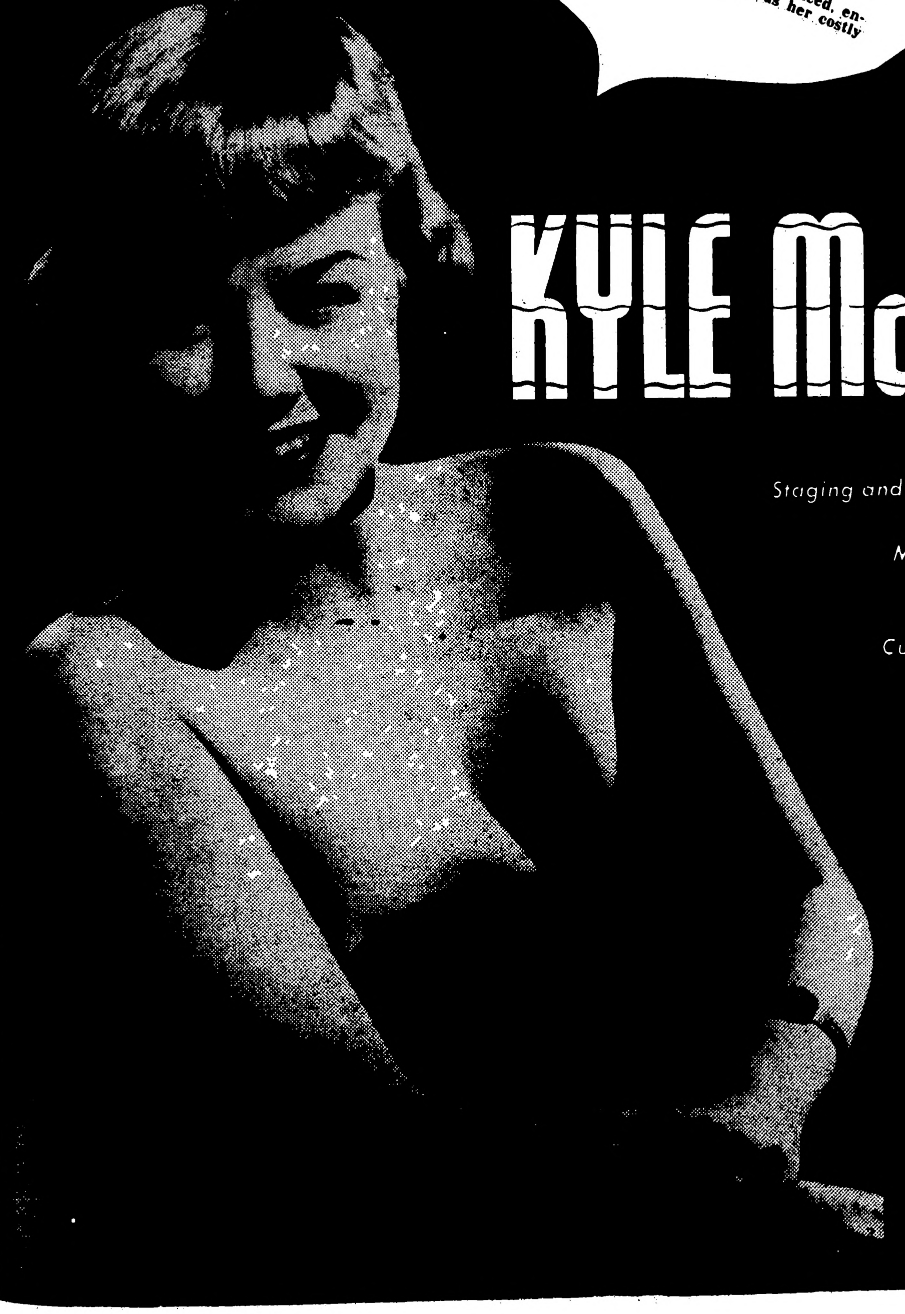
"There is a quantity of pre-Yuletide cheer at the Vogue Room, all contributed by Kyle MacDonnell. ...

"... She is one of video's dazzling beauties, radiating warm charm, a captivating and vocal deftness and twinkling humor that stops the room's silverware rattlers in a hurry.

"... Whatever she does is honey-voiced, engaginly pure in tone and as chic as her costly wardrobe."

WILL JONES,
Minneapolis Tribune

"Kyle MacDonnell is a doll, and also a talented singer ... The result is an act that's fresh, bright and novel, as well as listenable."



KYLE MacDONNELL

Staging and Choreography JON GREGORY
Arrangements BOB BALLARD
Musical Director - GEORGE BAUER

Currently
HOTEL RADISSON,
MINNEAPOLIS

January 17
CAPITOL THEATRE,
WASHINGTON D C

March 20
EMPIRE ROOM
WALDORF-ASTORIA,
NEW YORK

GAC GENERAL ARTISTS CORPORATION

Archbishop's 'Sex on Silver Platter' Brings Hub Axe and Action on Cafes

Boston, Jan. 8.

Hub's Archbishop Cushing, who a year ago aimed a verbal slap at TV comics via his weekly column in the Sunday Advertiser, last week focused his attention on alleged immoral conditions in downtown niteries and burleys. Blasting strippers and homos at several spots (in one cafe—College Inn—they comprise the floorshow), the archbishop declared sex was "sold on a silver platter" and "vile, iniquitous and immoral" performances are common to Boston nightlife. Prelate warned that such conditions were a menace to the youth and a disgrace to the city of Boston.

Local reaction was immediate, with Navy placing College Inn off-bounds and Mayor Hynes skedding a meeting with licensing heads and ordering suspensions of activities at nine offending spots.

While nitery licenses are under the supervision of the Licensing Board, headed by Miss Mary Driscoll, she passed the buck to the police, with Commissioner Thomas F. Sullivan claiming his department was powerless to act unless complaints were received. Defending his position, City Censor Walter Milliken, who has jurisdiction over burley, stated "whenever we have difficulty with girls who refuse to carry out the orders of my

(Continued on page 60)

A.C. Breakers Hotel, Landmark, Is Sold

Atlantic City, Jan. 8.

Sale of the Breakers Hotel for an undisclosed price to Irving Meltzer and Herman Geller, of Lakewood, was announced here. The 500-room structure facing the ocean uptown was owned and operated by the Kend Company, Inc., Max Malamut, president. Malamut is also operator of the Shelburne, large mid-city beachfronter.

The Breakers is one of the oldest in the resort. It was built in 1895 by Charles R. Myers as the Rudolph and was acquired several years later by Joel and Julian Hillman, who changed it to present name. A large fireproof wing was added in 1915 and a $2,000,000 fireproof addition in 1924. Emanuel Katz assumed its operation in 1931 and the Malamut family in 1940. Malamut bought it in 1945.

Agent Singer Joins Later

Johnny Singer, an indie agent for the past 32 years, is closing his office and will join the Kenneth Later Agency as head of vaude.

K.C. El Casbah Shuts For 3-Month El Fixo

Kansas City, Jan. 8.

After more than seven years of operation, Hotel Bellerive has closed its entertainment room, El Casbah, for redecorating. It will be out of service for about three months, according to manager Robert Noyes.

Spot had been operating with name acts and bands, recently playing Sammy Walsh, Hoosier Hotshots, Harmonicats, Liberace, Henny Youngman, among others. Joe Vera orch held the room for more than two years, but recently gave way to the Art Devaney crew. Cover charge, in effect for many years, was recently dropped.

Change is one of several taking place among hotels of the circuit owned by Barney Goodman, who died about two months ago.

Vaude, Café Dates

Chicago

Eddy Howard, Joey Bishop, De Santis Trio and **Martin & Florenz** at the Oriental starting tomorrow (Thurs.) . . **Al Bernie and Grace & Nicco** join Chez Paree show Jan. 11 with **Ames Bros.** headlining . . Emoby Theatre, Ft. Wayne, Ind., which started vaude several months ago, is doing so well it's decided on weekly fare with **Leo Salkin** booking . . . **Arnold Shoda** back as star of Stevens ice show starting Jan. 11 . . . **Lenny Colyer** heads east for Show Club, Boston, Jan. 21 . . . **Nip Nelson** cavorts at Minneapolis Auditorium show, Feb. 16 . . **Low, Hite & Stanley** booked for 10 days at the Boat Show beginning Feb. 11.

Jack Lau made dinner-dance chairman of Entertainment Mgrs. Assn. annual at Bismarck, Jan. 28 . . . Palmer House has set its headliners until mid-June, with **Billy De Wolfe** and **Margaret Phelan** coming in Feb. 7; **Mimi Benzell** and **Rolly Rolls**, March 6; **Kay Thompson & the Williams Bros.**, April 3, and **Dorothy Shay**, May 15 . . . The Buttery finally dropped acts last week.

Miami Beach Post New Year

Continued from page 55

holiday season and are now girding for the upcoming plush winter weeks come end of month. There's plenty of competish from the stripperies, bellwethered by the Beachcomber with a fancy, sprawling production, with Lili St. Cyr the pull.

Hotel cafe row is on the profit side, thanks to low minimums and one-show kicks. Saxony has Miguelito Valdez & Co.; San Souci, Lenny Kent—most potent b.o.er in this segment of the area's glitterama—plussed by Sacasas and his orch; the Casablanca, introing an ice show that is not too solid but with Tito Puente drawing the mambo addicts just the same; Nautilus, back in the run with bids out for the more popular mid-budget acts.

More conservative hospices such as the Lord Tarleton are featuring well versed orchestral setups backed by club dates featuring the top acts available when their other local dates wind up.

Vexing Problems

Currently, it's a hassle for many. Typical is the Five O'Clock Club which booked in Lou Holtz as interim replacement for Martha Raye. Biz was offish throughout his run. Return of Miss Raye today (Tues.) had the place sold out.

Ciro's, opulent and well staffed, is undergoing a problem—to get the type of name that will bring them in; that looks to be solved with entry of Joe E. Lewis on the 22d, with other faves locally (Harry Richman, Frank Sinatra, et al.) being bidded for, to bring the Pollack plushery into the run for the patrons.

Holdover shows are the predominant habit, as of this week. Come end of month, however, there'll be changes and additions for all, with such marquee lighter-uppers Jimmy Durante (Copa City); aforementioned Lewis, and Lena Horne (Clover). Reservations for hotels mark the upsurge as per every Hialeah time. If you're going to get a room, get it reserved before the 20th of January.

Phillips' GI Formula Gabs

Washington, Jan. 8.

Lawrence Phillips, USO v.p. in charge of Camp Shows, is slated to conduct two days of huddles with armed forces officers Thursday and Friday (10-11).

He will meet with Col. Joseph Goetz, head of the Professional Entertainment Branch, and his aides to seek a better formula for handling live entertainment sent to overseas bases.

Four units of Hollywood stars who covered the world in special holiday junkets were hailed by a Defense Dept. spokesman upon their return. Lavish praise was heaped upon 68 Hollywoodites who participated.

NEW! NEW! NEW! NU?
LEW DOUG
BEDELL and MATTSON
"Dropped their record stuff . . . new material gives them a hearty shove into the better comedy brackets." —DAILY VARIETY.
HELD OVER:
BAND BOX—Hollywood
Thanks Sammy Lewis and Billy Gray
Direction: G.A.C.

The Distinguished International Mystery Artist
FAIRFAX
and His
"FANTASTIC SORCERY"
Thanks to Jackie Heller for the CAROUSEL, Pittsburgh
JANUARY 11-24: HOTEL CLARIDGE, MEMPHIS, TENN.
BUSINESS ADDRESS:
CARE RADIO REGISTRY, 39 West 51st St., New York 19
MUrray Hill 8-6600

EILEEN O'DARE
Thanks
EMILE LITTLER and TOM ARNOLD
for London Season in "Latin Quarter, 1951"
1952 IN PARIS!
Starring in
New Folies Bergere Revue
and
Simultaneously Appearing in
NEW BAL TABARIN REVUE
LEW & LESLIE GRADE, LTD.
235 Regent St., London, W.1.
WILLIAM MORRIS AGENCY
New York, U.S.A.

A.C. Convoys '52 by Trimming Sails; Bistros, Hotel Cafes Lower Tariffs

Atlantic City, Jan. 8.

The New Year started off auspiciously here, with some hotels and niteries opening especially for the occasion. Resorters anticipate lush convention biz this month.

Prices for the eve were slightly under those a year ago, when the better-known spots got a $15 top vs. $10 this year. Fees ranged from the sawbuck right down the line, with many places plugging no cover and no minimum.

Hotel Traymore brought in Juanita Hall and drew $10 per for its swank Submarine Room, serving a filet mignon supper plus eve extras, but liquor not included.

Claridge got same tab for talent and a breakfast. Hotel President featured Larry Daniels, a show and dinner for $9. The Senator tariff was $6 for its La Vie en Rose Room, with a floorshow. Mayflower's price for its Holiday Room was $7.50 with acts. Other spots in many cases offered no talent and asked no cover or minimum.

Straight nitery prices were under those asked by hotels. The 500 Club showcased comic Myron Cohen and four other acts for its new Vermilion Room and tabbed $7.50 a copy, including breakfast. Club 15, opened in midtown Christmas week by Henry Koster and Leone Thurston, was $3.50 for its floorshow only; Margate Casino, $6 for acts and a buffet luncheon. Hialeah Club, $2 for Bob O'Neill and sitting room.

A. C. Excises Up

Atlantic City, Jan. 8.

Luxury tax collections here in 1951 were $40,476 more than in 1950. August and September continue to be the two big revenue producing months, with A. C. collecting $270,362 in August and $266,923 in September. For June, $113,615 was paid, with $161,122 the take in July. February was poorest month with only $46,227.

The tax is paid on hotel rooms, amusements, liquor and tobacco. This resort is the only one in the state to have it.

Larry Steele Negro Unit's Midwest Dates; London Out

Deal for the Larry Steele unit, "Smart Affairs of 1952," to play the Palladium, London, has fallen through. Negotiations had been going on for a six-week stand at the London house followed by a tour of the provinces and the Continent. It's reported that the Palladium is still interested in a Negro show.

The Steele unit is slated to play dates at the Circle Theatre, Cleveland; Regal, Cincinnati, and Regal, Chicago. Outfit is current at the 400 Casino, Albany.

Steele recently signed with Joe Glaser's Associated Booking Corp. to represent the show for theatres and one-nighters.

Pitt Bands Winding Long Nitery Stands

Pittsburgh, Jan. 8.

Couple of long band runs in the niteries are ending here. Walter Gable just closed at the Ankara after four and a half years, with Whitey Scharbo replacing him, and Bobby Cardillo, who has been at the Monte Carlo more than two years, winds up Jan. 17. A new outfit headed by Ross Hall takes over. Cardillo's going to concentrate on teaching and teevee work; he holds a degree in music from Carnegie Tech.

Neither Gable nor Cardillo, however, came close to the all-time mark held by a local band, that of Al Marsico, who was at the old Nixon Cafe for 12 years until that spot was torn down. Marsico's since been with Smith, Taylor and Jenkins agency as musical director, conducting the outfit's two TV programs for Pittsburgh Brewing Co., "Perfection Time" and "Tech Varieties."

Jan Garber orch will play Jan. 20 one-nighter at Sky Club, Dallas.

Rio Righto

Hollywood, Jan. 8.

First physical skirmish in the long-smoldering American Guild of Variety Artists-Television Authority battle has been won by AGVA.

Vaude union's Coast topper Eddie Rio, incensed when TVA rep Henry Reese called him an "anti-union man" during a meeting of five showbiz unions, sprang to his feet and let fly with one right-hand punch. Reese went down and "six guys" reportedly pulled Rio off.

Rio heads east this week to continue the verbal battle over the AGVA video shows which TVA opposes on the ground that it cuts actors' earnings.

'Holiday on Ice' Bows 28-Day Buenos Stand At $10 Inflation Top

Buenos Aires, Jan. 1.

"Holiday on Ice," a Victor Sturdivant production, preemed to a capacity audience last Saturday (22) at Luna Park Stadium here. It's in for a limited 28-day booking, all that can be managed after delays caused first by the New York port strike and later by an airport personnel strike in Rio de Janeiro.

This is the third visit of the Sturdivant icer to South America. The swift pace is an eye-opener to local audiences, while choreography, lush costuming and effective programming make this a sock entertainment.

Jean Arlen and Marshall Beard are starred, together with juggler Topper Martyne and the Ryles, a hair-raising acrobatic trio of two girls and a man. There were some slight production kinks to be ironed out on opening night, natural enough as majority of costumes only reached the Stadium with seconds to spare before the teeoff number. The musical background particularly lacked careful rehearsing, but as all but four of the musicians are hired locally, that was not surprising.

Show is due back in the States by mid-March, which means cutting short the Buenos and Montevideo bookings. While the show is performing here a second tank is being erected in Montevideo. Meanwhile, the local tank has to be dismantled and sent on to Chile, while the one in Montevideo will eventually precede the performers to West Coast points from Chile to Miami. Erection of the tank in B.A. took two months and even at that it was not ready for the originally scheduled opening date.

The costumes this year are particularly striking, especially some white feather effects, while the use of plastic getups had the local audience gasping.

The program has some rapidly paced 25 numbers. The "Glamour Icers" troupe earns full marks for freshness and enthusiasm, qualities not familiar in local shows. There are plenty of thrills in the hair-raising jumping and whirling of Marshall Beard and Herman Maricich, while Kenny Rogers, Guy Longpre, Ben Dova and Tommy de Paw keep up the laughs with steady antics. Jean Arlen's grace is a click in a "Ballerina" solo. Petite Jean Cheadle's solo numbers are other highlights in a patent entertainment.

Admission scales range unusually high for this visit, from $10 for stalls to $1 for standing room, but as show will get in only two weekends, it would be hard to break even otherwise. Last year's top was $1, which indicates the current rate of local inflation. Because there are few entertainment novelties available and the Yuletide holidays induce a festive mood, the show should gross well despite the current slump in local spending and possible preoccupation with family meetings.

Mpls. Niteries' Gangup

Minneapolis, Jan. 8.

Patrons and employees were endangered when bullets were fired from autos, in gangland fashion, through the windows of four lesser niteries here. Mystified police hinted that the attacks might have been preliminaries to the oldfashioned "protection" racket.

Owners of the spots denied they had been approached by anyone asking they pay "protection" money on penalty of damage to the establishments.

Cuban Tourist Traipsing Gets Fat Teeoff With Bistros in B.O. Lead

Havana, Jan. 1.

Cuban tourist season has gotten off to a click early start with hotels jammed from mid-December on through the holidays. Airlines report solid bookings into mid-January, with reservations not easy for a month after.

Havana and Veradero took the brunt of the hordes who descended upon the island for the festivities. Niteries were at mid-season activity with all three major clubs and International Hotel sold out in advance for New Year's Eve. Overflow from the bowl games helped swell the crowds.

Regular tourists are finding Havana pretty much the same this year. The biggest change is at Hotel Presidente, which enlarged and modernized its lush Chez Merito dining room, and is rushing to complete work on a pool and cabana club which should be ready in a few weeks.

Hotel Nacional got inside repairs and paint job during the off-season, but otherwise the same. Hotel International was plagued by hard luck and strikes but is still the chief attraction in Veradero.

Big Boites No. 1 Magnet

The big lures are still the big clubs, their gaming rooms and their entertainment. So far they stand:

Montmartre had Los Chavales de Espana for seven months, and reportedly will return soon to stay till June. This is a Spanish show band which has been the hottest thing in Cuba's entertainment since their arrival. They do Latin and Yank numbers with a lot of life and schmaltz, including tremendous, elaborate costumes. Variety acts are booked for short runs now and to round out the show when the band is at the only one of the three clubs where you are sure you won't get wet if it rains.

Tropicana has a shell over a good deal of its area now to protect against rain. It's adjustable so that al fresco dancing is still possible, and it doesn't hurt the appearance of the prettiest of the clubs. Tropicana sticks pretty much to local talent, and not always the best, though the gate doesn't seem to suffer. This spot usually saves its big money talent for the height of the season and is expected to pick up the qualities of its shows soon.

Sans Souci, for the third year, is keeping its revue for the entire season. The '52 version opened in mid-December with Skippy, American dancer, as the permanent feature. Idea of this show is a continuous one-hour performance based on mixed Latin-U. S. dance numbers by the chorus and Skippy, with spots for soloists built into the pattern of the production. Good

(Continued on page 60)

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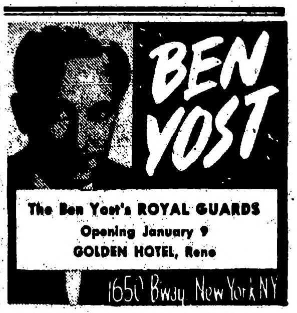

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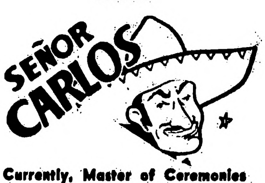

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JULIA
SEE SPECIAL ANNOUNCEMENT JANUARY 16

Archbishop Cushing's Blast

Continued from page 58

office, it is recommended to the manager that they not be contracted with in the future." Pointing out that only two burley houses are now in operation compared to the three when he took office six years ago, Milliken also revealed his censoring of nitery acts applies only to Sunday performances.

Promise Cleanup

Following a huddle with Miss Driscoll, Commissioner Sullivan, State Public Safety Commissioner Daniel Murphy and Milliken, Mayor Hynes issued a statement promising a relentless cleanup of offenders and threatening drastic action to any establishment which allows femme impersonators, strippers or other evidence of sensual performances. Femme impersonators had been banned in Hub two years ago, although, as Hynes admitted, they must have "filtered" back, and peelers, according to code laid down at the same time, were required to wear spangles and sequins and refrain from "objectionable movements of the body." From now on, only a "modified" strip will be tolerated at burleys, with strips completely outlawed at niteries.

While majority of spots punished by suspension of licenses cater to "small beer" clientele, the College Inn (apparently the fuse that ignited the archbishop's blast), Show Bar, Petty Lounge, Ranch House and the Phil Harris Cafe also got the axe. How long the suspension will last has not been indicated, but if and when it is lifted, Hub niteries will be strictly under wraps for some time to come.

Neatest crack of the week was the report that Milliken received the "shock" of his life when he attended the Old Howard, in line of duty, and glimpsed a reverse stripper. Gal began scantily clad, winding fully dressed, complete with fur coat.

Sid Slate

Continued from page 56

into 52 weeks at 52 times as much money.

And while we're counting, name the performers who've gained fame through TV. No, don't take off your shoes—you fingers will be enough to count on.

You're probably saying: "What's the pitch?" The answer is very simple: "Keep your specialty act off all television programs that broadcast over a national hookup. By this simple self-defense you will aid in creating a new circuit of work—in the local, and locally sponsored TV stations all over the country. There are now 108 such stations in operation, each covering an area of a little more than 200 square miles. This, at the very least, means 108 days of TV shows.

The future picture is even brighter. The FCC is planning to release restrictions on local TV stations. We can anticipate that there will soon be over 2,000 outlets for variety talent. But will these local stations seek vaudevillians and, if so, who will sponsor them? The station operator cannot hope to keep his station going on ancient mystery films, horse operas and local chit chat by an untrained commentator. Yet, he has few sources of material. Sports events are being increasingly kept off TV; legitimate plays are never shown until they have closed both their Broadway and national runs; by agreement with Hollywood, a feature film must be more than 10 years old before video cameras can be pointed its way. The local station operator, therefore, needs the variety artist.

As for the sponsors, many such organizations, like automobile manufacturers, grocery chains, and all other companies which farm out their dealerships to local agencies, the existence of live talent in their immediate area would be nothing less than a godsend.

Even large national organizations will some day see the light. If they cannot purchase your act for national hookups, eventually they will have to recognize the necessity of buying it for a long series of local station appearances.

Just imagine 2,000 TV stations, 2,000 days of work, a minimum of 2,000 new sponsors! Under these circumstances your act can last 10 years instead of three or four national shots at the most. By this means we can create a national TV roadshow for each actor, and the good old days will be back again—only better than ever!

Sid Slate.

(Ed Note—Sid Slate is a veteran vaudevillain, formerly of the Slate Bros., but now working with Ben Blue.)

Cuban Tourists

Continued from page 59

costumes, timing and talent make this about the best in town at present.

Non-Stem Middlers

The "middle clubs" are off the beaten track and usually are touched only by the conducted tours. These hideaways are smaller than the big three, have no gaming room, play small shows and book only one orch.

Two such cafes are Bambu, out in the country, and La Colonial, down by the docks. Bambu usually features mambo dancers, Latin torch singers and lots of tom-toms in an atmosphere which is pleasant, semi-outdoor and very, very dark. The Colonial is reached via a phoney tunnel and is distinguished by the amount of light they do not have. Female impersonators doing Latin numbers has been their main attraction for some time now.

In addition, many new little places have sprung up around the areas of the Nacional and Presidente hotels. These places rely on small combos or jukeboxes, coziness, dim lighting and some really terrific decors to draw trade. Some of these are Maxim's, Club 23, Turf Club, Johnny's 88, Tally-Ho, Macambo Club and the Torreon. Tourists are usually in town a week before they find out about these places, and then frequent them for relaxing evenings.

Hemingway's Fave

The only new restaurant in town is the Radio Centro in building of same name. A good eatery, but not drawing much as yet. People stick to the spots with the reputations—Paris, Chez Merito, La Reguladora and the Florida, Ernest Hemingway's favorite spot when he's in town from his farm. Chez Merito is the only one which provides entertainment with a trio.

In addition to the jai-alai, jockey club, Cuban baseball and soccer, an autodrome has been added, matching foreign drivers against Cubans, and there is some talk but yet no action on Kennel Club opening for the season. Amusement park called Coney Island, with the only roller coaster in Cuba, is sure not to attract many tourists, though promoters are trying. Circuses are in season now, and a half-dozen of every type imaginable are operating at one time.

General opinion is that this looks like the best year yet.

'South Terrific'

Continued from page 55

bulk of the entertainment burden. Outfit took third place in the Ted Mack Amateur Hour contest held in U. S. Army installations in Germany during the past summer. Copping of the trey spot got boys a cuffo ride back to the states, where they made a video appearance on the Ted Mack show. Combo is comprised of Howard Finger, accordion; Louis Marino, guitar; Michael Short, bass; Fred Vitagliano, drums; and Jack Klaymon, trumpet. Gerard McNulty holds down the vocal chores with the combo, while Peter Hogan, who didn't appear in show caught, fills out the act with some impressions.

Zobeck demonstrates a good set of pipes via his vocaling of "Bamboo," which is one of the show's highlights. Albert Rossi, another singer, does okay with his rendition of "Temptation," with the Noveleers hitting up a nice background beat. Miss Eastwood, decked out in a flapper costume, could give a little more zest to her Lorelei Leeing of "Diamonds Are a Girl's Best Friend." Number, incidentally, paves the way for her doing a temperate Charleston with Robert Gorman.

As is the case with most production of this sort, there is little talent demonstrated in the terp department. Dances, choreographed by Miss Eastwood, are basic, and for the most part give the viewer an opportunity to orb the gams of the three femmes appearing in the show. However, terping offered does help to brighten the proceedings. Gals, incidentally, are, in addition to Miss Eastwood, Sally Good, Bad Kreuznach Sub-Post librarian, and Lt. Jo McKinney.

Irving—AGVA

Continued from page 55

he is in favor of keeping the post vacant as a come-on for a "one card union." Under Price's plan, Al Westbrook, assistant to Dunn, would perform the functions of that post until the amalgamation were effected.

Whether the majority of the board would permit Irving to hold both posts is problematical. Many are of the belief that dual functions cannot be successfully maintained. Others will oppose him because of preference for other candidates. There are some supporters for Westbrook who feel he's qualified.

There is also a movement to bring in Dave Fox, former AGVA eastern regional director, who was boomed last week by Phil Foster on the Barry Gray radio show on WMCA. Gray has shown some interest in the pitch. However, as far as is known, few members of the AGVA board are picking it up. There has been politicking for various other candidates, including Bill Feinberg, who frequently acts as the union's impartial arbitrator and who at one time was secretary of Local 802 of the AFM.

There are several AGVA board members who are reported eyeing the job for themselves and are consequently not expressing themselves in the hope of becoming the dark horse in the event of a deadlock.

Agent Jerry Rosen has objected to the appointment of Henry Dunn to the Hollywood office of London's Lew & Leslie Grade Agency. Rosen, in a letter to the Grades, declared that during Dunn's tenure at AGVA he worked against the interest of agencies.

Rosen prefaced the letter with the phrase "It's none of my business—but. . . ."

Hilo Polynesian Package Sky Clubbing in Dallas

Dallas, Jan. 8.

Hilo Hattie show, a package revue with the Hawaiian comedienne starred, opened here Friday (14) at the Sky Club and will play through Jan. 19.

Unit includes Carlyle & The Beachcombers, an orch; the Polynesians, line; Lei Momi, Pineapple Pete, Milihini Bob, and Leina Ala.

Akron Summit's New Mgr.

Akron, O., Jan. 8.

Ed M. Palmer, of Griffiths-Palmer Enterprises, ad and promotion firm, has been named v.p. and manager of Summit Beach Park, succeeding the late Frank Raful.

The firm has operated auto racing, the Summit County Fair, and the annual Cleveland Browns game in Akron.

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LANGFORD - AMECHE Show
ABC - TV Network, January 10th
STEVE ALLEN Show
CBS - TV Network, January 16th
WANTED: A Famous TV comedian to be "shot through" by a Christopher bullet. (See Harold Brown's article in the Sunday New York Herald Tribune, January 6, 1952.) Phone David Shapiro, Wm. Morris Agent in charge of the firing squad.

VARIETY BILLS

WEEK OF JANUARY 9

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY

Music Hall (I) 3
Patricia Bowman
Charles Lasky
Anthony Makas
Stanley Kines
Rockettes
Corps de Ballet
Sym Orc

Palace (R)
Judy Garland
Smith & Dale
Sr. Wences
G & F Szony
Doodles & Spi
Crislanis
8 Boy Scouts

Paramount (P) 9
Art Mooney Orc
Tony Bennett
De Marco Sis
Joey Adams & Al Kelly
4 Step Bros

Roxy (I) 11
Alan Dale
Lou Wells Jr
Beatrice Kraft Dcrs
Joy Conley
John Tio

CHICAGO

Chicago (P) 11
Saul Grauman
Bill Snyder
Pearl Bailey
(1 to fill)

Oriental (I) 10
Eddy Howard
Joey Bishop
Brian Farnon Orc
(1 to fill)

ROCKFORD

Palace (I) 11-13
Jim Wong Tp
The Winlows
Smith & Kimbrough

SAN FRANCISCO

Paramount (P) 11-14
Patti Page
Jay Lawrence
Tennessee Ernie
Paul King

WASHINGTON

Capitol (L) 10
April Stevens
Joey Foreman
Laurette & Clymans
Tien-Tsi-Lin Tp

Howard (I) 11
Earl Garner 3
Gene Ammons Orc
Sonny Stitt
Bette McLaurin
Patterson & Jackson
4 Buddies
(1 to fill)

CANADA

MONTREAL

Amherst (I) 7
Maury Kaye 4
Hoo Shee
Chet Clark

Seville (I) 7
Gloria de Haven
We 3
Ken Whitmer
Ferdinand & Jerry
Burton & Janet
Len Howard Orc

Cabaret Bills

NEW YORK CITY

Birdland
lla Fitzgerald

Blue Angel
Chas Trenet
Kirkwood & Goodman
Marti Stevens
Eadie & Rack
Stuart Ross
Ellis Larkin Trio

Bon Soir
Mae Barnes
Jimmy Daniels
Tony & Eddie
Norene Tate

Cafe Society
Josh White
Claude Hopkins
Cliff Jackson

Celebrity
Alan Gale
Freddie Stewart
Haydocks
Napoleon Reed

Chateau Madrid
Pilarin Tavarin
Alonso Orc

Copacabana
Mitzi Green
Jackie Miles
Elaine Dunn
Harry Snow
Shiela Arnold
Harrison & Fisher
M Durso Orc
F Alvarez Orc

El Chico
Rosita Rios
Emilio Escudero
Victoria Barcelo
Jose Amaya
Ramon Torres Orc

Embers
Teddy Wilson 4
Joe Bushkin

Gilded Cage
Boliano Ivanko 3
Kathy Barr
M & M Viera
Tippy & Cobina
Jeffrey Clay
Vadja Del Oro
Leila & Steffen Line
Calvin Holt
Ron Rogers

Habibi
Chana Kipness
Arno Tanney
Rikkud-Am 3
Felix Leneman
Gleb Yellin

Havana-Madrid
Bertica Serrano
Tony Moro
Caribbeans
La Minerva

Hotel Ambassador
Jules Lande Orc

Hotel Biltmore
ichael Kent Orc

Hotel Edison
Henry Jerome Orc

Hotel New Yorker
Teddy Powell Orc
Rookies
Adrian Rollini Trio
Nadine & Ray Schramm
Manuel Del Toro

Hotel Pierre
Hildegarde
Chico Relli Orc
Stanley Melba Orc

Hotel Plaza
Jane Morgan
Hamilton Trio
Mark Monte Orc
ick LaSalle Orc

Hotel Roosevelt
Guy Lombardo Orc

Hotel St. Regis
Polly Bergen
Milt Shaw Orc
Horace Diaz Orc

Hotel Statler
immy Dorsey Orc

Hotel Taft
Vincent Lopez Orc

Hotel Warwick
Page Morton

Latin Quarter
Noonan & Marshall
Jack Kilty
Ganjou Bros & Juanita
Brenda Hollis
Marzone-Abbott Dancers
Art Waner Orc

La Vie En Rose
Les Main Joly
Pearl Bailey
Anita Ellis
Ernie Warren Orc

Le Ruban Bleu
Bibi Osterwald
March Hares
Bea Arthur
3 Riffs
Julius Monk
Norman Paris 3

Leon & Eddie's
Eddie Davis
Crosby Sis
Kenny Davis
Szilards
Ruth Rogers
Irma Henriquez
June Oliver Line

Little Club
Sonny Kendis Orc

No. 1 Fifth Ave
Bob Downey
Harold Fonville
Hazel Webster

Old Knick
Sammy Smith
Dolly Dawson
Dick Diana
Jerri Talbot

Old Roumanian
Sadie Banks
Johnny Howard
Nina Dova
Buster Burnell
Charles Julian
Joe LaPorte Orc
D'Aquila Orc

Park Ave.
Scotty Graham
Mickey Deane

Park Sheraton
Irving Fields
Mimi Warren
Ernestine Holmes

Penthouse
Paul Taubman

Sugar Hill
Larry Steele's Smart Affairs

Two Guitars
Arena Rane
Elena & Anatole
Eli Spivak
Mischa Usdanoff
Michel Michon
Kostya Poliansky

Versailles
Carmen Torres
Beverlee Dennis
Arthur Maxwell
Constance Towers
Gene Rowlands
Two Shirts & Skirt
Bill Norvos & Upstarts
Geo Hale Revue
Emile Petti Orc
Panchito Orc

Village Barn
Celia Cabot
L & S Willis
Terri Stevens
Bobby Gordon Orc

Village Vanguard
Phil Leeds
Harry Belafonte
Animators
Clarence Williams 3

Vouvray
Gigi Durston

Waldorf-Astoria
Campagnons de la Chanson
D'Angelo & Ana
Nat Brandwynne O
Mischa Borr Orc

Wivel
Beverly Becker
Sal Noble
Bob Lee

MIAMI-MIAMI BEACH

lbion Hotel
Sam Bari
Rose Gallo

Bar of Music
Bill Jordan
David Elliott
Guy Rennie
Betty Barclay
Harvey Bell

Beachcomber
Lili St. Cyr
Norma Parker
The Caribbeans (3)
Vardini
Rudy Cardenas
The Holidays
Faith Dane
Patsy Davis
June Korby
Ayn Martin
Lenni Legora
Irv Harmon
Dick Towers
Joni Mack
Chavez
Sula Levitch Orc
Juan Cortes Orc

Arsch. Club Lounge
Stan Free Trio
Wayne & Fontaine
Zig & Vivian Baker
Marjorie Garretson
Jack Almeida

Casablanca Hotel
George Arnold's Ice Revue
Tito Puente Orc

Clover Club
Billy Gray
Ben Lessy
Patti Moore
The Cheerleaders
Arden-Fletcher Line
Tony Lopez Orc

Delano Hotel
Zina Reyes
Willie Hollander
Tommy Nunez Orc

Five O'Clock Club
Martha Raye
Johnnie Morgan
Novelites (3)
Yost Guardsmen ( )
Len Dawson Orc

Gaiety Club
Zorita
Senorita Herraro
Olga Barrett
Sam Bowitt
Marie Stowe
Gilda Rogers
Rusty Russell
Gaiety Girls
Frenchy
Ernie Bell Orc

Johnina Hotel
Michael Strange
Tony Matas
Fran Carol
Jimmy Woods

Jewel Box
Jackie Maye
T C Jones
Art West
Mickey Mercer
Danny & Doc Rev

Leon & Eddie's
Eddie Guertin
Sandye
Wilbert Browne
Chuckie Fontaine
Dave Lewis
Gaby DeLane
Billy Austin

MacFadden Deauville
Hughie Barrett
Rollo Laylan 5

Martinique Hotel
Milt Ross
Helen Aimee
Manolo & Ethel
Danny Yates Orc

Mother Kelly's
Pat Morrissey
Bobby Sherman
Arne Barnett 3
Salvador Munoz

Paddock Club
Trudine
Dolores
Eleanor Dale
Storm & Gale
Bob Morris Orc
Carrie Finnell
Jockeyettes (4)

Nautilus Hotel
Don Tannen
Ralph Font Orc
J & S Reyes
Candi Cortez

La Rue's
Chuy Reyes Orc
Rudy's Gypsy Orc

Park Avenue
Charlie Farrell
3 Continentals
Alfredo Seville
Leonardo & Anita

Poincianna Hotel
Phil Napoleon Orc

Robert Richter H't'l
Don Lanning
Roberta Sherwood
Charles Castel 3

Roney Plaza Hotel
George Hines Orc

Sans Souci Hotel
Lenny Kent
Stuart Harris
Eddie Snyder
Sacasas Orc
Herman-Magner Dancers

Saxony Hotel
Bertica Serrano
Henri Rose
Miguelito Valdez O
Tano & Dee

Sea Gull Hotel
Dorothy Blaine
Lynn Stevens
Terry Shands
Mae Silva Dcrs
Johnny Silvers Orc

Sea Isle Hotel
Frances Lager
Seymour Hoffman O

Shelbourne Hotel
Juan & Marilyn
Alan Kole Orc

Shore Club
Buddy Walker
Rajah Rabold
Nick & Dixene
Arthur Warren Orc

Club 22
Mystery Girl
Blue Drake
4 Debutants
Sherry Panay
The Raven
Hy Grossman Orc

Sorrento Hotel
Mal Malkin Orc

Vagabonds Club
Vagabonds (4)
Hal Winters
Condos & Brandow
Cece Blake
Preacher Rollo 5
George Hopkins
Frank Linale Orc

Golden Slipper
Michel Rosenberg
Hy Sands
Bernie Sloane
Bella Smara
Sascha Leonoff Orc

Ciro's
Chandra Kaly Dcrs
Larry Storch
Dorothy Dandridge
Jose Curbello Orc

Copa City
Billy Daniels
Archie Robbins
Benny Payne
Mary Kay Trio
Steve Gibson Redcaps
June Taylor Line (15)
Dave Tyler Orc

Latin Quarter
Darvas & Julia
Frank Libuse
Margot Brander
Collette Fleurlot
Danielle LaMar
Marilyn Ross
Mara & Maurice
Gay & Harry Walls
Gautier's Dogs
Andre Philippe
Geneve Dawn
Les Patios
Waller Twins
Mullen Twins
Line (16)
Pupi Campo Orc
Jose Cortes Orc

Sherry Frontenac
San Kanez Orc
Frank & Lita
Leonora & Stan

Lord Tarelton
Michael Selker Orc

Allison Hotel
Beachcombers (4)
Enrico & Novello

CHICAGO

Blackhawk
Gloria Marlowe
Pat Hammerile
Don Liberto
Al Checco
Bobo Lewis
Larry Lawrence
Martin Kraft
Tessi Carrano
Eleanor Luckey
Henry Brandon Orc

Blackstone Hotel
Sherman Hayes Orc

Chez Paree
Ames Bros (4)
Al Bernie
Grace & Nicco
Johnny Martin
Chez Adorables (8)
Cee Davidson O (8)

Edgewater Beach
Freddie Martin Orc
Merv Griffin
Murray Arnold
Rita & Alan Farrel
Jo Sullivan
D Hild Dcrs (6)

Conrad Hilton Hotel
Arnold Shoda
Phil Romayne
Terry Brent
Three Reporters
Andrea Kekesy
Ed Brandstetter
Scotty Marsh
Boulve-dears (8)
Orrin Tucker O (12)

Palmer House
Evelyn Knight
Robert Maxwell
Peggy Ryan & Ray McDonald
Abbott Dcrs (8)
Eddie O'Neal Orc

LOS ANGELES

Ambassador Hotel
John Carroll
Eddie Bergman Orc

Biltmore Hotel
Romo Vincent
Buster Shaver Olive
Artie James
Hal Derwin Orc

Ciro's
Les Paul & Mary Ford
Mayo Bros
Dick Stabile Orc
Bobby Ramos Orc

Mocambo
Fran Warren
Eddie Oliver
Latin-Aires

LAS VEGAS, NEVADA

Flamingo
Olsen & Johnson "Hellzapoppin' Revue"
Tessie O'Shea
Marty May
The Konyots
J C Olsen
Maurice Millard
Billy Kaye
Mighty Atoms
N T G Calendar Gls
Michael Edwards
Will Osborne Orc
Bobby Page Orc

Last Frontier
Carmen Cavallaro
Deep River Boys
Gene Nash
J Devlyn Girl Rev
Bob Millar Orc
Don Baker

Desert Inn
Rosalind Courtright
Bobby Sargent
The Coltons
Alan Gilbert
Arden-Fletcher Dcrs
Carlton Hayes Orc

El
Yma Sumac
Blackburn Twins & Pam Cavan
Angos Perez
Ted Flo Rito Orch

Thunderbird
Mills Bros
Mar-Vels
Fedi & Fedi
Kathryn Duffy
Dansations
Johnny O'Brien
Normandie Boys
Al Jahns Orc
Jack Martin Five

Olive Mason's Ft. W. Switch

Ft. Worth, Jan. 8.

Olive Mason, singer and operator of a local nitery, is taking over the Parkaire Lounge here.

She will give up her other spot to devote full time to the new one.

MARRIAGES

Jean Schroeder to Charles L. Gingerich, Hollywood, Jan. 5. She's comptroller for indie producer Alex Gottlieb.

Janet Claire Croteau to Robert J. Shields Keene, N.H., recently. Bride was on WKNE staff there.

Ilona Massey to Charles Walker, New Rochelle, N. Y., Jan. 6. Bride is actress.

Rose Marie Sheehan to Harry Joseph Kay, Dec. 29, Chicago. Bride is a Chi Mutual radio staffer.

Flo Brundage to Ray Hyke, Beverly Hills, Dec. 28. She's a ballerina; he's a screen actor.

Margaret Savoy to Rocky Pits, Phoenix, Dec. 28. She's a former Metro flack, now columnist for the Phoenix Gazette.

Evelyn Holland to Dick Welch, Los Angeles, Dec. 25. She's secretary in the Hal Wallis publicity department.

Mary Hartline to George Hugh Barnard, Dec. 27, Chicago. Bride is TV actress.

Nancy Blice to Pete DeFazio, Pittsburgh, Dec. 15. Groom manages Warner exchange in Washington, D.C.

Thelma Irene Riley to Lou Frederick, New York, Dec. 28. Groom, floor director for ABC-TV, and bride were both with Civic Light Opera Co. in Pittsburgh last summer.

Joan Carroll to James Joseph Krack, Beverly Hills, Cal., Dec. 29. She's an actress.

Pat Easton to Joe Derise, N. Y., Dec. 27. Bride is with Four Jacks & a Jill, vocal combo; he's leader of the group.

Margaret Strauss to Israel M. Berman, Dec. 30, N. Y. He's president of Viking Films.

Toni Robin to Martin Snyder, N. Y., Dec. 31. She's fashion editor of Holiday magazine; he's a former magazine entertainment editor, now field director for Valley Forge Foundation.

Betty Sweeney to Eric Friedheim, N. Y., Dec. 31. He's in public relations, as well editor of Travel Agent mag.

Roberta Macdonald to Ken McCormick, New York, Dec. 30. Bride is cartoonist with the New Yorker mag; he's editor-in-chief of Doubleday & Co.

BIRTHS

Mr. and Mrs. Steve Blumberg, son, New York, Jan. 2. Mother is Patricia Bright, comedienne; father is an executive of Brooks Bros., theatrical costumers.

Mr. and Mrs. Arnold Hartley, boy, Dec. 24, New York. Father is program director of WOV, N. Y.

Mr. and Mrs. Jim Boles, son, Dec. 31, N. Y. Parents (she's Athena Lord) are radio-TV actors.

Mr. and Mrs. Edward Choate, son, Dec. 28, Tarrytown, N. Y. Father is business manager of Broadway legit's "Saint Joan," upcoming "Venus Observed" and recently closed "Don Juan in Hell."

Mr. and Mrs. Henry Dunn, daughter, New York, Dec. 31. Father (ex-Cross & Dunn) is national administrative secretary (resigned) of American Guild of Variety Artists who joins London's Lew & Leslie Grade Agency as Hollywood representative; mother is former showgirl Ruth Tierney.

Mr. and Mrs. Joe Connelly, daughter, Hollywood, Jan. 1. Father is a writer for the "Amos 'n' Andy" show.

Mr. and Mrs. Tony Conforti, Jr., son, Pittsburgh, Dec. 24. Father's the son of longtime operator of old Nixon cafe in Pitt.

Mr. and Mrs. Loppy Bryant, son, Pittsburgh, Dec. 30. Father's with hillbilly combo of his brother, Slim Bryant, on radio and TV.

Mr. and Mrs. John Nicholas, daughter, Hollywood, Jan. 1. Father is a Paramount flack.

Mr. and Mrs. Robert Floyd, son, Jan. 1, Kansas City. Father is a disk jockey handling "Courtney's Corner" for KCKN there.

Mr. and Mrs. Dan Petrie, son, N. Y., Dec. 25. Mother is radio-TV actress Doris Grundy; father is TV producer-director.

Mr. and Mrs. Ray Sullivan, daughter, Hollywood, Jan. 3. Father is with ABC-TV in Hollywood.

Mr. and Mrs. Eddy Manson, son, New York, Jan. 6. Mother, Marjory Welles, accompanies her husband in harmonica act.

Mr. and Mrs. Jon Fogel, daughter, Bronxville, N. Y., Jan. 4. Father is a staff director at WCBS-TV, New York flagship of CBS video.

Mr. and Mrs. Myron Josephson, daughter, N. Y., Jan. 3. Father is member of Metro's special service department.

N.Y. LQ's 7-Day Void

Lou Walters, Latin Quarter, N. Y., boniface, is attempting to get the State Liquor Board to postpone the seven-day suspension of the spot's liquor license, effective Monday (14).

Penalty was for serving a minor.

Night Club Reviews

Continued from page 54

Lady Patachou, Paris

pearance belies her ribald material. She tosses off some snappy double-entendre stories that have the French clientele chortling and the tourists nudging their neighbors for quickie translations. She has good delivery and keeps the act short and piquant, finishing with a throaty rendition of a French street song. Apel & Bernard a song-mime duo, are pleasing in an intimate atmosphere, but don't quite have the timing to make them outstanding.

Then comes Lady Patachou, brilliant in showmanship and delivery. Her vivacity soon has the audience right in her hands. After a witty warmup and chiding a few customers and latecomers, she goes into her song routine. First o. is "Troulala" a bouncy ditty with audience joining. Changes pace with two haunting Gallic street songs, "The Little Ball" and "The Kid of Paris." Two blues items in low key with sensual delivery follow "Bluer Than Your Eyes" and a self-cleffed ditty. Then a torrid "Lai, Lai" and "Paris Has 2,000 Years" and an audience participation on "Alouette." Begs off to heavy mitting.

Jean Billon handles the directorial stint adequately. Situated in the colorful Butte Montmartre district, this boite is a tourist mecca and gets the French carriage trade. Music is good under the batonning of Leo Clarens. Lady Patachou got her name from one of her old pastry specialties. Stateside contacts are handled by Arthur Lesser, and the Lady looks like a sure thing for U. S. attention. With her new club, she has given up the old gimmick of cutting off the neckties of customers who refuse to sing. Her old board still adorns the ceiling. *Maxi.*

Edgewater Beach, Chi
(MARINE DINING ROOM)

Chicago, Jan. 4.

Freddy Martin Orch, with Merv Griffin, Murray Arnold, Jo Sullivan, Rita & Alan Farrell, Hild Dancing Sextet; $3.50 *minimum,* 80c *cover.*

The latest package put together by producer Dorothy Hild at this North Shore hotel leans heavily on "Show Biz," tome written by Abel Green and Joe Laurie, Jr.

This semi-book show shapes up as a staunch "best seller." From the manner with which the ringsiders ogled in happy concentration at the edition caught, this offering will garner plenty of that important word-of-mouth plugging. It's a bright, splashy production with the vaude to video travelog providing the nostalgic wraparound ribbon.

Major credit must go, of course, to Freddy Martin and his smooth musical aggregation with its host of specialists who supply the basic ingredients in lush fashion. An adept emcee in his own right, Martin has surrounded himself with a personable group more than able to fill the demands of a show biz cavalcade. Besides backing the production excellently, the orch takes over the 1930 portion of the show biz "history" with a pleasing "bring-back-memories" medley of tunes played in the style of Benny Goodman, Tommy Dorsey and Glenn Miller.

Merv Griffin, band's featured singer, also registers with a hefty contribution. He's in the spotlight with an impression of the singing stars of the past several decades, starting with Al Jolson and winding with Frankie Laine. Pianist Murray Arnold likewise plays to mucho mitting with his medley of top ditties of the '20s and later the keyboard specialties associated with the Martin band — Chaikovsky's "Concerto," "Bumble Boogie" and "Cumana."

A big nod, too, must go to Jo Sullivan. The petite warbler fits superbly into the format, scoring with her "She's Only a Bird in a Gilded Cage" in the Gay '90s segment; her hat tipping to Judy Garland and the return of the two-a-day via "Over the Rainbow," and her sprightly "The Ladies Who Sing With the Bands" in the finale.

The terping department is adequately filled by Rita & Alan Farrell and the Hild Sextet. The Farrells rightfully earn heavy mitting with their reprise of the Castle Walk and softshoe steps a la Eddie Leonard. The Hild group spans the years with a diverting interpretation of Irving Berlin's "Everybody's Doing It," featuring Donna Wengert and Bob Curran, and, later, an eye appealing version of the Charleston.

The setup plays off against a VARIETY front page backdrop with banner headlines underscoring the various show biz eras. The show finales with "No Business Like Show Business," with both the cashiers and the patrons obviously convinced. *Dave.*

Billy Gray's, L. A.

Los Angeles, Jan. 3.

Buddy Hackett, Bedell & Mattson, Anne Russell, Joe Castro's Players (4), Bill Howe; $3 *minimum.*

One of the toughest chores on the Coast for a comic is this off-Hollywood late spot where Billy Gray's Band Box has ruled supreme for a considerable period. Funsters who can make an immediate impression on the regulars are cinch to earn lengthy bookings—and on that basis, rotund Buddy Hackett looks like he'll be around for some time to come.

A product of the borscht belt (where else?), Hackett is the best newcomer to hit the Box in some time. A genuinely funny guy, his material is largely spiced with ad libs that fit perfectly into the audience mood. Quick-witted, he's able to gag his way into as well as out of a situation to take care of the little diversions that constantly crop up. Occasional doses of "fractured French" bring added yocks to his fund of reminiscences which range from experiences with N. Y. state police who "are in business for themselves" to the painful party he attended when he was eight days old. Friendly, open faced approach adds to impact.

Remainder of layout put together by Sammy Lewis is in the pleasant entertainment vein which is the Band Box keynote. With Bedell & Mattson (New Acts), Lewis has mimic Anne Russell who rattles off her impressions. Some are good, notably the Mae West takeoff. Others are weak and she'd do well to sharpen a few and offer three or four good ones at each show than the several so-so bits she now essays.

Joe Castro Players, three guys and a gal, keep the show rolling with some okay song stuff. Special-material ditty helps although it's sometimes too long. Bill Howe backs show and handles intermission pianistics that please. *Kap.*

Hotel Nicollet, Mpls.
(MINN. TERRACE)

Minneapolis, Jan. 3.

Honeydreamers (5), Bud & Cece Robinson, Cecil Golly Orch (12), with Mildred Stanley; $2.50-$3.50 *minimum.*

Song, dance and a smattering of comedy, all top-drawer, make the current layout a truly gala holiday show for this chi-chi spot. Both acts whip up an abundance of appetizing entertainment.

The Honeydreamers rate with the most pleasant singing groups to play the room. They're strictly big league in all departments. The two girls are a treat for the optics and the three well setup boys don't disappoint the femme trade in the s.a. groove. Presentation of their numbers includes enough clever accompanying business to give production values and lift the act from the straight singing category.

Surefire show tunes, medleys from "Kiss Me Kate" and "Oklahoma," revealing [illegible] arrangements and skillful handling, get the quintet off to a click start. As they unreel "So to Sleep Again," "Pretty Eyed Baby," the amusing "Ain't Going to Take It Sitting Down," the serious "You Never Walk Alone," from "Carousel," for a pace-changer, and "There's Something About a Home Town Band," they're always on the ball.

Attractive Bud & Cece Robinson made a hit at initial Minneapolis appearance in last summer's "Aqua Follies" and they more than duplicate it now. In this swanky supper club, at closer view, they appear to much better advantage. Their routines reflect imagination and a sense of humor as well as exceptional dancing skill.

Eccentric comedy overtones and smart routining give distinction to the act. They score equally in rhythmic duetting and solo contributions. Working at great speed throughout, they communicate their own high spirits to the customers.

The Cecil Golly orch and singer Mildred Stanley share honors with the show, as usual. *Rees.*

House Reviews

Chicago, Chi

Chicago, Jan. 4.

Vaughn Monroe Orch (18), with [illegible] The Moonmaids (4) and The Moonmen (4); Ziggy Talent, Earl Hummel, Dick Hayman, Roy Benson; "I'll See You My Dreams" (WB).

House booker Nate Platt has done an unusual stunt this week, setting this orch show here the second week of this picture. However, hoopla of Danny Thomas carried the film for the first week with ordinary vaude bill and, with a break in the zany Chi weather, pull of Monroe should hike the take here. There aren't many musicrew shows that can do business in the Windy City, but the aggregration here put on a relaxing 50 minutes, smoothly paced, without a letdown. Surprising is the lack of plugs for sponsor or record firm, an unusual (and welcome) novelty.

Orch is on the sweet side but on a right beat. However, band doesn't get a chance to ride on its own, being mainly backing for vocal efforts of the others. Leader, of course, does the bulk of the singing chores and pairs with the Moonmaids and Moonmen. His throaty crooning registers with "Charmaine," "Tenderly" and others, but gets his best hand for work with male group on "Sound Off." Both vocal quartets are fine, with Ruth Winston stepping forward to get a nice reception on "Granada" and duet with Monroe, "Falling in Love With Love."

Ziggy Talent, sideman, scores the best with his rendition of "Maharajah of Magador," replete with grind, and a somewhat double-entendre tune, "I Ain't Gonna Take It Settin' Down," a dissertation on the love life of chickens. Other orch member, who works as single, is Earl Hummel, who does a pleasant job on fiddling "Hora Staccato."

Dick Hayman, young harmonica player, fits in neatly with the general pattern, first with a serious "Orpheum" overture and then really registering with a Spike Jonesish "Merry Oldsmobile." Roy Benson, magician, who displays fine finger dexterity with some billiard balls and an ever running salt trick, however, gets more laughs with his corny quips and self-derision. *Zabe.*

Casino, Toronto

Toronto, Jan. 4.

Jimmy Dorsey Orch (16), Pat O'Connor, Amazing Mr. Ballantyne, Sandy Evans, Lea Wallace & Her Little People, Vanderbilt Boys; "Man with My Face" (UA).

Toronto break-in date of Jimmy Dorsey's new stage unit shapes up commendably on band values and integrated vaude acts. It's a swift 65 minutes of show that will definitely please the adults on the all-round stage package and the enthusiastic younger hepsters on the Jimmy Dorsey alternating brand of blaring brass and Dixie beat. Needed ear-soothing interludes with the vocals of Pat O'Connor and Sandy Evans lend astute balance to the Dorsey teeoff, plus puppet work and dance-acrobatics that add up to a neat and nifty unit. Next to the marquee lure of the band name, and an act that will do well on word-of-mouth, are the zany antics of the "Amazing Mr. Ballantyne," whose tricks of "magic" always reach frustrated fruition.

In his new unit idea, Dorsey is the suave and well mannered conductor who takes it easy, never grabs the spotlight, is generous to the band boys in their stepout specialties, commendably walks off stage while the vaude acts on the bill are doing their individual stints. Whole is marked by good taste, without any sacrifice to musicianship or comedy entertainment values.

Before the gold and blue drapes, band whams into opening "Sweet Georgia Brown," complete with the Dorsey clarinet. Then Pat O'Connor, comely brunet in blue sequined gown, works "Them There Eyes," moving into a novelty song duet of "Lover" with Shorty Sherock on the "talk-back" trumpet. Throughout the sesh, however, it's the Dorsey band as showcaser, particularly on "Kiss Me" and "Muskrat Ramble." On such ensemble numbers, the youngsters listen silently and reverently, then give their understanding and vociferous appreciation to the solo stepouts of Frank Rehak (trombone), Karl Kiffe (drums), Bill Lolatte (bass), Bob Carter (piano), Glenn Stainer (tenor sax) and, of course, the maestro on the licorice stick.

In there too are the Vanderbilt Bros. for nifty taps and acrobatics; Sandy Evans, male vocalist, for a neat log of "Taking a Chance on Love," "Take Away the Breath of Spring" and "I Hear Music"; Lea Wallace for her clever puppet work, and all over to enthusiastic returns. New Dorsey unit, even on initial Toronto break-in on first week, has speed and sophisticated polish. *McStay.*

Apollo, N. Y.

Cab Calloway Orch (16), Billy & Anne, Spider Bruce & Co. (3), Four Tunes, Congaroos (4); "The Threat" (RKO).

Apollo's post-holiday bill is a fast paced, music filled potpourri which clicks. Although headliner Cab Calloway topped the show here only a few months ago, it's a credit to his showmanship that he keeps the house eager and alert for his offerings.

Comprised of six brass, five reed and four rhythm, the band dishes out an assortment of jive and ballad tunes. Calloway's standard body motion and facial grimaces give the set a visual plus. He scores with his vocalling of "Lullaby" and "Old Black Magic." Band gets best mitt for its highly stylized rendition of "Smooth Sailing."

Billy & Anne set the bill's pace in the opening slot with their fast stepping turn. It's a sharp act featuring some standout cleat work. Spider Bruce and his guy and gal aides try to whip up some yocks in a vintage blackout sketch that hit only in the final stretch.

The Four Tunes, an attractive male vocal combo, are effective in their zingy songalog. Boys work through "One More Time," "How Can You Say I Don't Care," "Cool Water" and "Just in Case." Work the latter two into a solid begoff. Congaroos, two guys and two femmes, whip up plenty of terp frenzy in the closer. Team has worked here often but still score with their wild tap and ballroom dance antics. They project lots of spirit throughout and hold the house all the way. Calloway cuts the show in top style. *Gros.*

Capitol, Wash.

Washington, Jan. 5.

Ethel Smith, Alan Dean, Gary Morton, Reddingtons (3); "Flame of Araby" (U).

This is a trim, nicely paced layout, featuring one clicko name, two musical acts, and one newcomer. Payee reaction is good, with top enthusiasm reserved for headliner Ethel Smith at the Hammond organ.

Miss Smith does a hep job not only of wringing beautifully shaded tunes and flawless rhythm from the instrument, but of combining her technique with top-drawer showmanship. La Smith has a fine flare for comedy, which she uses to sell herself, but wisely keeps it subordinate to the music. Visually, the tiny blonde, beautifully gowned and perched on a raised platform, with a mirror cannily reflecting the nimble fingers on the organ keyboard, is showcased in a masterpiece of production.

In the music department, the "tico-tico" gal shows versatility and technique. Teeing off with "Fiddle Faddle," she goes on to a Spanish tune, a wistful melody translated "The Breeze and I." Her "Parade of Wooden Soldiers" is a flashy catchy thing, and reaps sound mitt action. Has an appealing medley of "Girl" tunes, which she introduces in inimitable style—"Clair de la Lune" (included with a pun on first word), "Charmaine," "Good Night, Irene" and others. Walks off to burst of enthusiasm.

Alan Dean, young British pop singer, got a bad break in his first American encounter with a theatre audience. At show caught, he had to beg off with two pop tunes because of a noticeable case of laryngitis. Even so, despite pitching his voice several keys lower than normal, with obvious difficulty with the higher notes, he does a very creditable job of selling himself. His patter is natural and appealing, and his stage personality projects strongly over the footlights. Takes a stab at "Because of You" and "Sin," and has to beg off. A check with Loew D. C. producer Alan Zee reveals Britisher's reception in show before his voice failed was amazing for a newcomer not known here. Lad shows promise and should go far along U. S. show biz shores.

Comic Gary Morton's routine impresses as a formless hodgepodge of patter, zany takeoffs and general inanities. Effect is uneven, with some moments of fine comedy, and others that just don't come off. His gag on the English subtitles of foreign films strikes a responsive note in galleries, as does his repeated ribbing of the Marlon Brando role in "Streetcar Named Desire." Excursions into "queer" stuff seem tasteless and out of place in this family house. Payees gave him nice sendoff at show caught.

Reddingtons, family trio consisting of mother, father and daughter, is a good trampoline act with a novel twist. Mother narrates act, with father introduced as a stooge from audience. Act is fast and entertaining, and payees liked. *Lowe.*

'Vadis' Tops B. O.

Continued from page 4

"Worlds Collide" (Par) and "Silver City" (Par) were the runners-up.

Besides "Vadis" and "Blue Yonder," newcomers likely to be heard from strongly include "I'll See You in My Dreams" (WB), currently fifth at the vast Radio City Music Hall after hitting an all-time money high in its fourth week with $180,000.

"Death of Salesman" (Col) also looms as a sock moneymaker, based on the first few opening dates. "Double Dynamite" (RKO), which went to $120,000 on initial stanza at the N. Y. Paramount, also is doing well as is "Decision Before Dawn" (20th). "Favorite Spy" (Par) was doing typically smash Bob Hope trade on its first playdates.

"Distant Drums" (WB) is a sockeroo entry predicated on the first eight opening weeks registered thus far. "I Want You" (RKO), big in many spots; "On Dangerous Ground" (RKO) and "Elopement" (20th) also loom as satisfactory, boxoffice wise, although "Ground" started out unevenly.

"Ft. Defiance" (UA), runnerup one week, landed some substantial coin during the month. "Streetcar Named Desire" (WB), winding up its initial string of dates in bigger key cities, showed over $110,000 gross in keys covered by VARIETY last month. It was second in November. "Golden Girl" (20th) still was doing some sizeable trade early in December.

"The Racket" (RKO) was seventh one week during the past month. "The Raging Tide" (U), on the runnerup list twice in December, showed a gross of nearly $100,000. "Starlift" (WB) gross for the month was over $140,000, being a runnerup film one week.

"I'll Never Forget You" (20th) was surprisingly mild at the boxoffice. There were too many thin, drab and light sessions for the pic to get far i the ratings. "The Highwayman" (Mono) collected some okay coin last month while "FBI Girl" (Lip) was in a like category.

"Little Egypt" (U), which had not done much in November, came through with some fine to okay stanzas. "Oliver Twist" (UA) also rated okay in a number of playdates. "Let's Make It Legal" (20th) ranged from mild to slow the few weeks it was out in the keys. "Lady Pays Off" (U) was okay and nice to mild the first week out.

D. C. MPAA

Continued from page 5

scheduled to be shifted to Japan in the near future.

System of reports required by the Washington branch is being received with lifted eyebrows in Capital circles, since the MPAA office in Washington will function largely in the future as a lobbying group, and contact members of Congress, officials of the White House, State Dept., Dept. of Defense, embassies, etc.

Washington observers were wondering about a Congressional committee investigating lobbying, possibly subpoenaing these reports.

According to the order, all reports will be turned in to Robert C. Vietheer, new D. C. office manager whom prexy Eric Johnston brought over from the Economic Cooperation Administration. It's understood that highlights of the reports will be summarized by Vietheer and turned over to Johnston.

So far, according to a Washington source, it is not planned to require these reports from personnel in the New York and Hollywood offices, but it's indicated that this may come later.

New Acts

ANITA ELLIS
Songs
14 Mins.
La Vie En Rose, N. Y.

Anita Ellis, in her advertised cafe debut, is the brunet singer whose voice has been used in dubbing for film stars like Rita Hayworth ("Put the Blame on Mame" in "Gilda"), etc. She does nicely on her own.

Miss Ellis is doing mostly stock numbers, and she will obviously have to amplify her repertoire. As is, she has a nice ballad voice, neat phrasing and good feel for a lyric, but could add one or two special - material numbers. Her "Someone to Watch Over Me" is her opener, much too slow as a starter. The French followup is a fair pace-changer, while "Porgy," next, is too dramatic to be so close to the opener.

The Frenchy "Oola-la" hardly means anything in light of the stock nature of the rest of her routine, while her "Do Something to Me" is her neat get-off. Particularly noticeable in the latter are a couple of phoney mannerisms, namely that Billy Daniels trick of cracking the voice; it's something that she doesn't need, since simplicity is her forte. Miss Ellis needs a more flattering gown than the grey one she wore on her opening night, but these are all comparatively minor items when one considers that she is just embarking on an in-person career.

Miss Ellis, with a little more work and the right guidance, is a bet for any of the sight media, in addition to radio and disks. *Kahn.*

ELAINE DUNN
Dancing-Singing
6 Mins.
Copacabana, N. Y.

Elaine Dunn is a youngster who sings, dances and projects an amazing personality in the few moments she is on the floor of the Copa's new show. Brunet has plenty of s.a., a pair of flashy gams and a neat voice, all of which stamp her as fine musicomedy material.

Miss Dunn is cast here as a production performer, but from the moment she steps on there is no doubt this kid deserves more important position. She's not a looker in the strictest sense of the word, but she exudes sex and personality—and talent—to point up her future potentialities. *Kahn.*

NAT (KING) COLE & TRIO
Songs-Instrumental
Tiffany Club, Los Angeles

Personnel changes warrant a New Acts for this combo, which continues to pour out the now-accepted Nat (King) Cole stuff which finds a ready market. Backbone of the turn, of course, is still Cole's relaxed singing and pianistics.

Group draws from a vast repertoire to maintain a steady interest, working here on a five-set-a-night basis that keeps the house crowded. Newcomers are John Collins on bass and Charlie Harris on electric guitar. Bongo drummer Jack Costanzo remains with Cole from the old days.

Unit has been well put together and works easily to live up to the expected Cole standard. *Kap.*

ROBERT MONET
Songs
15 Mins.
Cafe Gala, Hollywood

Gallic charm is the strongpoint of Robert Monet, personable young Franco-American singer. The voice is pleasant, albeit not too big, but he's got the continental flavor that should win approval along the intime circuit.

Bulk of his stuff is un-accented pop tune material such as "That's For Me" but he occasionally showcases a French ditty in the authentic idiom to good effect. Delivery still is a little on the stiff side but he's a personable gent which overcomes some of the awkwardness. *Kap.*

DOMINICK BROS.
Balancing
9 Mins.; Full
Colonial, Albany

Dark-haired duo, opening the bill here, present a fine balancing act. They start mildly on darkened stage by thumping illuminated bongo drums. When the lights go on, they move into a series of spectacular lifts and balances, keeping step in dance tempo between tricks. A hazardous stunt is followed by a comedy bit in which top man walks around understander.

The Dominicks, with somewhat of a Continental appearance, are neatly dressed in light blue uniforms, with contrasting flared sleeves. Scored at early-evening show. *Jaco.*

MARTI STEVENS
Songs
12 Mins.
Blue Angel, N. Y.

The theatrical talents of Marti Stevens lie in a different direction from that of her father, Nicholas M. Schenck, president of Loew's, Inc. And Miss Stevens is equipped on her own to make the grade as a singer on the sophisticated circuit. Her pipes are expressive, she can create a mood and her projection is well suited for intimeries. Miss Stevens could be equally effective in larger rooms, but her current tune selection militates against mass outlets.

Songstress has apparently gone out of her way to present tunes new to niteries. She's taken songs from lesser-known works of top writers, and these hold considerable interest. One of them is "Nina from Argentina," from a Noel Coward score, which provides an adult comedy note.

"Where is the Boy," while overdramatized, also holds listener attention. Miss Stevens also reminds one that there are lyrics to "Limehouse Blues." Of the better-known numbers, the lyrics have received some working-over to inject freshness.

Miss Stevens has carefully worked-out arrangements and there's enough interest in her selections to keep a wide variety of payees entertained. She is a bet for most aural media, and also stage musicals and video. *Jose.*

BEDELL & MATTSON
Comedy
15 Mins.
Billy Gray's Band Box, L. A.

Having dropped their record panto act in favor of straight comedics, Lew Bedell and Doug Mattson shape up as strong entries in the humor handicap of 1952. While some of their material still needs careful culling, they've developed some okay stuff that ranges from the zany to satire, and they earn constant attention.

Takeoffs on the "Whistler" and "Dragnet" programs are okay, and their Kay Thompson bit (sole holdover from their former routines) has been needled a bit to garner more laughs. In addition, they've got the basis for a fine satire in an East Indian dance number with commentary. The gab, however, needs to be sharpened to provide a better payoff. And for the better spots they now have the potential for, they could soften some of the teeth-spitting slapstick. *Kap.*

BERYL ORDE
Comedy Songs
14 Mins.
Latin Quarter, N. Y.

British import Beryl Orde, who came over expressly for a stint at the Latin Quarter, N. Y., didn't work out as anticipated in her brief run (one show) at this Broadway cafe. Miss Orde indicates that she is a superior music hall artist, but lack of familiarity with U. S. cafe customs licked her before she could even get started.

She was obviously nervous at the beginning, but might have overcome that with some choice material. Instead, she elected to open with an impression of Gracie Fields doing "Biggest Aspidistra," and she lost her audience early during that number and couldn't recapture them, though her material seemed to get better as she went further into her act. *Jose.*

JEAN LEONARD
Comedy-Songs
15 Mins.
Cafe Gala, Hollywood

A musicomedy femme turned candlelight comedienne, Jean Leonard should do well in the intimate boites with her special material stuff. Garbed in slacks and blouses (changing blouses for each appearance), she makes an immediate visual impression which is fortified by her material and delivery.

Songs are slickly sold bits of satire, delivered with know-how and zest. Turn is carefully routined for best effect and she wins strong response on such items as "One Little Rut," "Ballet" and "A Model's Life." Even the familiar "Minnie the Moocher" gets new lyrics for additional impact.

In addition to the bistros, Miss Leonard could go well in TV. *Kap.*

Canton Aud's Big Jan.

Canton, O., Jan. 8.

Biggest month is slated for 6,000-seat municipal auditorium.

After Hank Snow and Grand Ole Opry last week (1) come three nights of wrestling on alternate Tuesdays; Golden Gloves boxing, Jan. 14-15-17; Oscar Levant, Jan. 25; Passion Play by Black Hills Co., Jan. 26-29; Ballet Theatre, Jan. 30, and Gene Autry, Jan. 31.

Md. Governor Denounces Show Biz Discrimination in D. C., Baltimore

Baltimore, Jan. 8.

Gov. Theodore R. McKeldin, stepped into the problem of segregation which has been plaguing the legit theatre here, and this week instructed his Commission on Interracial Problems and Relations to solve the question of discrimination at Ford's, local legit stand, and the Lyric, concert hall housing operatic, concert and symphonic bookings.

Ford's, legit landmark, has long been picketed for its policy of restricting Negroes to second balcony seating, and is currently in the worst slough of inactivity in its history. Lyric changed its policy some years ago when the question of discrimination took on legal aspects through its use as headquarters for the Baltimore Symphony Orchestra, one of the few municipally supported musical aggregations in the country. Governor's current blast is aimed at what he claims is a discriminatory attitude by the concert hall management towards Negro artists and attractions, in spite of its liberalization of admission policy.

Ford's, operated by Marcus Heiman of the United Booking Office, who ran into similar difficulties during his leasehold of the National Theatre in Washington, has been approached by various groups, local and national, to lower its barriers, but has been reluctant to be the forerunner in breaking down a long-standing local custom and tradition. Current lack of attractions is said to have been occasioned by touring companies and stars refusing to play Baltimore because of the discrimination and picket lines.

The Governor's Commission was created by the 1951 Maryland Legislature to cope with the general question of statewide inter-

(Continued on page 68)

Aldrich Due Out of Navy In Month; Will Return To Legit Production

Richard Aldrich, currently on duty as a Commander in the Navy, expects to be released from the service within a month or so and return to legit production. He plans to resume active participation in Broadway production in partnership with Richard Myers and to take over operation again of his three Cape Cod strawhat operations.

Besides their presentation of the Broadway and two touring companies of "Moon Is Blue," in association with Julius Fleischmann and Otto Preminger, the Aldrich & Myers firm is mulling a production of "Hermit's Holiday," by Charles Frankel. It's set to take over May 4 as operator of the National Theatre, Washington, upon expiration of Marcus Heiman's lease of the house, and will reopen it to legit on a non-discriminatory policy.

Aldrich's strawhats on the Cape include the Cape Playhouse, Dennis; Falmouth Playhouse, Coonamessett, and Cape Cod Music Circus, Hyannis. He is also associated in an advisory capacity with the South Shore Music Circus, Cohasset, Mass. During his absence on Navy duty last summer, his attorney, David Marshall Holtzmann, represented him at all four spots.

Lester Seeking Musical To Star Mitzi Gaynor

Hollywood, Jan. 8.

Edwin Lester, Civic Light Opera Assn. producer, is hunting new musical comedy to serve as a starring vehicle for Mitzi Gaynor, 20th-Fox starlet. Musical would be produced here and then taken to Broadway if it shows sufficient promise.

Miss Gaynor, nee Mitzi Gerber, was discovered by the studio while a member of the CLO company here.

Lester's contract with CLO provides that he can produce one outside show annually if he desires. Whether the Gaynor property would be an independent venture, or included in the CLO season, remains to be decided.

Economy Size-Up

Literary agent Shirley Burke has a 12-year-old son, Stephen, who was recently chosen to sing with the children's chorus at the Met. The boy can't see why he now has to take singing lessons.

"Why spend money on teaching me singing when I can get a job at the Met without it?" he exclaims.

'Wagon' Weekly Earnings $5,000

"Paint Your Wagon," Cheryl Crawford's production of the Alan Jay Lerner-Frederick Loewe musical, earned an operating profit of about $5,000 a week for its first four-and-a-half weeks, ending Dec. 8, at the Shubert, N. Y. As of that date, the amount recouped came to $23,025, plus $2,495 representing an advance on sheet music royalties.

According to the accountant's statement sent last week to backers, the production actually cost $255,331 to bring in, excluding $18,780 in bonds and deposits. Since the last statement, additional charges had increased the production outlay to $218,318, plus $21,703 pre-opening expenses in New York and the previously reported tryout loss of $15,310.

Although the operating margin has presumably decreased in the last four weeks, during the general boxoffice slump, the expected business upturn in the next week or so may boost the show's gross back to capacity level, at which it can net around $6,000 or more a week until certain rental items are paid off, after which the margin should increase. At capacity, the company expense for the musical is approximately $26,000. The theatre's share is 30% on the first $25,000 gross and 25% of the balance.

VERNON DUKE WARMS UP 3 MUSICAL COMEDIES

Hollywood, Jan. 8.

Vernon Duke heads east next week to ready three musical comedies for which he has cleffed the scores. All are slated for production this year.

Duke has turned out "Casey Jones" with lyricist Sammy Cahn, "Wedding Day" with Ogden Nash and "John Murray Anderson's Almanac." He recently finished a film stint on "April in Paris," based on his own song hit, and will devote his time to legit.

Composer recently won an international accolade when the U. S. Government, in response to an official request from Yugoslavia, sent copies of his ballet, "Les Bal des Blanchisseuses," in the first pouch of cultural material sent to the Tito government.

City Center Seen Eyeing Blitzstein-Weill 'Opera'

New version of Kurt Weill's "Three Penny Opera," with a fresh libretto, lyrics and some new music, which Marc Blitzstei - pleted about six weeks ago, is being considered by several Broadway producers. It's also reported that the N.Y. City Opera Co. is interested in the work for its coming spring reason, at the City Center, N. Y., with Leonard Bernstein as conductor. Center officials, still in the middle of the "Halasz affair," won't comment.

Meantime, Blitzstein has gone to Yaddo, at Saratoga Springs, N. Y., to work for the next month or two on his play with music, "Reuben, Reuben," which Cheryl Crawford has on her production schedule for next season.

John Golden has contributed another $2,000 to the New Dramatists Committee, according to prez Howard Lindsay to aid new playwrights. Golden's latest contribution brings his gifts to the committee to a total of $5,000.

CHARTOCK SKEDS 155G FOR G&S REPERTORY

The Gilbert & Sullivan repertory skedded for Broadway production this spring by S. M. Chartock has been capitalized at $155,000. The presentations will star former D'Oyly Carte comic Martyn Green.

Although Chartock expects to cast the production with players from his former Savoyard presentations, no decision will be made until Green's arrival from England. The comedian is currently working before the cameras in Sir Alexander Korda's production of "The Lives of Gilbert & Sullivan." Date of the N. Y. preem will be set when the comic winds up his chores there.

Selection of the operettas—Chartock plans to present five or six during the four-week run on Broadway—will be made in collaboration with Green. Company will break in out of town at a city yet to be designated. Low budget for the planned repertory is explained by the fact that Chartock will use some of the sets and costumes from his former productions.

Already pacted for the repertory are Ralph Alswang, sets; Peggy Morison, costume supervision; and Lehman Engel, musical director.

Lawrence Files Petition For Bankruptcy After 'Peter Pan,' 'Opera' Flops

Peter Lawrence, co-producer of the recent "Peter Pan" revival and of last season's "Let's Make an Opera," filed a voluntary petition of bankruptcy last week in N. Y. Federal Court, listing $75,291 in liabilities and $125 assets. The debts include $12,792 in federal and state taxes, plus $62,500 due 80-odd unsecured creditors.

Among the debts listed by Lawrence as an individual were various amounts to numerous business concerns, plus $150 to Frank Mayer, $2,500 to Lester Herbert Productions, $214 to the N. Y. Hospital and $21.50 to Universal Funeral Chapel. Obligations due as sole general partner of the "Peter Pan" tour included $300 to scene designer Ralph Alswang, $2,631 to Artcraft Printing, $819 to composer-conductor Leonard Bernstein, $1,500 to attorney Everett Birch and $49 to pressagent Leo Brode.

Also $819 to British director John Burrell; $738 to Century Lighting, $1,100 to legit investor Adele R. Levy, $400 to Frank Casaro; $2,761 to insurance agents Cotterell & Mitchell, $2,404 to concert manager-booker David Libidins, $1,757 to Erie Transfer Co., $3,942 to the Great Northern Theatre, Chicago (Shuberts), $725 to accountants Klein & Ziegler, $228 to Malin rehearsal studios, $485 to Masque Sound Engineering, $1,203 to Nolan Bros. scenic studios, $50 to Elizabeth Montgomery (Motley costume designers) and $4,096 to Paramount

(Continued on page 68)

'BANANA' BACKERS GET FIRST RETURN: $35,000

First return, amounting to $35,000, was sent last week to backers of "Top Banana." The Phil Silvers-starring musical comedy, produced by Paula Stone and her husband, Mike Sloane, has approximately $70,000 in additional assets, including bonds and a $35,000 sinking fund. The show is currently making an operating profit of around $11,000-$12,000 a week at the Winter Garden, N. Y.

Financed at $175,000, plus 20% overcall, the show involved a production cost of approximately $205,000.

Moritz in B'way Producer Debut With 'Fire Sale'

Al Moritz, television writer and former strawhat operator, will make his Broadway managerial debut with the production of "Fire Sale," a farce by Chuck Horner and Hank Miles, writers for Arthur Godfrey. Vicki Cummings is set as femme lead.

The show, already capitalized at $50,000, is slated to open on Broadway in February, after breaking in at Stamford and Boston.

Gracielo Rivera, Puerto Rico coloratura who sang with the N. Y. City Opera Co. last fall, has been signed by the Metropolitan Opera.

5 Road Closings Include 'Happy,' 'Salesman,' 'Season,' Pair of Flops

Of five out-of-town closings of the last two weeks, four represented losses on tour and one about broke even but three of the shows had previous earned sizeable profits on Broadway, one having provided a huge payoff. One of the two failures was a tryout and the other a Broadway flop.

The major money-maker of the four was "Happy Time," which Rodgers & Hamerstein folded Jan. 1 in Chicago after generally unfavorable local reviews and slim boxoffice response. The play, adapted by Samuel Taylor from Robert Fontaine's book, had done uneven business en route to Chicago. However, it earned about $330,000 on Broadway, including the producer's end of the film sale, but minus approximately $15,000 in preliminary touring expense. The production, originally financed at $100,000, cost $46,500.

Another former Broadway hit was "Death of a Salesman," Kermit Bloomgarden's road edition of the Arthur Miller drama. It finaled Saturday night (5) in Richmond after approximately breaking even on this season's tour. It had previously paid about $270,000 (including return from film sale) on an investment of $100,000.

The other Broadway hit that closed on the road was "Season in the Sun," the George Brandt touring edition of Wolcott Gibbs' comedy, which collapsed Dec. 31 under savage reviews and meagre attendance in Chicago. The shutter-

(Continued on page 68)

Who Is Sylvia?

Sylvia Davis, femme lead in Kermit Bloomgarden's touring company of "Death of a Salesman," revealed that she met not only her namesake but her match recently when the show played Burlington, Ia.

The other Sylvia Davis came backstage, the actress reported, introduced herself and displayed a fistful of clippings referring to her (the other Sylvia Davis, that is) as Queen of the Hoboes.

Equity Exec Out In Coast Hassle

Hollywood, Jan. 8.

Unexplained intra-union differences left Equity without duly designated assistant executive secretary on the Coast following what appeared to be the ouster of Christopher D. O'Brien, who had held the post for two years. Equity office said merely he was no longer connected there, implying his resignation. O'Brien denied he resigned, and said any statement must come from Equity Council, in N. Y.

Louis M. Simon, Equity exec secretary here for few days, refused to issue a statement pending his return to N. Y. and submission of a report to Council. Even members of the Coast advisory board were not informed. Board was to have held a final meeting Monday night (7) to wind up its business before the inauguration of a newly-elected board next week. Simon called off the session a few hours before it was to have been held, in a series of telegrams.

Simon, who'll remain on the Coast a few more days, indicated he may pick a successor before his departure.

'RAKE'S' U.S. PREEM DUE AT METOP NEXT FALL

Igor Stravinsky's latest opera, "The Rake's Progress," with libretto by W. H. Auden, is skedded for its U. S. premiere at the Metropolitan Opera in N. Y. next fall. Opera had a boff world preem at the Venice Music Festival last September before an international audience, and has since been eagerly sought by other managements, in U. S. and abroad, for their repertoires.

Opera will mark the first new opus put on at the Met since general manager Rudolf Bing took over, and be the big work of his third season there. George Balanchine, Broadway and ballet choreographer, is set to direct "Rake's," this marking his first venture as an opera stager. It's reported that Auden himself recommended Balanchine to Bing for the job.

St. P. Nixes Ads, Space As 'Gents' Books Mpls.

Minneapolis, Jan. 8.

St. Paul is getting another slap in the face this month, with "Gentlemen Prefer Blondes" passing it up entirely to spend its entire Twin Cities' eight days at the Lyceum here, starting Jan. 26. Others who did likewise this season were Ballet Theatre and "Don Juan in Hell."

Following their usual custom, the St. Paul newspapers, all under the one Ridder ownership, are refusing to accept any "Blondes" paid advertising, or to permit any mention of the impending local engagement in its news columns.

United Paramount Theatres and RKO-Theatres, however, also play their big stage shows exclusively in Minneapolis, and as far as is known there have been no protests in these instances—at least the St. Paul newspapers accept the ads for the shows the same as they do for the Minneapolis Symphony Orchestra concerts, local supper clubs and the Alvin here, the only Twin Cities burlesque theatre.

'Pal Joey' Pushes Rodgers Further Into Colossal Class of Hit Composers

With the click opening of the "Pal Joey" revival in N. Y. last week, composer Richard Rodgers hit an all-time high in representation with three musicals running on Broadway, and carbons of his work being offered on tour, on records and in books.

The "Joey" revival received generally smash notices and the sale upbeat after the preem points to a solid run. Also on the same 44th Street, two Rodgers-Oscar Hammerstein 2d shows, "South Pacific" and "The King and I," are still running strong. "South Pacific" and "Oklahoma" companies are currently touring the U. S., while in England "South Pacific" is a London hit, and "Carousel" and "Oklahoma" are touring the provinces.

On disks, Rodgers is represented by albums of "Oklahoma," "South Pacific," "Carousel," "The King and I," "Pal Joey," "Connecticut Yankee" and the score to the filmusical "State Fair." Such orch leaders as Andre Kostelanetz, Fred Waring, Ralph Flanagan and Carmen Cavallaro have etched albums of Rodgers music. Lee Wiley and Margaret Whiting have waxed albums of Rodgers and Lorenz Hart tunes. Some of the single disks of Rodgers' tunes (with Hart or Hammerstein collaboration), which have been recorded by orchs or vocalists, are standard sellers. "Manhattan," which he penned in 1928 with Hart, is getting a revival via the RKO filmusical, "Two Tickets to Broadway."

Simon & Schuster recently published the "Rodgers and Hart Songbook," which includes about 47 of his compositions. Stanley Kramer is currently filming "The Happy Time," which was a Rodgers-Hammerstein Broadway production.

2d Payment to 'Camera' Backers for 50% Total

Backers of "I Am a Camera" will receive 30% payment on their investment this week, bringing the total return to 50% thus far the $65,000 venture. In letter accompanying the payment, producers Gertrude Macy and Walter Starcke predicted that the balance of the capitalization will be returned in six or seven more weeks.

Meanwhile, the management will toss a party backstage at the Empire, N. Y., after the performance tomorrow night (Thurs.) honor of Julie Harris, who is being given star billing. Actress received critical raves for her performance in the John van Druten play.

N.Y. Met's 35G Day, Record $1,034,785 In Subscriptions Cue B.O. Upbeat

Biz at the N. Y. Metropolitan Opera this season is up over last year, in sharp contrast to the dip in concert, legit and film takes everywhere. Subscriptions (the backbone of the Met's b.o.) are up $300,000 over last season, while attendance has also increased. It's considered an unusual bright spot in an otherwise general downbeat show biz picture.

Met subscriptions ran a little over $900,000 for the 1949-50 season. For 1950-51, the first year of Rudolf Bing's regime as general manager, subscription sales totaled $1,034,785, or just under 70% of capacity. This season subscriptions have increased to $1,355,210, or over 70%. The Met is offering more performances this season than last, but the percentage of sales is still up.

Where there were 7,311 subscribers last year, the number of subscribers this season ran to 7,825, the figure leveling off to 7,600 due to defections or lateness in sending in subscription checks. According to Francis Robinson, boxoffice and subscriptions head, the Met has a subscribers waiting list of nearly 1,000.

There were 5,000 fewer unsold seats in the first six weeks of this year's Met season than last. Receipts for the six weeks are up $23,100 over last season's.

At a $10 top New Year's eve, with "Die Fledermaus," the Met took in over $23,000. Regular top is $7.50. A week ago Saturday (2), for two regular performances, the Met had a $35,000-plus day. "Lucia" was the matinee show, with "Aida" done that evening. On a non-subscription night, the Met can get nearly $17,500 in the house. The "Aida" take that night was over $17,700, setting a house record this year for a regular performance. Standees to the limit accounted for the boff take.

Hypoed interest in the Met, and its result on the b.o., is explained by the innovations of the Bing regime, by new or streamlined productions, borrowings from legit technique (use of Broadway stage directors, for instance), fresh talent, etc.

Columbia Preps 3 Dance Troupes for Next Year; Special Ballet Russe Co.

An imposing list of dance attractions is being prepped by Columbia Artists Mgt. for its Community Concerts circuit next season. A trio of attractions is being set up, under supervision of Columbia prez Frederick C. Schang, Jr., to take over dates handled the past seven seasons by Mia Slavenska's Ballet Variante. Latter troupe hasn't been re-signed for next season.

Serge Denham, general director of the Ballet Russe de Monte Carlo, is organizing a separate troupe of 20 dancers for Columbia, to be known as the Ballet Russe de Monte Carlo Concert Co. Group will in no way affect the usual full-season tours of Denham's Ballet Russe. Schang expects to use the new troupe for 20 weeks of touring.

He has also signed Janet Colli , the Met Opera's Negro lead dancer, for a concert tour, subject to her availability next season. Miss Collins will do both a Coast and a southern tour, accompanied by a singer, pianist and drummer. Schang expects to use her for eight weeks on Community dates.

Third terp attraction will be the Jacob's Pillow Dance Festival, which Schang will also send out for eight weeks.

St. Loo Symph Drives For $175,000 Kitty

St. Louis, Jan. 8.

With its reserve funds exhausted, the St. Louis symph orch society has launched a drive to raise $175,000 for its maintenance fund, a goal of $25,000 more than was achieved last year.

Alvin S. Novack, exec of a local truck firm and chairman of the drive, declared failure to obtain the funds would make it necessary to curtail activities and would result in a fourth-rate orchestra.

Omaha Junior C. of C. As Drama Season Sponsor

Omaha, Jan. 8.

Omaha Junior Chamber of Commerce is in show business to a limited extent this winter. Junior C. of C. announced it is sponsoring the Civic Drama Festival of three plays.

First will be "Voice of the Turtle," with Wendell Mayes and Phyllis Manning, Jan. 15. Second is "Heaven Can Wait," Feb. 19, and third is "Darkness at Noon," with Herbert Voland, May 9. All attractions will be given in the Central High School auditorium. Season tickets are $6. Productions are by the Civic Drama Guild of New York.

St. Pete Operetta to Bow With 'Brigadoon'; Trend Seen to Tents Indoors

St. Petersburg, Fla., Jan. 8.

The Operetta is opening a ten-week season here Jan. 22 with "Brigadoon," with a hefty advance reported for the theatre-in-the-round operation. Producer Pat Hurley believes he'll establish a trend by staging the Operetta indoors this season, utilizing the Gay Blades Roller Rink instead of the tent used last year.

"If we are as successful as we hope to be, you will see the theatre-in-the-round going indoors for winter production all over the country," Hurley predicted.

The Operetta company this year will consist of 16 principals, 30 voices and a dance group of three men and three women. Name stars will be in St. Petersburg at various times during the season to permit a change of billing from week to week.

"Brigadoon" will feature several original Broadway cast members. Show will include Victoria Sherry and Ronnie Cunningham, here last winter; Lawrence Brooks, who starred three years on Broadway in "The Song of Norway," and Robert Smith and Susan Johnson, who created the roles of Jeff and Meg in the original "Brigadoon."

Director Glenn Jordan had charge of Music Circus productions last summer at Cohasset, on Cape Cod, and at Hyannis, Mass., the summer before.

As reconverted by Hurley, the roller rink will resemble a saucer, with a level area midway between the stage and the outer rim. The central level area will be a boon to company members, who can pause there for lines or song, then continue down the ramp to the stage. Orchestra pit will be set under the stage. The orchestra, this year, will again be under the direction of Roland Fiore.

J. Webb Potts and William F. Gorman, local businessmen, are associated with Hurley in underwriting the production.

The schedule of shows is "Brigadoon," Jan. 22; "New Moon," Jan. 29; "The Red Mill," Feb. 5; "Bittersweet," Feb. 12; "Sally," Feb. 19; "Music in the Air," Feb. 26; "The Merry Widow," March 4; "Carmen," March 11; "Sweethearts," March 18, and "Show Boat," March 25.

Pitt Playhouse Eyeing Book Show for Spring

Pittsburgh, Jan. 8.

Pittsburgh Playhouse, which annually produces an original revue every spring (Charles Gaynor's "Lend An Ear" had its inception here), may do a book show this year if idea now being worked materializes. Ken Welch, recently appointed musical director for the Playhouse, who wrote the score and lyrics for two past revues, "Fifty Grand" and "Of All Things," and Dorothy Daniel are in the process of developing a tuner based on the story of Economy, Pa., which was one of the first communal settlements in America.

Mrs. Daniel, wife of Royal Daniel, managing editor of the Hearst Sun-Telegraph, is no newcomer to the Playhouse. She authored a comedy called "Remember Me," which was tried out by the community theatre here two seasons ago.

3 Dance Recitals Set For Choreogs Workshop

The Choreographers Workshop, N. Y., is skedding three dance recitals this winter, with best works to form nucleus for a spring tour. Group went to Bermuda last spring for a 10-day concert date.

Initial concert at YMHA, N. Y., Sunday (13), will include seven works by as many choreographers, with principal dancers to be Gerry Arpino, Barbara Bocher, Joan Bowman, Bodil Genkil, Dorothy Hill, Jimmy Smith, Glen Tetley and Lillian Wellien.

Met Repertory Presents Problems to Drive Any B'way Producer Wacky

By MAX RUDOLF

(Artistic Administrator, Metropolitan Opera)

Imagine producing four new full-scale musicals, as well as keeping 17 longrun tune shows in playing form, and you will have an idea what is involved in planning a 22-week Metropolitan Opera season many months in advance. Couple with this the necessity for integrating rehearsals so that artists will not be overburdened on performance days, and for planning a variety of musical fare for 12 different subscription series, and the general structure of an opera season becomes just slightly apparent.

The intrinsic problems facing the management are many, because the Met is a repertory theatre—the oldest of which America can boast—and repertory presents countless complications not found in the Broadway theatre.

During a season, the Met offers about 220 performances—between six and eight operas each week—within a period of 29 weeks. Approximately three-fourths of these take place in New York with the participation of 87 principal artists, while a group of 60 to 70 are involved in the seven-week road tour which brings the company, the entire orchestra, chorus, and ballet to 18 cities.

Fewer than half of the principals are engaged for the entire 22-week New York season, while others give only six to 16 weeks of their time to the Met. This is often due to the repertory, which may include only one or two operas in which certain singers may be cast, or to the fact that many prominent artists must fulfill concert engagements during the winter months. In any case, the task of relating available dates to a season's repertory, has all the aspects of a crossword puzzle worked in many languages.

Customer's Angle

To make mutually satisfactory arrangements with leading artists, a relatively large number of

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Future B'way Schedule

(Theatre indicated if set)

"Anna Christie," City Center, tonight (Wed.).

"Fancy Meeting You Again," Royale, Jan. 14.

"The Shrike," Cort, Jan. 15.

"Desire Under The Elms," ANTA Playhouse, Jan. 16.

"Come of Age," City Center, Jan. 23.

"Jane," Coronet, Jan. 29.

"Gertie," Plymouth, Jan. 30.

"Month of Sundays," Martin Beck, Jan. 31.

Dickens Readings (Emlyn Williams), Golden, Feb. 4.

"Mrs. Thing," ANTA Playhouse, Feb. 12.

"Venus Observed," Century, Feb. 13.

"And Then One Day," early February (tentative).

"Little Evil," mid-February (tentative).

"Dear Barbarians," Feb. 19.

"Curtain Going Up," week of Feb. 28.

"Mulligan's Snug," during February (tentative).

"Fire Sale," during February (tentative).

"Paris '90," March 11.

ANTA Play Series productions, ANTA Playhouse, March 12, April 16, May 14.

"Line Between," early March (tentative).

"Flight Into Egypt," week of March 10.

"Three Wishes for Jamie," March 14.

"Bernadine," March 17 (tentative).

"One Bright Day," March 19.

"Long Watch," March 20.

Inside Stuff—Legit

Victor Samrock, general manager of the Playwrights Co., pulled a switch last week in shuffling the performance schedule of "Fourposter," at the Barrymore, N. Y. He played a Sunday show the night of Dec. 30, selling out with 30 standees, and staying dark the traditionally low-attendance New Year's night. Most shows followed the regular schedule, staying dark that Sunday night and getting relatively poor trade New Year's night. Largely as a consequence, the Jan de Hartog drama, with Jessica Tandy and Hume Cronyn starred, drew a gross of $22,100 last week, only about $500 below the previous stanza. Most other shows took sizeable drops last week.

John Chapman, drama critic of the N. Y. Daily News, commenting in a column in last Thursday's (3) edition on the fact that French dramatist Jean Anouilh has had three failures on Broadway, offered the following explanation: "I don't believe the playwright's London and Paris following is any more sensitive and intelligent than this typical American playgoer; they're more easily fooled by pretentiousness, that's all."

Which paper the New York drama critics read was demonstrated last week when the N. Y. Times erratumed that the premiere curtain for "Pal Joey" was scheduled for 8:30 p.m. Although the other dailies all announced correctly that the opening was slated for 8 o'clock, pressagent Jack Toohey was kept busy most of that day answering phone calls from confused patrons. The callers included several non-Times critics and legit editors.

Legit Bits

Joe Shea, recently out ahead of the touring "Death of a Salesman," has switched to p.a. for the third "Moon Is Blue" company, succeeding **Sam Stratton,** who left to handle **Cornelia Otis Skinner's** new one-woman show, "Paris '90" . . . British comedienne **Hermione Gingold** sailed Sunday (6) on the Queen Mary for London . . . **Arthur Cantor** will pressagent **Irving Jacobs'** production of the new **Mary Chase** play, "Bernadine," for which **Joe Harris** will be manager . . . **Margo Jones,** director-manager of Theatre '52, Dallas, is in New York this week discussing a possible Broadway show . . . **Odette Myrtil** takes over the role of Bloody Mary next week in the Broadway edition of "South Pacific," succeeding **Musa Williams,** who has been playing it since **Diosa Costello** withdrew recently because of illness.

Mike Goldreyer is company manager of "Pal Joey," with **Neil Hartley** production stage manager, **Barry Ryan** stage manager and **Reed Allyn** assistant . . . **Jack Schlissel,** who wound up a stint last week as manager of **Kermit Bloomgarden's** touring edition of "Death of a Salesman," switches this week to a similar assignment with the same producer's touring "Autumn Garden," replacing **Joe Cohne** . . . **Norman Rose** succeeds **Kendall Clark** this week in "Saint Joan" . . . **William Fields** back on the job this week as Playwrights Co. pressagent after handling the recent Havana engagement of the Ringling Bros.-Barnum & Bailey circus, reveals that the show will play Caracas, Venezuela, next winter besides returning to Cuba.

Danny Scholl takes over as juve singing lead next week in "Top Banana," succeeding **Lindy Doherty.** This week, **Rose Marie** resumed as featured femme lead, after a four-week leave because of illness. **Audrey Meadow** subbed . . . Film actress **Midge Ware** will be in the cast of "Clutterbuck" for a two-week run starting tomorrow night (Thurs.) in St. Louis . . . **Mills Ten Eyck,** on a year's leave of absence as executive-secretary of the Dramatists Guild, leaves Italy this month to continue his bicycle tour through France and Spain . . . **Robert Willey,** general manager for **Gant Gaither,** has been admitted to the Assn. of Theatrical Press Agents & Managers under the "new blood" clause, and will be company manager of "Dear Barbarians."

Cheryl Crawford will go to Cleveland for the opening there next Monday (14) of her production of "Rose Tattoo" . . . **Robert Wright,** who returned to Broadway last night (Tues.) with "Kiss Me, Kate," had his entire family (wife and four children) with him on tour during the holidays. During the show's Cleveland engagement week before last, they had a Christmas tree in their suite in the local hotel . . . **Michel Mok,** pressagent for Rodgers & Hammerstein, has moved his office to the Royalton Hotel, N. Y. Incidentally, **Ben Kornzweig** continues as his associate several more weeks, then transfers to handle **Irene M. Selznick's** production of "Flight into Egypt."

Dorothy Sarnoff takes a leave of absence Jan. 28-Feb. 23 from her featured part in "King and I" for a picture assignment, with a substitute not yet selected. **Doretta Morrow** is due back in another featured role in the musical next Monday (14) after a second leave for a film stint, which also failed to materialize because of the illness of **Mario Lanza,** who was to have starred . . . **Oscar Hammerstein 2d** went to Chicago this week for **Webb Tilton's** opening as co-star with **Janet Blair** in the touring edition of "South Pacific" . . . **Richard E. (Dixie) French** will be company manager and **Lucia Victor** stage manager of "Gertie."

David Leland and **Howard Morton** will appear at **Malcolm Atterbury's** Playhouse in Albany for the two-week run of "Hasty Heart," opening Jan. 16. Leland filled a three-week engagement there in the season's opening production of "The Happy Time," in which he portrayed the tippling uncle. **Gaylord Mason,** engaged for "Lady in the Dark," will remain for "Hasty Heart." He did a television guest shot on "Backstage With the Atterburys" over WRGB, Schenectady . . . **Sylvia Davis** back in N. Y. after touring in "Death of a Salesman" for four months as Linda Loman . . . **Garry Davis** on the Coast, acting in TV.

Marshall Migatz, owner of the Salt Creek Summer Theatre, Hinsdale, Ill., may manage the Bahama Playhouse, Nassau, for **Philip Langner,** starting Jan. 28 . . . **Biff McGuire** replaces **Robert Keith, Jr.,** in juvenile lead of Chicago "Moon Is Blue" company . . . **Irene Bordoni** hit by weather bug in Windy City for a week . . . **Alan Kurlan** has been added to the cast for "Hasty Heart" opening at the Playhouse in Albany, Jan. 15.

Atwood (Doc) Levensaler has bowed out as director at the Albany Playhouse, after staging "Lady In the Dark."

Owner-actor **Malcolm Atterbury,** has taken over the directorial assignment for the next production, "Hasty Heart."

Baylor U., Waco, Tex., will premiere another original, "The Answer is Two," by **Gene McKinney,** Jan. 18. **Paul Baker** is director.

John Killen, producer-director of the Great Neck, N. Y., Summer Theatre, has taken an option on TV writer **Milton J. Kramer's** "Stray Seed," a poetic drama, either for Broadway or his next strawhat season.

Alfred Lunt, who staged the Metop's new hit, "Cosi fan Tutte," and has a bit at the very start, appearing as a costumed flunkey to light the footlights and shush the audience into quiet, will repeat the bit as long as he's in N.Y. When he's away, the chore will be dropped. Lunt appeared for the preem Dec. 28, again Jan. 2, and will repeat for Saturday's (12) matinee.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Come of Age" (D)—City Center, prod.; Guthrie McClintic, dir.; Judith Anderson, star.

"Dear Barbarians" (D) — Gant Gaither, prod.-dir.

"Mrs. Thing" (CD) — ANTA, prod.; Joseph Buloff, dir.; Helen Hayes, star.

"Three Wishes For Jamie" (MC) —Albert and Arthur Lewis, prods.; Abe Burrows, dir.; Anne Jeffreys, John Raitt, stars.

"Venus Observed" (D)—Theatre Guild, prod.; Laurence Olivier, dir.; Rex Harrison, Lilli Palmer, stars.

Equity Library Show

Equity Scrapbook (scenes from Shakespeare) — Lenox Hill Playhouse, N. Y., Jan. 16-20).

Little Theatres Go Bigtime on Road, Taking Over From Fading Legiters

By NED ARMSTRONG

The community, or little theatre, activity in two major road cities — Pittsburgh and Cleveland — has grown to such proportions recently that the term "little theatre" seems no longer to apply.

The Pittsburgh Playhouse has raised $2,000,000 to build a theatre near Schenley Park. Construction is delayed by critical war shortages and may be for several years. However, the Pittsburgh Playhouse so urgently needs greater seating capacity that the next-door synagogue was purchased a few months ago and, at a cost of $400,000, is being converted into a 600-seat theatre. By April, the Pittsburgh Playhouse will be operating two "little" theatres—one seating 400, the other 600, and plans call for simultaneous operation.

In Cleveland, the Playhouse, in its 36th season, is operating three "little" theatres with a total seating capacity of 1,300. All three theatres under the same management operate simultaneously, exhibiting separate attractions. The directors of the Cleveland Playhouse recently purchased the Christian Science church at 77th and Euclid, converting this into an 800-seat house at cost of $350,000.

A local drama scribe who frequently visits all three theatres on his nightly rounds says he has often found all three filled to capacity.

Frederic McConnell, managing director of the Cleveland Play-House, estimates that their present real estate could not be duplicated for $1,000,000. Moreover, the three theatres under McConnell's direction have a budget for the 1951-1952 season of $196,000, which, McConnell anticipates, will be ap-

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ATPAM Picketing Amato Off-Broadway House In Union Brushoff Claim

Failing to come to terms with the theatrical unions' Fact Finding Committee, the Amato Opera Theatre on Bleecker st., N. Y., and its play, Lynn Riggs' "The Year of Pilar," are being picketed by the Assn. of Theatrical Press Agents & Managers. Producer David Longstreet claims he could not meet the union's figure of 16% of production gross to be paid for the hire of union employees.

A union spokesman said that when the theatre last presented legit, as the New Stages Theatre, it had cooperated with the unions, and acknowledged the unions' concessions in the program. For the current production, he stated, the unions had even relaxed some of the conditions New Stages had had to meet, but despite this, theatre owner Anthony Amato and producer Longstreet would not agree to what the union felt were equitable terms.

Longstreet stated that although he had organized the production on a non-union basis, he later came to terms with Equity, agreeing to give 10% of the gross to the craft unions. The current run marks the premiere of the Riggs play, a tragedy written in the '30s and concerning the trials of a Mexican family that returns to Yucatan from New York at the insistence of the daughter, Pilar.

Another off-Broadway group, the Sunday Theatre, originally scheduled as a subscription theatre club giving Sunday performances, abandoned its program for this season after one production, and gave as the reason inability to meet union requirements. Of the four continuing off-Broadway groups, three non-union ones have been operating this season so far. The fourth, Equity Library Theatre, is union-produced.

Granville in Phoenix 'State'; 1st Stock Version

Phoenix, Jan. 8.

Bonita Granville will star in "Affairs of State," which opens the third season of the Sombrero Playhouse in Phoenix next week (15).

Ann Lee-Richard Charlton production is the first stock presentation of the Louis Verneuil comedy.

10G More to 'Darkness' Backers; 60G to Go

Another $10,000 payment was made recently to backers of "Darkness at Noon," bringing the total return thus far to $40,000 on the Sidney Kingsley dramatization of the Arthur Koestler novel. That leaves $60,000 still to be paid on the Playwrights Co. production.

The N. Y. Drama Critics' Circle award winner, currently touring with Edward G. Robinson in the starring role played on Broadway by Claude Rains, earned an operating profit of $4,500 for the first five weeks on the road, ending Dec. 1. As of that date, the show had $12,000 in bonds and deposits and $8,749 balance available for sinking fund. There was still $39,251 production cost to be recouped. couped.

100G Budget On 'Curtain' Revue

"Curtain Going Up," intimate revue to be produced and directed by Mervyn Nelson, is financed at $100,000, without provision for overcall. The show is slated to open the week of Feb. 28 on Broadway, following a two-week tryout starting Feb. 4 at the Forrest, Philly.

Nelson will be the sole producer of the show. Theatre treasurer Daniel Melnick, who was formerly involved in the management, has withdrawn, but remains a limited partner with a $2,000 investment. Other backers include Milton Berle, $1,000; Eddie Cantor and his wife, Ida, $12,000 and $1,000 respectively; Jimmy Durante, $2,000; agent William Morris, Jr., $1,000; theatre owner Harry E. Gould, $1,000; resort operator Jennie Grossinger, $2,000, and restaurateur John R. Ruggiero, $5,000.

Sketches for the revue have been written by Max Wilk, George Axelrod, Charles Scheuer and Mel Brooks, while the songs have been supplied by Charlotte Kent, Irvin Graham, Arthur Siegel and Michael Brown. General manager of the operation is Al Goldin, while Phyllis Perlman and Marian Byram are the pressagents.

New Haven Sets Campaign To Hypo Subscriptions

New Haven, Jan. 8.

Something new for the local Shubert goes into effect with the launching of a soon-due campaign to promote subscriptions for the next five shows booked here.

List includes "Paris, '90," Jan. 24-26; "Jamie," Feb. 4-9; "The Long Watch," Feb. 14-16; "Flight Into Egypt," Feb. 25-March 1, and "Autumn Garden," March 6-8.

Actually there is no cash saving involved in the plan, the gimmick simply being a matter of choice locations. In announcing the setup, Shubert manager Ben Segal stated that it will not be necessary to sign up for all five, including any possible weak sister, in order to get a look at a possible smash. A subscriber may come in for a single play or the complete list, the only stipulation being that seats will be allocated on the basis of number of plays bought. Obviously, the patron who subscribes to all five gets a better location break than th single show customer.

Plan is a subtle reminder to the intermittent playgoer that if he wants to see a specific attraction without the aid of field glasses or a periscope, maybe he'd better do something about signing up for added plays on the list.

Campaign involves a substantial budget, utilizing 14 state newspapers.

GUEDEN TO VIENNA

Met soprano Hilde Gueden flew to Europe Sunday (6) for a month's engagement with the Vienna State Opera.

She'll return to the Met in February.

'Scattered' Repertory Set For Dallas Theatre '52

Dallas, Jan. 8.

For the second time in six seasons, Theatre '52 will employ a "scattered" repertory plan. Beginning Jan. 14, the company will present "A Midsummer Nights Dream" on Monday, Tuesday and Wednesday evening, with a Wednesday matinee. On Jan. 17, it will present "One Foot in Heaven," with showings on Thursday, Friday and Saturday, with a Saturday matinee.

The regular policy of tri-weekly productions will resume Jan. 21 with the premiere of "A Gift for Cathy," by Ronald Alexander.

ANTA Bounces Back From Membership Slip; Breen Calls for More Criticism

Chicago, Jan. 8.

Robert Breen, in an address before the American Educational Theatre Assn. here last week, revealed that the American National Theatre & Academy is pulling out of a falling membership mire that had been threatening the organization. Roll was 1,118 in June; slipped to 946 in October, but has risen to 967 as of Dec. 15. The former executive-secretary asked for closer cooperation and more active participation of delegates from the country areas.

In line with that, he pointed out that one of the two annual board meetings would be held outside of New York. Catch, however, is that the new board of directors cannot be elected until the 2,500 membership mark is reached. While directors are supposed to be limited to a three-year term, absence of enough members might lengthen their tenure.

Breen went over the reorganization plan of ANTA, reviewing some of the highspots of the desire for a national theatre, and asked for closer cooperation and more constant criticism, remarking that ANTA could only live through active sharpshooting by members. Convention here was held in conjunction with Speech Assn. of America, American Speech and Hearing Assn. and National University Extension Assn.

MIAMI BEACH WINS OK FOR MUNY AUD BOOKING

Miami Beach, Jan. 8.

Long-pending suit seeking to prevent the City of Miami Beach from presenting theatrical and concert attractions in the new Municipal Auditorium, in competition with private enterprise, filed by Starlight Corp., which owns Copa City, came up before the Florida Supreme Court last weekend, with decision going to the city.

Original suit in County Circuit court was dismissed. Appeal found the Supreme Court ruling that "we must not lose sight of the fact that visitors to Miami Beach during winter months are an important business, and materially affect the economic life of the community. While the law . does not specifically authorize the city to employ an agency and book attractions for the city auditorium . . . its construction and ownership is clearly designed to accommodate visitors. Power to own the auditorium carries with it, by implication. power and authority to operate in behalf of public interest."

The 3,500-seater has booked a heavy schedule of concerts and operatic attractions this season, with some star names on the agenda. Attempts at ice shows and musicals like last season's ill-fated "Brigadoon," have failed to draw, as have certain percentage of concert artists. Overall, the longhair stuff has, however, managed to make a fair profit for the organizations sponsoring.

Alec Templeton Inked For First Aussie Tour

Alec Templeton has been signed for a tour of Australia-New Zealand next summer under management of J. & N. Tait, concert division of J. C. Williamson Theatres. Pianist was pacted last week by Dorothy Stewart, Tait's N. Y. rep, and leaves next June.

Templeton will give about 30 concerts, mostly recitals, over a two to three-month period. This will mark his first Aussie tour.

Coast Legit Is Slipping Badly Into Peoria-With-Palms Status

By MIKE KAPLAN

Los Angeles, Jan. 8.

The traditional "Happy New Year" greeting has a hollow ring in Los Angeles legit circles. The outlook is anything but happy..

Steadily declining business and a deterioration in production quality, climaxed by the "My L. A." fiasco, has legit veterans wondering uneasily whether the handwriting on the wall has assumed 24-sheet size. Certainly, there's nothing on the books to indicate that 1952 will be even as good as 1951—and the year just passed was the grimmest th local theatre has experienced in recent memory. Comparative 1950 and 1951 grosses skidded another $500,000 to hit $2,313,570—a postwar nadir. Alarmingly, losses skyrocketed out of proportion; best estimates at year's end placed the total lost here at $609,529, with another $750,000 lost elsewhere by local producers wh ventured beyond the city limits.

The crippling effect of these fantastic losses upon what remains of legit locally is already being felt. It will probably be months befor usually-interested backers start answering telephones again. Even worse, however, is the reaction of the public to another year of big promises that turned out to be bad productions.

"Complications arising from the swift shutdown of "My L. A.," for example, will undoubtedly have a deteriorating effect upon business for some time to come. The fact that the general public was "permitted" to get in on the debacle compounded the blow to general show biz prestige, and the town's handful of legit producers are pri-

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Phyllis Love to Play Lead In Husband's New Comedy

Phyllis Love, who scored a personal click last season as the ingenue in "Rose Tattoo," is set for the ingenue lead in Herman Levin's production of "The Temptation of Maggie Haggarty," authored by her husband, James V. McGee. The title part in the comedy is an Irish-American biddy, for which no one is set. The other principals are her son and what is described as a lovable phony man.

The production, to be staged by Martin Ritt, requires an elaborate single setting of three levels, for which Boris Aronson will probably do the design. The show is budgeted at $80,000 and is pointed for an April 15 opening on Broadway after a tryout tour.

'Tidings' Fades Out To $25,000 Loss

"Glad Tidings," Harald Bromley's production of the Edward Mabley comedy, which closed Saturday night (5) at the Lyceum, N. Y., after a run of 100 performances, represents a loss of about $25,000, or 50% of the investment. However, a prospective film sale, plus stock rights, a projected London production and a possible tour next season may pay off th balance.

Two other shows that shuttered on Broadway last week represented profits. One was "Don Juan in Hell," Paul Gregory's lecture-style presentation of the excerpt from Shaw's "Man and Superman," with Charles Boyer, Charles Laughton, Cedric Hardwicke and Agnes Moorehead starred. It made an estimated profit of about $55,000 on its scheduled 39-performance run at the Century, N. Y., closing Dec. 31. The novelty offering, which has netted around $150,000 previously on tour (including the British Isles), is due for a return limited engagement on Broadway starting March 30.

The other closing over the weekend was "Wild Duck," the limited-engagement revival of the Ibsen drama starring Maurice Evans, Kent Smith, Mildred Dunnock and Diana Lynn. It closed Sunday night (6) at the City Center after a scheduled 16-performance run. On a fortnight's gross of over $68,900, it is figured to have netted around $19,000.

"Glad Tidings" is already set for a stock presentation during February at Winter Park, Fla., and may be booked by Bromley for another strawhat tour next summer, with the hope of repeating its cleanup of the barn circuit last year. The producer also has the idea of sending the play on the road next fall, preferably with Melvyn Douglas in his original co-starring role.

Also on Bromley's tentative schedule for next season are two new straight plays and a musical. The latter isn't identified, but the former include a dramatization by Joanna Roos and Mabley of Alexandra Orme's book, "By the Waters of the Danube," and a stage version of David Westheimer's short novel, "Magic Fallacy," for which an adaptor is being sought.

Slim B.O. Sloughs Date For 'Carmen' in Albany

Albany, Jan. 8.

The Variety Club cancelled a presentation of "Car by the London Opera Co. at the Strand set for tonight (8), because few tickets had been sold, despite several newspaper advs.

Fact that the touring troupe had done the opera, before a good-sized audience, at Proctor's in Schenectady (15 miles distant) in November, and the closeness of the Albany date to the holidays, were considered adverse factors. A later booking could not be arranged.

The San Carlo Opera Co. has drawn well on several engagements at the Palace Theatre in recent years.

Davis Buys 'Porgy' to Tour Through Europe; Ballet Overseas Trip Affected

Blevins Davis has bought the rights to Gershwin's "Porgy and Bess," after negotiations which began in June, 1950, and has mapped an ambitious schedule for the Negro folk-opera. With Robert Breen in as co-producer, Davis plans to take the musical to Europe for a tour this spring, if time permits, or if not, then next season. European trek will be followed by a U.S. tour next season. Bill Liebling will help Davis and Breen with the casting.

Overseas engagement is looked on as a natural. Opus has been done in only one or two cities abroad, and only in the opera house, with an almost exclusively white cast. (Anne Brown, Negro soprano in the Broadway original, sang it with a Scandinavian opera company.) But the musical hasn't been done as a legiter, or with a Negro cast, on the continent. And London has never seen it.

It's believe the work would be presented with the cooperation of the U.S. State Dept. as a cultural venture, similar to the official U. S. aid given to attractions that played the recent Berlin Festival, and to U.S. ballet troupes in former seasons. Breen, through his former ANTA connections, helped in the ballet-State Dept. tie.

Davis plans to devote most of his time to the "Porgy and Bess" venture, which means curtailing his activities as prez and financial patron of Ballet Theatre Foundation, sponsors of Ballet Theatre. The dance troupe, which had planned an extensive European tour this spring and summer, is reported likely to cancel its trip as result, postponing it till at least next year. Davis, although officially denying it, paid for Ballet Theatre's European tour in 1950, which resulted reported $150,000 loss to him.

Hylton to Show 'Remains' In London This Spring

Deal for the British rights of the Howard Lindsay-Russel Crouse comedy, "Remains to Be Seen," has been completed by the Kenneth Later agency. Jack Hylton will do the show, to open in London May or June.

Deal was started during Hylton's recent U. S. visit.

Play on Broadway

Pal Joey

Jule Styne and Leonard Key (in association with Anthony B. Farrell) production of musical comedy revival in two acts (12 scenes), with music by Richard Rodgers, lyrics by Lorenz Hart and book by John O'Hara, based on the latter's New Yorker sketches. Features Vivienne Segal, Harold Lang, with Lionel Stander, Helen Gallagher, Pat Northrop, Elaine Stritch, Helen Wood, Jack Waldron, Robert Fortier. Dances and musical numbers staged by Robert Alton, book directed by David Alexander, entire production supervised by Alton; settings, Oliver Smith; costumes, Miles White; lighting, Peggy Clark; musical director, Max Meth; special orchestrations, Don Walker; production associate, Emil Katzka. At Broadhurst, N. Y., Jan. 3, '52; $6.00 top ($9.60 opening).

Mike	Jack Waldron
Joey	Harold Lang
Kid	Helen Wood
Gladys	Helen Gallagher
Agnes	Janyce Ann Wagner
Mickey	Phyllis Dorne
Diane	Frances Krell
Dottie	Lynn Joelson
Sandra	leanor Boleyn
Adele	Rita Tanno
Francine	Gloria O'Malley
Linda	Pat Northrop
Vera	Vivienne Segal
Valerie	Barbara Nichols
Walter	George Martin
Amarilla	Thelma Tadlock
Ernest	Gordon Peters
Victor	Robert Fortier
Delivery Boy	Barry Ryan
Stage Manager	Clarke Gordon
Louis (The Tenor)	Lewis Bolyard
Melba	Elaine Stritch
Ludlow	Lionel Stander
O'Brien	T. J. Halligan

Dancers: Eleanor Boleyn, Bonnie Brae, Phyllis Dorne, Eleanor Fairchild, Jean Goodall, Patty Ann Jackson, Lynn Joelson, Helene Keller, Frances Krell, Ina Learner, Ethel Martin, June McCain, Gloria O'Malley, Thelma Tadlock, Rita Tanno, Norma Thornton, Janyce Ann Wagner, Harry Asmus, Hank Brunjes, Peter Holmes, Ray Kyle, George Martin, Buzz Miller, David Neuman, Stanley Simmons, George Vosburgh.

This revival of the Rodgers-Hart and John O'Hara musical comedy apparently has a chance to reverse the commercial failure of George Abbott's original production of 11 years ago. It has been better received than the original and is off to a promising boxoffice start.

However, certain of the basic negative factors of the show are still there, and at least one additional element may limit its staying power. But because of the obvious positive assets, chief of which are the numerous Rodgers-Hart song hits, this "Pal Joey" reincarnation appears a probable bet to pay off.

Although the original production drew generally favorable reviews and won a fanatical following, its appeal proved to be somewhat limited. It hung on for 374 performances, but failed to earn back its investment on the Broadway run and ultimately paid off only by virtue of the sale of the film rights.

It was generally agreed that the show suffered from two principal adverse factors. One was that it opened during the ASCAP-network warfare and thus failed to get the tune plugging that might have put it over at the b.o. The other was that its relatively sophisticated quality, with an array of disreputable characters, limited popular appeal.

Despite the gamey quality of many of the lyrics, the score has recently had a potent radio buildup, one song alone, "Bewitched, Bothered and Bewildered," having had the most-played rating for several months' stretch. In addition, a Columbia record album of about six months ago, with Vivienne Segal in her original role and Harold Lang in the title part originated by Gene Kelly, has had a lively sale. Finally, a strawhat edition of reportedly dubious quality did satisfactory business, so it was figured that the public would now be ready to accept a musical show with scamy characters.

But whether the Broadway crowd—the cafe clientele and show biz inside coterie—that has always had a special crush on "Pal Joey," will be extensive enough to carry this revival to payoff success, is less certain. However, there is a sizable boxoffice demand and a steady broker call since the opening, and the feeling around the street is that the show is " ."

That is where the show's basic drawbacks may hurt. For "Joey" still suffers from the fact that not only its hero but all its characters are unsympathetic. Joey himself is not just a punk and a heel, but also a conceited, lying, double-crossing small-time wolf who stumbles into his big "break" and turns nasty and odious when his luck runs out. The heroine is a not-so-young, habitual adulteress and nitery prowler, who also becomes spiteful when her latest - mance sours. With the exception of a decent but dumb ingenue, the other characters are mostly blackmailers, connivers, tramps and assorted riff-raff.

Another essential weakness in the show is that the second act is a letdown. Most of the top song hits and the more amusing, palatable incidents of the story are in the first act. But the plot turns really sordid and the characters become downright unsavory in the second act. Then there are relatively few big songs and the proceedings tend to bog down in overlong production numbers.

The paramount favorable element in the show remains the great Richard Rodgers score, coupled with some of the late Lorenz Hart's most skillful (and explicitly naughty) lyrics. The fact that such numbers as "Bewitched," "I Could Write a Book," "That Terrific Rainbow," "What Is a Man?" and "In Our Little Den" have become established via radio, recordings, etc., is a tremendous plus for this revival. Also, the dances staged by Robert Alton seem better than his routines of the original, at least in retrospect, and the Oliver Smith scenery and Miles White's gaudy costumes a la 1930-ish niteries provide an assist.

Miss Segal, who wasn't too young for the part in the original production, doesn't seem a bit older now as the two-timing heroine. In all but one gown she looks surprisingly attractive and is more relaxed, authoritative and expert than ever.

In the title part, which could be a singer or even an m.c.-comic, the producers have followed the example of the original production and cast a dancer, using Lang, apparently suggested by the Columbia record album. One of the most versatile, spectacular contemporary dancers, Lang clicks in that department and is at least acceptable as a singer.

In general, the casting of the other parts is at least equal to the original edition. Helen Gallagher scores emphatically as the roundheels nitery hoofer-singer, played originally by June Havoc. In the brief but juicy part of the newspaper interviewer, played by Jean Casto in the original, Elaine Stritch is a bit too tidy looking, but she whams the comedy song, "Zip," about burley strippers. Lionel Stander is suitably loathesome as the blackmailing talent agent, originated by Jack Durant; Pat Northrop is appealing as the ingenue "mouse," created by Leila Ernst; Helen Wood impresses in several terp spots; Jack Waldron is plausible as a seedy nitery owner, and Robert Fortier is notable as a dancer and cabaret stage manager.

Besides staging the dances, Alton has returned from a long stay in Hollywood to direct the overall production, which seems to spoof the story and locale a bit more than the original production did. David Alexander has directed the book acceptably, and Don Walker's orchestrations (by comparison with those provided by Ted Royal for the Columbia album) are particularly effective for the hot numbers, but less so for the other number.

From a management standpoint, the opening night performance was unusually well handled, especially in the coordination of house lights and curtains for the two acts. *Hobe.*

Yiddish Play

Let's Be Gay

Irving Jacobson and Edmund Zayenda production of musical comedy in two acts. Directed by Leo Fuchs. Stars Fuchs and Jacobson. Book, Samuel Nydell; music (and conducting), Abe Ellstein; lyrics, Jacob Jacobs; dances, Felix Sadowski; sets, Michael Saltzman; assistant director, Isidore Goldstein. At Second Ave. Theatre, N. Y., Jan. 5, '51; $3.60 top.

Prof. Leckzaltz	Leo Fuchs
Kalmen Klotz	Irving Jacobson
Moishe Leib	Jacob Zanger
Rebecca	Rose Greenfield
Sylvia	Miriam Kressyn
Millie	Esta Saltzman
Beatrice	Yetta Zwerlin
Maxie	David Lubritzky
Alex Greenber	Muni Serebrov
Frieda	Lucy Gehrman
Jack	Charles Cohan
Pauline	Mae Schoenfeld
Cantor	William Secunda

"Let's Be Gay," the new musical comedy at the Second Ave. Theatre, is in the spirit of its title. With Leo Fuchs operating at the peak of his zaniness, and with sparkling assists by co-producing character comic Irving Jacobson, that engaging buffoon called Yetta Zwerling, and other bright performers cavorting to some nifty tunes manufactured and batonned by Abe Ellstein, "Gay" is a thorough triumph.

Fuchs is by way of being a one-man laugh factory. Among the most versatile of performers in any idiom, he encases in his gaunt and flexible frame an A to Z study in quick-derived contrast. He moves easily and gracefully from sophisticated wit to Chaplinesque helplessness, from lofty song to low whining, from leer to fear. When he hoofs, his eyes dance and his long and learned gams form a pretzel, meanwhile contorting his diaphragm. As Prof. Lecksaltz, that is, "lick salt," of a book themed on marriage lost and marriage won, he can give a course in basic comedy to some of our top funsters.

Pressing him closely for Harlequin honors is co-star Irving Jacobson, as Kalmen Klotz, his stepfather while third artist bustin' the applause meter is Yetta Zwerling, a manchasing cutup in bizarre getups who combines the best elements of Martha Raye and Joan Davis.

Miriam Kressyn, in a wistful, love-crossed role, is skillful in the mood sequences and salvo in a torcher that reaches operatic proportions. In the lighter roles, the standouts are Esta Saltzman, an attractive soubret, and David Lubritzky, as her Maxie the Taxi husband. Capable performances in the serious stanzas are turned in by Lucy Gehrman, Jacob Zanger, Rose Greenfield and Muni Serebrov, while others in the cast are alive to their jobs.

"Gay" is surrounded by fresh-looking youngsters in ballet and flat dances devised by Felix Sadowski in a neat workover of the modern groove. Their best choreo is in a nitery atmosphere and in an Atlantic City bathing sequence. The Michael Saltzman sets are economical, but effective in their simplicity. Ellstein's music is nicely mated to lyrics by Jacob Jacobs, and some of them would be smasho in a Yiddish hit parade. The score is largely American in feeling.

Fuchs' overall direction is tops, giving the show good pace and splendid balance between the unfolding of the story proper and the enactment of the musical-vaude portions. *Trau.*

Current Road Shows

(*Jan. 7-19*)

"Autumn Garden" (Fredric March, Florence Eldridge)—Hanna, Cleve. (9-12); Royal Alexandra, Toronto (14-19).

"Bell, Book and Candle" (Rosalind Russell, Dennis Price)—Forrest, Phila. (9-12); Nixon, Pittsburgh (14-19).

"Candida" (Olivia de Havilland) —Erlanger, Chicago (9-19).

"Cocktail Party" (Dennis King, Marsha Hunt) — Davidson, Milwaukee (9-12); Orpheum, Davenport (14); KRNT Theatre, Des Moines (15); Omaha, Omaha (16); Orpheum, Kansas City (17-19).

"Come of Age" (Judith Anderson) (tryout)—New Parsons, Hartford (15-19) (premiere).

"Darkness at Noon" (Edward G. Robinson)—Cass, Detroit (9-19).

"Desire Under the Elms" (tryout)—New Parson, Hartford (9-12) (premiere).

"Fancy Meeting You Again" (tryout)—Locust St., Phila. (9-12) (reviewed in VARIETY, Nov. 28, '51).

"Fledermaus" (Metropolitan)—Opera House, Chicago (9-19).

"Gentlemen Prefer Blondes" (Carol Channing)—Orpheum, K. C. (8-12); Keil Aud., St. Louis, Mo. (13-18).

"Gertie" (Glynis Johns, Albert Dekker) (tryout)—Shubert, New Haven (10-12) (premiere); Plymouth, Boston (14-19).

"Guys and Dolls"—Shubert, Detroit (9-19).

"Jane" (Edna Best, Basil Rathbone) (tryout) — Playhouse, Wilmington (10-12) (premiere); Walnut St., Phila. (14-19).

"Member of the Wedding" (Ethel Waters)—Geary, San Francisco (9-19).

"Mister Roberts" (Tod Andrews) —Curran, San Francisco (9-12); Civic, San Jose, Cal. (13); Richmond Aud., Richmond, Cal. (14); Aud., Berkeley (15); Aud., Fresno (16-17); Aud., Sacramento (18-19).

"Month of Sundays" (Gene Lockhart, Nancy Walker) (tryout)—Shubert, Boston (9-12); Forrest, Phila. (14-19) (reviewed in VARIETY, Jan. 2, '52).

"Moon Is Blue" (2d Co.)—Harris, Chicago (9-19).

"Moon Is Blue" (3d Co.)—Royal Alexandra, Toronto (7-12); Erlanger, Buffalo (14-17); Aud., Rochester (18-19).

"Oklahoma"—Paramount, Baton Rouge (7-8); Municipal Aud., Shreveport (9); Robinson Aud., Little Rock (11-12); Municipal Aud., Okla. City (14-15); Convention Hall, Tulsa (16-17); Aud., Joplin, Mo. (18-19).

"Paris '90" (Cornelia Otis Skinner) (tryout)—Academy of Music, Northampton, Mass. (12) (premiere); Shubert, Boston (14-19).

"Rose Tattoo" — Nixon, Pittsburgh (9-12); Hanna, Cleve. (14-19).

"Shrike" (Jose Ferrer, Judith Evelyn (tryout)—Walnut St., Phila. (7-12) (premiere) (reviewed in VARIETY this week).

"Sleep of Prisoners"—Rockefeller Memorial Chapel, Chicago U., Chicago (8-9); First Methodist Church, Evanston, Ill. (10-12).

"South Pacific" (Janet Blair, Webb Tilton)—Shubert, Chicago (9-19).

"Student Prince" — Shubert, Phila. (9-19).

Plays Out of Town

The Shrike

Philadelphia, Jan. 7.

Jose Ferrer (in association with Milton Barron) presentation of drama in three acts by Joseph Kramm. Stars Ferrer, Judith Evelyn; features Leigh Whipper, Will Lee, Will Kuluva, Kendall Clarke, Phillip Huston. Staged by Ferrer. Settings, Howard Bay. At Walnut, Philadelphia, Jan. 7, '52.

Jim Downs	Jose Ferrer
Ann Downs	Judith Evelyn
Miss Cardell	Phyllis Hill
Fleming	Tom Reynolds
Miss Hanson	Jeanette Dowling
Dr. Kramer	Stephen Elliot
Grossberg	William Bush
Dr. Barrow	Isabel Bonner
Dr. Schlesinger	Somer Alberg
Sam Tager	Will Lee
George O'Brien	Martin Newman
Joe Major	Joe Commodore
Don Gregory	Phillip Huston
John Ankoritis	Will Kuluva
Frank Carlisle	Leigh Whipper
William Schloss	Billy Greene
Dr. Bellman	Kendall Clark
Miss Wingate	Mary Bell
Harry Downs	Edward Platt
Tom Blair	Arthur Jarret
Perkins	James H. Bay

There much about "The Shrike," new play by Joseph Kramm. A localite, which preemed here tonight (7) at the Walnut for a single week's break-in, that calls for recommendation and endorsement. Most important factor is that after the play's slightly-fumbling and rather-hesitant start, it picks up momentum and rises to some real dramatic heights in act one and the early parts of act two.

Then, as a surprise to probably most of the audience, comes a semi-happy ending after grim tragedy had been indicated from all but the start. It's doubtful if this quasi-cheerful finale is going to serve as a sop to the amusement-seekers who have been moaning about the depressing note of the play's earlier scenes, and it certainly will be open to argument as far as artistic justification is concerned.

"The Shrike" (it's defined in the dictionary as a predatory bird) deals with a husband, Jim Downs, who tries to commit suicide and doesn't quite succeed. An unhappy marital setup, complicated by the usual "other woman," is the cause of his taking the unusual overdose of 156 pills. The audience first meets him in a ward of a city hospital, when he is admitted very near death. With him is his wife, Ann, apparently highly solicitous and wifely, but, as the author proceeds to prove with savage glee, the real "shrike' in this case.

On his recovery, Jim is regretful of his attempt and apparently quite normal. But the doctors and hospital authorities cannot sanction his release unless Ann gives her unqualified approval, and this she never does, although protesting her love and loyalty. A couple of misguided verbal outbreaks make Jim's position even more untenable, and it begins to look as if he may be committed to some permanent state institution.

A visit from his brother, who gives him very sane and practical advice, changes Jim's whole attitude and paves the way for the ostensibly "happy" but inconclusive climax. Acting according to the brother's theory, Jim, in a final interview with the psychiatrist who has been handling his case, professes a sincere desire to be reconciled with his wife and gives a complete brushoff to Charlotte, the "other woman." Mrs. Downs is on hand, with an overcoat and tie, to take Jim home, and they depart, in apparent complete amiability, just as the audience (or most of it) is counting on the last-minute flare-up on the part of Downs that will give the play the tragic touch indicated through most of the action.

One cannot help but conjecture what's going to happen after the final curtain of "The Shrike." Every indication points to plenty of fireworks in the Downs menage, with possibly a complete crackup on Jim's part and his eventual bestowal of a just com-uppance on the superficially sweet and sugary Ann.

Kramm has done some brilliant writing in many scenes of the play which, for setting, reminds one of Sidney Kingsley's "Men in White," as all 14 scenes are in this same city hospital.

Jose Ferrer, producer, director and co-star, has acquitted himself well in all categories. On the acting side, he underplays with great skill a part that might well have been hammy, but on the directorial end there are a couple of scenes, especially in act one that could stand re-staging. Judith Evelyn, who was the long-suffering wife in "Angel Street," is here the predatory bird as Jim Down's wife, and her main fault opening night was inaudibility at times. Most of the characters are either doctors, patients or hospital attendants and they're neatly done, with Philip Huston and Kendall Clark outstanding.

After the steady buildup of emotional interest that "The Shrike" discloses after its rather mild start, it seems rather a shame to see it slide away into what seems like a pacific attempt at audience appeal at the very end. Most onlookers, thanks to the vividness of Kramm's writing and character drawing, would most certainly have preferred to see Jim Downs stand up on his two hind legs, tell his wife where to get off, and dare the possible consequences. *Waters.*

Anna Christie

Hartford, Jan. 1.

N. Y. City Theatre Co. presentation of drama in three acts (four scenes) by Eugene O'Neill. Directed by Michael Gordon. Stars Celeste Holm, Art Smith, Grace Valentine, Kevin McCarthy. Settings and costumes by Emeline Roche. At New Parsons, Hartford, Dec. 31, '51; $4.20 top.

Man at Bar
Johnny, the Priest
1st Longshoreman
2nd Longshoreman
Postman
Larry, the Bartender
Chris Christopherson
Marthy Owen
Anna Christopherson
Mat Burke
Johnson

Revival of "Anna Christie" is the second offering of the season here by the New York City Theatre Co. At the New Parsons for a week's tuneup before its New York stand, the drama constitutes a neatly-wrapped package of theatre fare, although some of the crix may hammer away at its relatively ancient vintage. It deals with a special era in American literary history, of hard men and ships, waterfront boozery, red light districts and elemental drives of men and women.

There were a minimum amount of opening night difficulties and show should be shipshape by the time it reaches Gotham. It has an excellent cast backed up by good direction by Michael Gordon and equally good mountings by Emeline Roche. Latter's bar and barge settings are particularly colorful.

Plot concerns the ancient seafarer who abandoned his family early in life. He turns up later in life as a hard-drinking bargeman at a waterfront saloon. There he expects his daughter—fresh from a midwest hospital—to visit him. He hasn't seen her for 15 years and envisions in her everything that is pure and fine about a woman. She turns up as a refugee from a brothel.

The femme goes to live aboard the old man's barge while she recovers her health. In the process, the bargeman's common-law wife and drinkmate is kicked out to make room. A sea rescue brings aboard the man with whom the daughter falls in love, with her father eventually finding out that the daughter had been a prostie.

Celeste Holm essays a heavy role in the title part. She does well as the daughter bruised by life's hard knocks. Opening night she seemed restrained by a fear of going overboard in the role. As the Irish bully boy who falls in love with her, Kevin McCarthy does a fine job. As the aged seafarer, Art Smith turns in a top-drawer performance with his skilled handling of varied moods. From the opening scenes with his childlike humors to the closing scenes with his childlike grief, he displays acting artistry. Grace Valentine, as the waterfront companion of the bargeman, offers an excellent portrayal. *Eck.*

Met Repertory

Continued from page 64

performances must be scheduled for them within a limited time. However, no leading singer wishes to perform more than twice—very rarely three times—during any week, and never on successive nights. Usually, he must be kept free of rehearsals on performance days—for very exacting roles, even the preceding day—and he will not sing a general rehearsal the morning after a performance. To a considerable, though what lesser degree, these questions also arise concerning the alternate or standby cast for each show.

The most important factor, however, is concern for the customer, and no decision regarding repertory made without hours of deliberating how to satisfy the Met's subscribers and where to place the limited number of non-subscription performances. Great care must be taken that the subscriber is offered sufficient variety from season to season. A double subscription series includes 20 subscription nights, and on at least 15 of these, operas are played which the subscriber did not hear the year before.

Chicago B.O. Bounces Back a Bit; 'Darkness' $20,100, 'Pacific' $39,700

Chicago, Jan. 8.

Legit grosses finally rose out of the enveloping snow and zero temperatures, but more snow hit the weekend take. New Year's Eve helped most attractions. "Happy Time" and "Season in the Sun" folded New Year's Day. "Darkness of Noon" closed a strong five week stay here Saturday (5).

"Cocktail Party" is inked for the Erlanger Jan. 28. There's nothing much definite for February, although there's talk of "Bell, Book, and Candle," "Fourposter" and "Tree Grows in Brooklyn" coming in.

Estimates for Last Week

Ballet Theatre, Opera House (2nd week) ($3.71; 3.600). With New Year's Eve did okay $38,000. Closed Sunday (6).

"Darkness at Noon," Erlanger (5th week) ($4.40; 1,334). Closed Saturday (5) with strong $20,100 for final week.

"Moon is Blue," Harris (36th week) ($4.40; 1,000). Sprang back with good $17,000.

"South Pacific," Shubert (60th week) ($5; 2,100). Got back to terra firma with sound $39,700.

'Sundays' 16½G, 'Moon' 10G, Hub

Boston, Jan. 8.

Hub legit fare is at low ebb this stanza with one entry, the disappointing "Month of Sundays," in its final week at the Shubert. Two newcomers are skedded immediately ahead, the comedy, "Gertie," bowing into the Plymouth Jan. 14 and Cornelia Otis Skinner's "Paris 90" skedded for the same night at the Shubert.

Estimates for Last Week

"Month of Sundays," Shubert (2d wk) (1,700; $4.80). Sluggish at $16,500. Final week current.

"Moon is Blue," Plymouth (6th wk) (1,200; $3.60). New Year's Eve helped this to a fair $10,000 finale, following its $6,100 fifth stanza.

"Student Prince," Opera House (2d wk) (3,000; $3). Okay $21,000 for second and final week.

'BLONDES' $56,000 IN HOUSTON-DALLAS WEEK

Houston, Jan. 8.

"Gentlemen Prefer Blondes" opened here Thursday (3) for a capacity five-day engagement at the Music Hall, grossing $37,200. The show came here from Dallas, where it had a successful nine-day run of 11 performances. The show grossed $77,360 there, a substantial hike over last year's Dallas presentation of "Kiss Me, Kate," which took in $63,900.

Of the $77,360 Dallas take, $18,800 was garnered in three shows last week (31-1), while $58,560 was taken in in eight performances the previous week (25-30). The $37,200 in Houston and $18,800 in Dallas gave "Blondes" a $56,000 take for last week.

Good Kaycee Advance

Kansas City, Jan. 8.

"Gentlemen Prefer Blondes," opening tonight (Tues.) at the Orpheum here, has an advance of about $25,000, which is figured healthy.

Indications are much better, however, for next week at Kiel Auditorium, St. Louis, where the approximately $39,000 advance points toward a capacity gross for the stand.

Sadler's $116,300 for 15; Ballet Thea. $77,215 (15)

Sadler's Wells Theatre Ballet grossed $116,300 in two weeks in Los Angeles, giving 15 performances (one of which was given in Pasadena). Troupe this week is doing splits in San Antonio, Houston, Waco and Dallas.

Ballet Theatre racked up a $77,215 gross for two weeks (15 performances) in Chicago, Dec. 27-Jan. 6. Troupe this week is dancing in Lafayette, Ind., Bloomington, Ill., Louisville and Columbus, O.

Dance festival will be held at Hunter Playhouse, N. Y., this month, with Jean Erdman & Co. performing Jan. 18; Erick Hawkins, Jan. 19; Donald McKayle-Normand Maxon Co., Jan. 20 matinee, and Merce Cunningham, Jan. 20 evening.

'COCKTAIL' 15G, MPLS.; 4G FOR 3 IN ST. PAUL

Minneapolis, Jan. 8.

Considering numerous adversities, the $15,000 chalked up by "The Cocktail Party" for seven nights and one matinee at a $3.60 top ($4.80 New Year's Eve) in the 1,859-seat Lyceum was excellent. Refunds had to be made after announcement that the show's star, Vincent Price, would not appear because of illness, and when it became known that the company's stage manager, after two weeks with the Price leading role, was still reading instead of acting it. Below-zero weather and blizzards also hurt.

Show's cast was in a shakeup state here, Dennis King and Julie Haydon rehearsing with the company in Minneapolis in the Price and Marsha Hunt parts, but not opening with the play until Milwaukee this week. Miss Hunt returns to Hollywood to fulfill picture commitments. On its eastern tour attraction will have A.T.S.-Theatre Guild subscription season sponsorship and in the late spring may play a return New York engagement, according to Russell Lewis, co-producer, who flew in from the Coast to supervise rehearsals of the reorganized cast.

In St. Paul, at the 3,500-seat Auditorium at $3.60 top, the attraction did poorly, grossing under $4,000 for two nights and a matinee.

'Kate' Is Offkey in Cincy With $22,300; Shuberts, Unions Agree to 10% Hike

Cincinnati, Jan. 8.

"Kiss Me, Kate" was off key last week in the 2,500-seat Taft Theatre. Estimated gross for eight performances, at a $4.31 top, was $22,300, a drop of $1,600 from the previous frame. On its first Cincy visit, last season, the Cole Porter musical grossed $45,000. Letdown was in wake of the local $63,000 record bagged by "Guys and Dolls" in the same house at a higher scale.

Next road booking is "Moon Is Blue," for week of Jan. 28 in the 1,300-seat Cox theatre. Then "Bell, Book and Candle," starting Feb. 11. They will be first dramatic plays here this season, due to delayed settlement of contracts between the Shuberts and stagehands, musicians and treasurers.

An agreement including a 10% salary increase and running until Labor Day, 1954, has been reached by J. J. Shubert and theatrical unions at his Shubert and Cox Theatres here. New weekly salaries for ticket sellers are $105 for treasurers and $95 for assistants. Electricians, property men, flymen, carpenters, grips and clearers, and musicians have been granted a 10% increase.

'TATTOO' OKAY $18,400 IN FIRST WEEK AT PITT

Pittsburgh, Jan. 8.

"Rose Tattoo" at the Nixon last week got the first benefits from the bulge in local subscriptions produced by the concentrated drive of ATS-Theatre Guild and Council of Living Theatre, and did an okay $18,400.

How "Tattoo" will fare without subscription support this stanza is something else again, although there has been a pretty steady activity at the office on the strength of followup press support and raves for two stars, Maureen Stapleton and Eli Wallach.

Rosalind Russell in "Bell, Book and Candle" comes in Monday (14) for a week, followed by "Moon Is Blue" and then "Student Prince" week of Feb. 4.

'Wedding' 20G, Frisco; Andrews-'Roberts' 20G

San Francisco, Jan. 8.

"Member Of The Wedding," with Ethel Waters, chalked up a neat $20,000 for its second stanza at the 1,550-seat Curran. Theatre Guild production was scaled to $3.60.

"Mister Roberts," with Tod Andrews, moved up to a fine $20,000 for its third frame at the 1,775-seat Geary, with a $3.60 top.

Met 'Fledermaus' 32G, D.C.; 2-Week 55G Sets Record

Washington, Jan. 8.

Metropolitan Opera version of "Fledermaus" rang up the season's record for a fortnight stand at the Gayety Theatre, with a little over $55,000 in the till for the two weeks ending last Saturday (5). Actually, the run was a day short of two weeks, opening Tuesday, Dec. 25, instead of Monday (24).

First week was $23,000, and last week a boff $32,000 plus. This is a little better than "Kiss Me, Kate" did for two full weeks in October. The Jose Greco Spanish Ballet is here for two weeks, as one of the attractions on the Theatre Guild agenda.

'Bell' $30,300, Philly, 'Fancy' $16,800

Philadelphia, Jan. 8.

Philly's best legit bet, as of now, is "Bell, Book and Candle," which hit a luscious $30,300 in its second of three weeks at the Forrest, which was a substantial "up" over the initial session.

Last night (7) "The Shrike" preemed at the Walnut for a surprise single week's stay and the advance was very encouraging. Also bowing in last evening was the perennial, "The Student Prince," now announcing "positively farewell tour."

Next Monday (14) "Jane" opens a tryout at the Walnut with Basil Rathbone and Edna Best; in for two weeks as sixth and last ATS subscription offering of regular 1951-52 season.

Estimates for Last Week

"Bell, Book and Candle," Forrest (2d week) ($3.90; 1,760). Has been best business bet of holiday legit offerings. Upped to a sturdy $30,300 last week, and should do very well this final stanza, which is not on ATS subscription. "Month of Sundays" in next Wednesday (16) for week and-a-half stay.

"Fancy Meeting You Again," Locust (2d week) ($3.90; 1,580). Fine followup in press, plus good word-of-mouth, has helped this George Kaufman comedy tryout build up a solid draw here; $16.800 last week. Theatre's next is Cornelia Otis Skinner, Jan. 28.

"Seventeen," Shubert (2d week) $4.55; 1,870). This musical never did get started here and management decided to wind up tour last Saturday (5). High scale was believed a factor against it. Got $23,000. House currently has "The Student Prince," with "Venus Observed" due to preem Jan. 25.

'DOLLS' SETS DETROIT MARK; 55G IN 2D WEEK

Detroit, Jan. 8.

All house records at the Shubert were smashed last week, when "Guys and Dolls" racked up a tremendous $55,000 in the second week of a four-week run. The first week gross was $42,500.

The $55,000 take topped the previous high of $44,000 hit by "Annie Get Your Gun" a couple of seasons ago. The "Annie" gross was obtained with a $4.80 top, while the "Dolls" gross was helped by a top of $5.40, and $8.40 on New Year's Eve. The Shubert seats 2,025. "Dolls" looks like a sellout for the remaining two weeks.

Cass reopened yesterday (Mon.) with a fortnight of "Darkness at Noon," starring Edward G. Robinson.

'Garden' Tops $14,000 In Indpls.-Columbus Split

Columbus, Jan. 8.

"Autumn Garden" just topped $14,000 in a split between the Murat, Indianapolis and Hartman here last week. Show did above $6,800 at former spot Dec. 31-Jan. 2.

Four performances at the Hartman (3-5) hit a gross of $7,200. Show opened slow here but built steadily. Top was $3.75, tax included.

House lights up again Friday (11) for a two-day, three performance stand of Ballet Theatre. Next dramatic attraction is "Darkness At Noon" Jan. 21-22.

'Anna' 13G, Hartford

Hartford, Jan. 8.

N. Y. City Theatre Co. presentation of "Anna Christie" squeaked out a fair $13,000 for eight shows at the New Parsons last week.

House was scaled to a $4.20 top.

Holiday Biz Mostly Blah on B'way, But 'King' $53,698, 'Banana' 53½G, Fonda $42,177, 'Joey' $20,300 in 4

With the usual exception of the top sellouts, business was generally disappointing last week. Only the fact that the stanza included the extra-price performance New Year's Eve, kept the gross for most shows from really big drops. Coupled with the traditional post-New Year slump was the apparently shaky condition of general conditions. Because the upped scale for New Year's raised the potential capacity, the percentage of gross for the week was substantially below the preceding frame.

The total gross for all 26 shows last week was $712,100, or 78% of capacity (for the corresponding week last year the total gross for 26 current shows was $681,100, or 74% of capacity, a drop of 8% from the previous week).

Week before last the total for all 25 shows was $733,100, or 85%, a jump of 8%.

Last week's sole opening, the revival of "Pal Joey," drew a solidly favorable press (with only one qualified approval), and started with standee-limit business and a steady jam at the ticket window. Closings of the last fortnight have included the limited-engagement "Don Juan in Hell" and "Wild Duck" (the former due to return in the spring), and "Glad Tidings." Schedule to fold next weekend are "Nina" and "Legend of Lovers." This week's arrivals included the limited-run "Anna Christie" and the repeat "Kiss Me, Kate."

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (MusicalComedy), MD (Musical Drama), O (Operetta).

*Other parenthetic designations refer, respectively, to top price; (*indicates using two-for-ones), number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.*

Estimates for Last Week

"Affairs of State," Music Box (67th wk) (C-$4.80; 1,012; $26.874) (June Havoc). Nearly $12,700 (previous week, $18.600).

"Call Me Madam," Imperial (64th wk) (MC-$7.20; 1.400; $51,847) (Ethel Merman). Almost $45,000 (previous week, $48,000).

"Cleopatras." Ziegfeld (3d wk) (D-$7.20; 1.628; $59.536) (Laurence Olivier, Vivien Leigh). Refunds because of Miss Leigh's absence due to illness at the two performances Wednesday (2) held the gross under $57,800 (previous week, the Shaw-Shakespeare repertory drew capacity, $59,500).

"Constant Wife," National (5th wk) (C-$4.80-$6; 1.172; $31,000) (Katharine Cornell, Brian Aherne, Grace George). Nearly $22,800 (previous week, $26.800).

"Don Juan in Hell." Century (6th wk) (CD-$4.80; 1,645; $41,468) (Charles Boyer, Charles Laughton, Cedric Hardwicke, Agnes Moorehead). Final three performances Sunday and Monday (30-31) drew capacity again at over $17,500 (previous week, the limit as usual, $41,500); closed Monday (31) after 39 performances. but returns March 30 for another limited engagement.

"Fourposter," Barrymore (11th wk) (C-$4.80: 1,060: $24,996) (Jessica Tandy, Hume Cronyn). Over $22.100 (previous week, $22.600).

"Gigi." Fulton (7th wk) (C-$4.80; 1.063; $23.228) (Audrey Hepburn). Almost $20,000 (previous week, $22.000).

"Glad Tidings," Lyceum (24th wk) (C-$4.80; 995; $22,845) (Melvyn Douglas, Signe Hasso). Nearly $6,500 (previous week, $6,800); closed Saturday night (5) after 100 performances, at a loss of about $25.000.

"Guys and Dolls." 46th Street (59th wk) (MC-$6.60; 1,319; $43,904). Extra-price performance took the gross to a new high for the engagement, $46.900 (previous week, the usual $44,400).

"I Am a Camera," Empire (6th wk) (CD-$4.80-$6; 1,082; $24,400). Almost $22.700 (previous week; $23,800); Julie Harris being upped to stardom this week.

"King and I," St. James (41st wk) (MD-$7.20; 1,571; $51,717) (Gertrude Lawrence). Price increase boosted the take to a new high for both the show and the house, at $53,698 (previous week, with Miss Lawrence out sick, capacity $44,600 for scheduled seven performances).

"Legend of Lovers," Plymouth (2d wk) (D-$4.80-$5.40; 1.063; $31,000). (Dorothy McGuire, Richard Burton). Over $11,500 (previous week, first six performances got $14,000); closing next Saturday night (12).

"Lo and Behold," Booth (4th wk) (CD-$4.80-$6; 766; $23,000). Over $13,700 (previous week, $12,700).

"Moon Is Blue," Miller (44th wk) (C-$4.80; 920; $21,586) (Barbara Bel Geddes, Donald Cook, Barry Nelson). Over $18,200 (previous week, $20,000).

"Nina," Royale (5th wk) (C-$4.80-$6; 1,035; $29,000) (Gloria Swanson, David Niven, Alan Webb). Topped $10,400 (previous week, $9,300); closing Saturday night (12).

"Paint Your Wagon," Shubert (8th wk) (MC-$7.20; 1,361; $46,000) (James Barton). Under $42,000 (previous week, $43,800).

"Pal Joey," Broadhurst (1st wk) (MC-$6.60; 1,160; $39,600). Opened Thursday night (3) to unanimously favorable reviews; first four performances drew nearly $20,300, plus $3,900 for a single preview; there's been a constant line at the boxoffice and lively broker call since the preem.

"Point of No Return," Alvin (4th wk) (D-$4.80-$6; 1,331; $37,924) (Henry Fonda). With the extra-scale performance, the gross hit a new house record for a non-musical, at $42,177 (previous week, the standee limit at $38,400).

"Remains to Be Seen," Morosco (13th wk) (D-$4.80-$6; 912; $25,700). Nearly $18,200 (previous week, $20,000); cutting the price for rear rows of the orchestra for the extra-scale weekend performances.

"Saint Joan," Cort (14th wk) (D-$4.80; 1,056; $27,000) (Uta Hagen). Almost $16,200 (previous week, $20,700); moved last night (Tues.) to the Century at a $3.60 top.

"South Pacific," Majestic (142d wk) (MD-$6; 1,659; $50,186) (Roger Rico, Martha Wright). Nearly $45,000 (previous week, $48,300).

"Stalag 17," 48th St. (35th wk) (CD-$4.80; 921; $21,547). Almost $16,400 (previous week, $18,600).

"The Number," Biltmore (10th wk) (D-$4.80; 920; $22,600). Nearly $9,300 (previous week, $9,100).

"Top Banana," Winter Garden (10th wk) (MC-$6.60-$7.20; 1,519; $51,881) Phil Silvers). Extra price show boosted the take to $53,500 (previous week, $51,600).

"To on the Aisle," Hellinger (25th wk) (R-$6; 1,527; $49,563) (Bert Lahr, Dolores Gray). About $31,900 (previous week, $37,000).

"Wild Duck," City Center (2d wk) (D-$3; 3,090; $38,000) (Maurice Evans, Kent Smith, Mildred Dunnock, Diana Lynn). Over $35,400 (previous week. $33,500); closed Sunday night (6) after the scheduled 16 performances, at an estimated profit of around $19,000.

OPENING THIS WEEK

"Anna Christie." City Center (D-$3; 3,090; $38.000) (Celeste Holm). N. Y. C. Theatre Co. revival of Eugene O'Neill drama, staged by Michael Gordon, opens tonight (Wed.) for 16-performance engagement; entire production (including two weeks' operating expenses) cost around $50,000; tryout reviewed in VARIETY this week.

"Kiss Me, Kate," Broadway (MC-$3.60-$4.80; 1,900; $35,000). Saint Subber & Lemuel Ayers production of musical with songs by Cole Porter and book by Bella and Sam Spewack, which was a hit of the 1948-49 season and has been current on Broadway and/or road since then, paying a profit of $1,012,000 on its original $180,000 investment; opened a return engagement last night (Tues.); present cast reviewed in VARIETY, Sept. 26, '51.

GRECO BALLET $13,000 IN WEEK'S BALTO STAND

Baltimore, Jan. 8.

Town's lone legit stand, Ford's, opened its long-shuttered doors last week for the Jose Greco Spanish Ballet. Ringing it into the nebulous season of five "plays" promised under American Theatre Society-Theatre Guild subscription, attraction managed to build $13,000 for eight performances. There's nothing else on the immediate calendar or in the near future.

Don Swann, Jr., is resuming his theatre-in-the-round operation at the Sheraton Belvedere Hotel, opening tonight (Tues.) with Ilka Chase in an Oldie, "A Happy Thought," a rewritten version of St. John Ervine's "Mary, Mary, Quite Contrary." Star is a repeater, being the only name to draw respectable grosses in the eight weeks previously attempted.

Plays Abroad

The Merchant of Yonkers

London, Dec. 28.

Anthony Hawtrey presentation of comedy in three acts by Thornton Wilder. Directed by Andre Van Gyseghem. At Embassy Theatre, London, Dec. 27, '51; $1.50 top.

Horace Vandergelder	Raymond Lovell
Ambrose Kemper	Robin Hunter
Corneliu Hackl	Robert Eddison
Gertrude	Miriam Brickman
Ermengarde	Maureen Hurley
Melchior Stack	Martin Miller
Barnaby Tucker	Alfie Bass
Mrs. Molloy	Jessie Evans
Miss Van Huysen	Henrietta Watson
Mrs. Levi	Sophie Stewart
Minnie Fay	Erma Cannon
Joe Scanlon	Nigel Arkwright

This old Thornton Wilder comedy was brought to the Embassy by Anthony Hawtrey for two weeks. Little attempt is made to reproduce the American atmosphere or accent, and the result is not entirely satisfactory. Parts of the play descend to a purely farcial level, Andre Van Gyseghem having directed it with a boisterous exuberance, but the main outline is maintained in its 19th century setting.

The story of the wealthy Yonkers widower courting a new wife and endeavoring to prevent his niece from marrying a penniless painter, causes a general romp all round. His two apprentices take a day off in New York and get involved in the general mixup, with one of them, in woman's dress, being mistaken for the eloping girl. The merchant, after sampling one or two prospective brides, ends in becoming enmeshed in the matrimonial net of a widow who had acted as his go-between, and the jovial milliner whom he had marked for himself pairs off with his employee. His own plans cause a change of heart and he gives consent to his niece's betrothal, when all the characters get sorted out of the general melee.

Raymond Lovell oscillates between the roles of stern guardian and elderly wooer in his usual blithe manner. Maureen Hurley acts and looks charmingly in period costume as his wayward niece, and Robin Hunter is attractive, impetuous lover. Jessie Evans makes a sprightly figure of the Irish milliner, and Sophie Stewart gives a rich performance as the designing widow. Alfie Bass makes the most of his brief opportunities as a sly clerk, and Robert Eddison is a personable young apprentice who spikes his employer's guns. Henrietta Watson conveys to a nicety the fluttering, half-wittedness of the old friend to whose charge the defiant ward has been committed, and all supporting characters are commendably portrayed. *Clem.*

Verruckt
(Crazy)

Vienna, Dec. 25.

Comedy in four acts by Sascha Guitry, translated by Ulrich Keyn. Directed by Leopold Rudolf; sets, Herta Hareiter. At Theatre in der Josefstadt, Vienna.

Dr. Flache	Anton Edthofer
Missia	Lotte Lang
Jean-Louis Co	Peter Preses
Pauline	Elisabeth Markus
Fraulein Putifat	Lisl Kinast

With the unerring instinct of Vienna theatre directors for selecting the worst plays of good playwrights, the Josefstadt disinterred this late period piece by Sascha Guitry. Its tired handling of the theme of misunderstanding along the lines of "who's looney now" does little to entertain an audience without the brittle Gallic lances of the original French. It also lacks the inimitable Guiltry who wrote the leading role strictly for himself.

Play concerns the urbane psychiatrist who finds himself in the middle of a husband and wife situation with both asking him to help cure the other of mental instability. The medico, of course, cruises into an affair with the wife which is hard to understand in this case as played by Lotte Lang. The comedy is of the type which depends on puns like the upholsterer's girl assistant who consults the doctor on chair coverings while he asks double entendre questions about her sex life.

Playing is of the routine variety (Viennese style with lots of breast beating and heavy breathing) and the direction is most noticeable for its seeming absence. Anton Edthofer, lost in the Guitry role, seemed to be playing in a trance, especially opposite the noisy ebullience of Miss Lang. Latter seems to be following a recent Austrian stage tradition to earnestly copy Susanne Almassy, a local Mae West who caricatures Diamond Lil in every role. By contrast Peter Preses, who mainly directs at the Josefstadt, is quietly competent, though patently uncomfortable playing the banker husband. He doesn't seem half as crazy as those responsible for spending time and money to put this on the stage. *Isra.*

Md. Gov.

Continued from page 63

racial problems and to find "orderly and peaceful solutions." Three of its members are Negroes.

McKeldin's denunciation included in a letter to William C. Rogers, chairman of Maryland's Commission on Interracial Problems and Relations. The governor wrote in part:

"Discrimination between the races in theatres and other cultural institutions is both offensive and illogical. The absurdity of the practice is illustrated by the grossly inconsistent and arbitrary manner of its application both in this state and elsewhere.

"For example, in Constitution Hall in Washington, Negroes are not permitted the stage, but may and do sit in the audience without restriction. (Constitution Hall has been quietly putting an end to its racial bias policy this season.) Simultaenously, another theatre which had no objection to Negro actors on the stage, forbade Negroes in the audience. Still other places of entertainment in that city allow Negroes to appear on the stage and also to be in the audience without any type of segregation, and apparently the general public accepts the latter pattern as normal.

"A similar capriciousness is exhibited in Baltimore. Negro artists are banished from the stage at the Lyric, but members of their race may and do sit through performances without challenge or complaint from white patrons. Ford's Theatre, on the other hand, follows the converse rule. It accepts Negro actors, but restricts Negro theatregoers.

"Curiously enough, there was an interval from 1944 to 1946 when Negroes were not segregated while attending performances at Ford's. During this period no unpleasantness arose."

Lawrence

Continued from page 63

Pictures (representing author royalties to the Hospital for Sick Children, London).

Also, $513 to Pictorial Associates, $1,000 to associate producer Herman Sarno, $136 to Select Theatres (Shuberts), $500 to attorney Ben Steinberg, $248 to Clifford Strohl ad agency, $360 to Wendy Toye (British technician who set up the "Pan" flying apparatus) and $530 to U. S. Fencing Equipment.

Debts due as co-general partner with Sylvia Siegler (the latter is president of Show-of-the-Month Club) in "Let's Make an Opera" include $580 to Alswang, $197 to Mayshark & Keyes ad agency, $85 to pressagent Leo Freedman, $3,124 to Boosey & Hawkes music publishers, $179 to Century Lighting, $1,572 to attorney Howard Reinheimer, $400 to Nolan Bros., $1,500 to Miss Siegler, $2,875 to British actor Norman Del Mar, $225 to Klein & Ziegler, $6,000 to Golden Theatre, N. Y. (Shuberts), $189 to Blaine Thompson ad agency, $118 to Masque Sound Engineering, $1,500 to composer Marc Blitzstein, $119 to Brode, $150 to pressagent Arthur Cantor and $57 to D. & S. Music.

Delinquent withholding and social security taxes on "Let's Make an Opera" are listed as $3,848, and on "Peter Pan" as $5,880. Unemployment insurance taxes on "Opera" are $763 and on "Pan" $1,828, while the overdue withholding taxes on the two shows are $243 and $231, respectively.

Closings

Continued from page 63

ing reportedly involved a loss of around $15,000 for Brandt, but the original production of the show by Courtney Burr & Malcolm Pearson had earned about $65,000 profit on Broadway on an investment of $60,000.

"Seventeen," the musical version of Booth Tarkington's old play and book, folded Jan. 5 after a week in Philadelphia, cutting short a tour that was to have continued this week in Chicago. The Milton Berle, Sammy Lambert & Bernie Foyer production, which had involved a loss of about $175,000 on its Broadway run, dropped nearly all the balance of its $210,000 investment on the abortive tour. According to a letter sent to the backers last week, the loss will be about 98% on the venture.

"Modern Primitive," Otto Preminger's production of a comedy by Herman Wouk, expired Dec. 29 after a split-week break-in date at Hartford, cancelling out a scheduled tryout in Boston. The show, which had been scheduled to open Jan. 17 at the Playhouse, N. Y., is understood to represent a loss of nearly all the $60,000 investment. An announcement that the play will be reopened after script and cast changes is discounted.

'Time' to Coast for L&Y

Chicago, Jan. 8.

Coast producers Lewis & Young have taken over the touring rights of "Happy Time" from Rodgers & Hammerstein. Show, which had been playing here for the last two months to mediocre grosses after being a hit on Broadway, had broken up New Year's Day. Russell Lewis came in to buy the physical property, and as soon as he clears with Equity, will start lining up dates.

Cast, with the possible execption of Warren Bellinger, who played the son, and Jacques Aubuchon, as one of the uncles, will be picked up in Hollywood, with a name being sought for part of the father.

ABC's 73 New Year's Eve Shows

London, Jan. 1.

As a counter attraction to New Year's Eve revels, Associated British Cinemas organized midnight galas in 72 of its theatres. Programs comprised forthcoming pictures, and in a number of cases, stageshows were added.

Of the total midnight showings, 32 were in London and the remainer in the various part of England.

Little Theatres

Continued from page 65

proximately — at least within 5% — of the season's gross.

The same is true in Pittsburgh, where the current season's budget is $148,000, and which managing director Dick Hoover is confident will be met by the sale of tickets.

Actually, between $150,000 and $200,000 worth of show business in these two cities would look very handsome to either the downtown Nixon or Hanna Theatres. But, unlike the Hanna and Nixon, the Pittsburgh and Cleveland playhouses never have a dark week. The Pittsburgh season is from late August until July 1, and the Cleveland Playhouse is more or less around the clock.

To top all this, the Pittsburgh Playhouse operates its own restaurant and bar and is a club, and entrance to the eating and drinking department is by membership only, membership meaning season subscription to tickets. Thus, the Pittsburgh Playhouse, as a club, can keep its saloon open on Sundays for members, and the whole atmosphere and environment at the theatre is social and busy, seven days a week.

All of this "little" theatre activity has taken years to develop, and many factors are involved —the growing success of these organizations.

Decline of Road

Not the least, out-of-town showmen think, is the decline of the road, and the gradual drift from the professional stage these cities to the amateur groups.

As fewer and fewer road shows play the regular legit theatres, opportunities increase for the community acting groups. As a product of time itself, these groups have won the confidence and support of their townspeople, some of whom have plenty of heavy coin to invest in something they feel good about and want to encourage.

More and more, too, the function of the community or tributary theatre, at least in Pittsburgh and Cleveland, has worked away from the arty or experimental type of play and begun to concern itself exclusively with the comedy and dramatic Broadway hits released for stock.

As Fred Burleigh, stage director at Pittsburgh, explained the situation, their theatre is totally dependent on each Broadway season to provide them with next winter's fare, which is identical to the old road, depending on last year's hits for its triumphs on tour.

In royalties paid to playwrights, Pittsburgh and Cleveland both budget $6,000 a season. Even the little Karamu Theatre in Cleveland, with 300-seat theatre, devoted exclusively to presenting plays with Negro casts, has reached an operational nut of $42,000 a year, with $4,000 paid in royalties to authors.

An important factor in the growth of these community playhouses has been the professional attention paid them by the regular dramatic critics.

Drama Critics Help

In Pittsburgh, several of the critics feel they have contributed importantly to the growth of the popular community theatre. Karl Krug, of the Sun-Telegraph, felt that hard-hitting notices have driven the local group to reach for higher acting standards.

However this may be, both Hoover and Burleigh in Pittsburgh said they felt each play they do depends entirely for its boxoffice success on the notices received in the three big dailies downtown. Several productions at the outset of this winter's season were panned, and died at the boxoffice.

Much the same is true in Cleveland, where the three major dailies attend each opening night faithfully. In fact, the Cleveland Press, a Scripps-Howard paper, has this winter created a group of Oscars for the Cleveland Playhouse acting and technical staff known as "Omars," after Omar Ranney, the drama critic. These prizes will be given at the end of this season, and will be for best leads, male and female, best supporting roles, best direction, scenery and costume design.

All of which means, of course, professional recognition of these "little" theatre groups and increasing public support and patronage.

The "little" theatre has become a heavyweight enterprise. Despite the fact that both Pitt and Cleveland theatres enjoy a non-profit legal status, and both showshops have the flavor of amateur, their actual boxoffice success would peg them bigtime, or, if not quite that yet, at least threshold to bigtime legit.

In several ways at least, both Pittsburgh and Cleveland playgroups are in reality becoming winter stock operations with resident companies, the future and success of each group depending upon the expertness of the managing director in finding and training local talent to give at least an approximation of a professional performance.

Coast Legit

Continued from page 65

vately fearful that all will be tarred with the same brush.

Bursting of the "My L. A." stock promotion bubble serves to emphasize the point plaintively made a year ago—that Los Angeles theatre is riddled with amateurishness on many levels. The two biggest financial flops of the year can be at least partially attributed to this factor.

Three years in preparation, "My L. A." closed after three days with an estimated loss of better than $300,000. Lost the wreckage were shareholders with pieces ranging upwards from $102. Many saw their life savings literally swept away.

Slipping Attendance

Similarly, the new backers of the Greek Theatre were non-showbiz people. Gene Mann, in former years a partner and policy maker, was on the payroll solely as producer. The decisions of the backers thus must bear some of th blame for the loss of $100,000 during the ozone's legiters' 1951 operation. Another $150,000 was lost in San Francisco through the decision to present the Greek Theatre's five musicals on a "twin city" basis.

The oft-heard complaint that Los Angeles is not a good show town gained credence during the year. Sobering analysis of the record indicated that only musicals or name-bolstered road offerings are able to elicit profitable interest locally. A three-week gross of $51,000 for "The Member of the Wedding," with Ethel Waters, underlines the fears of out-of-town producers. Many skipped Los Angeles entirely during the year and the paucity of offerings continues well into 1952.

The Biltmore, local UBO outlet, has only eight weeks scheduled i the next five months, and save for a little theatre "tryout" announced for this coming week at the 255-seat Coronet, there's nothing in th offing from local producers. The recent Yule season was indicative of the downbeat locally; save for a pair of intimate theatre (150 seats) operations, only the Philharmonic Auditorium was alight—and that with the Sadler's Wells Theatre Ballet.

Shocking change in local attendance in the last two decades has worried legit circles for some time. Legit has deteriorated in inverse proportion to the mushrooming population and no remedy appears to be in sight. Whether concerted effort might alter the situation must remain a rhetorical question, since there appears to be no group in town willing to make the test. As a result, this so-called Athens of the West appears destined to become, at best, a third-class legit town, a Peoria with Palms.

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Literati

N. Y. Post Ballys Winchell Series

The New York Post allocated a heavy ad budget last week to plug a single feature, its "Inside Winchell" series which started Monday (7). Daily took a full page in the N. Y. Daily News and a half-page in the N. Y. Times. While the Times ad included 14 mentions of Walter Winchell by name, the ad in the News was a teaser that didn't name the syndicated columnist of the News' rival N. Y. Mirror.

The WW series was plugged with advance house ads in the Post, color on the front page and posters on the Post's delivery trucks. The journal's heavy promotion campaign is cued to a circulation drive, results of which are already being felt, a Post spokesman said.

How long the series will be run hasn't been set yet, Post editor James Wechsler said, due to the fact that the initial installment prompted many phone calls and letters with additional info, on the basis of which articles already written are being revised and extended. It's expected the series will run for at least two to three weeks.

Series is being written with a "group journalism" concept. Staffers who have worked on it include Alvin Davis, William Dufty, Irving Lieberman, Nancy Seely, Bennett Schiff, William V. Shannon and Robert G. Spivak. Final writing and editing are handled by Wechsler and executive editor Paul Sann. Dufty read through 11 years of WW's columns to compile Winchellisms which the Post terms "WWrongos."

Editorial in the Post, which revealed that some years back it would have welcomed WW to its pages, declared: "We take him only as seriously as the size of his audience and the volume of misinformation and venom he is capable of spreading."

Promotions At Cowles

Gardner Cowles, president and editor of Look and Quick, has announced five promotions following a meeting of stockholders Jan. 3. Marvin Whatmore, business manager and a vice-president, has been named general manager of Cowles Magazines, Inc. Vernon Myers, vice-president and assistant to the president, has been named publisher of Look, a newly-created post.

John Reiss, Quick advertising director and a vice-president of Cowles Magazines, Inc., has been named publisher of Quick, also a new post. S. O. Shapiro, vice-president and circulation director, has been elected a director of the company. Harold B. Hawley, a member of the Look advertising sales staff, has been named advertising manager of Quick.

The board of directors of Cowles Magazines, Inc., consists of Gardner Cowles, president; John Cowles, chairman; Fleur Cowles, associate editor; Marvin C. Whatmore, general manager; S. O. Shapiro, vice president and circulation director, and John Harding, secretary and general counsel.

Joe E. Brown's L. A. Kudos

In a poll of Los Angeles Mirror readers concluded last week, Joe E. Brown was kudosed as the town's "Citizen of '51." Citation was given for the comic's extensive stints for GIs overseas and in hospitals, for his work as a member of the State Athletic Commission, and for his humanitarian efforts in general. His nearest theatrical vote-getters were Irene Dunne and George O'Brien.

Brown piled up a record in '51 as one of the most accoladed of show bizzers.

Saturday Review Switches

Saturday Review of Literature has instituted a flock of changes in title, format and officers. Although representing no change in staff, mag has set J. R. (Jack) Cominsky as publisher, and W. D. Patterson as associate publisher. (Cominsky continues as exec veepee and treasurer). Music critic Irving Kolodin has been moved up from contributing to associate editor. When Bennett Cerf takes a prolonged vacation next month, Laura Z. Hobson will write his Trade Winds column for a month.

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The 28-year-old literati weekly is dropping the "of Literature" part of its tag, as no longer descriptive of the mag, though carrying the tag on the inside, on the editorial page, for a few more weeks. Mag is also cutting out its personals or "lonely hearts" ads, which it carried since 1932, claiming that since the mag's circulation went above 110,000, it's been impossible to monitor the ads properly, and they've become "susceptible to abuse." "The correspondence personals were a pleasant tradition," said the mag. "They were fun to publish and to read. But it would cease to be fun if someone got hurt."

N. Y. City Ballet History

Alfred A. Knopf has signed with Anatole Chujoy, editor of Dance News, for a book, "History of the N. Y. City Ballet." Tome, first such history of the ballet troupe, will discuss the group's beginnings from its parent company, the American Ballet, in 1934. The 90,000-word book is to be delivered in May, for October publication. Chujoy's last book was his "Dance Encyclopedia," published by Barnes in 1949.

Life magazine is also to do an extensive photo-story on the N. Y. City Ballet in February, with Winthrop Sargent writing the feature.

McGraw-Hill's High School Catalog

McGraw-Hill is buying the high school book list of Harper & Bros. this week. Purchase includes all inventory and publishing rights for about 80 titles used in the schools, covering science, math, English, social studies and modern languages.

Curtis G. Benjamin, McGraw-Hill prexy, said the Harper list dovetails with his outfit's present high school list.

MacMillan Show Biz Tomes

MacMillan has scheduled several books on American and European show business for release during the next three month.

Tomes on the roster include a biography of Sir Henry Irving by his grandson, Laurence Irving; "Reflections on the Theatre," by Jean-Louis Barrault; "Theatre World Annual" (London), written and compiled by Frances Stephens; "Theatre of Two Decades," by Audrey Williamson; and "The Italian Cinema," by Vernon Jarratt.

CHATTER

Ben Bodec, former VARIETY staffer, appointed exec editor of Sponsor by publisher and editor-in-chief Norman Glenn.

Radio actor Jack Lloyd is writing feature stories on singers Tony Bennett, Merv Griffin and Mel Torme for Movies magazine.

Fay and Michael Kanin, who sold their screenplay, "How High Is Up?" to 20th-Fox, rewrote it as a two-part serial for publication in Redbook mag.

February issue of Esquire has article on Madison Ave., N. Y., by Sidney Carroll, discussing the radio, book, advertising and dinery side of the street.

Frank Rasky, Sponsor mag staffer, takes over as editor of Television mag next Monday (14). Also sold couple of articles to U. S. Crime and Everywoman's mags.

Dr. Bruno Furst, director of the School of Memory and Concentration, Steinway Hall, signed with Wilfred Funke to pen another book (his fourth) on memory training.

Random House will publish the complete screen play of "The African Queen, with added text by John Huston, S. P. Eagle, Humphrey Bogart and Katharine Hepburn.

Ernest Lehman's novelette, "The Comedian," in current Cosmopolitan mag, is an acid portrait of a television comic, particularly in the latter's treatment of his brother. Berle?

Bert Bachrach's syndicated fashion column in Parade now embraces 82 top U. S. dailies. It's probably a peak for a male fashion column; it goes into the Sunday editions as part of the mag supplement.

Columbia U. Press is preparing a condensed version of its Columbia Encyclopedia, which Viking will publish under title of Columbia-Viking Desk Encyclopedia. Editorial work is being done under direction of Dr. William Bridgwater.

"The Cyclists' Raid," short story by Frank Rooney being converted into a screenplay for production by Stanley Kramer, has been selected by Martha Foley for her collection of best stories of 1951. (Houghton-Mifflin). Yarn originally appeared in Harper's Magazine.

Robert Hawkins, VARIETY mugg in Genoa, has also been named film correspondent in Italy for The New York Times. He succeeds Jane Cianfarra, who is moving to Spain with her husband, Times correspondent Camille Cianfarra. Hawkins will be in the U. S. for a visit in late January.

Theatre TV

Continued from page 1

however, the present situation had been foreseen and, in fact, had actually been planned. They pointed out that the winter season is traditionally a slow one for sports, citing as proof the condensed sports pages of the key city newspapers. As a result, they said, they had planned on the current period to give them an opportunity to expand the base of their operations. When the spring and summer sports seasons roll around, they said, there will be a sufficient number of big-screen installations to provide a solid foundation for the anticipated bidding against home TV for top events.

Theatre Network TV is now attempting to line up the Sugar Ray Robinson-Carl (Bobo) Olsen middleweight title fight for big-screen houses, which would be their first in several months. Fight will be held Jan. 24 in San Francisco.

Several projects are in the works now for the first entertainment show for theatre TV but, since each of them is to be a "first," they're necessarily progressing slowly, it was said. Big-screen execs working out such projects are now attempting to line up deals with the craft and labor unions, as well as the talent guilds. It was the inability to arrive at any compromise with the unions which precluded Nathan L. Halpern's Theatre Network TV from picking up the annual Christmas pageant from the stage of Radio City Music Hall, N. Y.

Specific number of equipped houses has been difficult to determine, since exhibitors who have recently ordered equipment are reluctant to publicize that fact until they can kick off their installations with an actual event. In that way, they hope to capitalize on a fullscale local exploitation campaign. RCA, however, reported in a year-end statement that it has now equipped 50 houses. It's believed that theatres using other systems of big-screen TV would raise the total to about 65.

Cons' Riot B'cast

Continued from page 1

on the program as Jesse Kendall, wanted to know why they didn't use his right name; and a number of the listeners thought the scripted version of the fracas made them sound too tough.

Report on how the prisoners felt came from A. Michael McGee, an inmate who edits the prison paper. He said the boys were particularly impressed with the sound effects used on the show, and all got a bang out of the casting of Randall. By coincidence, the actor who played the part sounded exactly like Randall.

Only other professional criticism concerned minor details. Clark Lobb, reporter for the Salt Lake Tribune-Telegram, whose story it was, was wondering what his reception at the prison would be the next time he was there on a story, but McGee reassured him on that score. By and large, prisoners felt no resentment against him, and they plan to greet him as "The Hero" when they see him next.

Havoc Gets 2G

Continued from page 1

have to unlearn or relearn her part from scratch, since the TV version will be so different from the legiter version.

Another paradox in the situation is that Miss Holm receives only $80 per week (Equity minimum) for the City Center presentation (and got $100 for the tryout week in Hartford), while Miss Havoc will receive the usual top guest fee for the Celanese version, or about $2,000.

Another interesting aspect of the situation is the fact that Miss Havoc followed Miss Holm into the lead role of "Affairs of State" on Broadway, at the Music Box Theatre. Producers of "Affairs" have agreed to cancel the legiter the night of Jan. 23, to permit Miss Havoc to do the video show.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Jan. 8.

Am I the first, if not in history at least in 1952, to call this The Synthetic Age? And would it be a further black mark against me if I confessed that I often found the substitute better than the original? Would it be the last straw if I went the whole hog and admitted that I had met synthetic mothers who were better at the task of raising a family than some natural mothers? Or did you catch the "Welcome Travelers" show over NBC yourself on Christmas Day? If you missed it you can thank the old Scullywag for catching it for you.

For weeks Messrs. Bartlett, Lear, Cunningham, Hatos, Barton, Olson and Clapper of "Welcome Travelers" had been combing through nominations of "the family most typifying the spirit of Christmas throughout the year." They received 50,000 nominations. The final choice was up to Judges Cornelia Otis Skinner, Joe E. Brown and Wade Nichols, editor of Red Book.

They picked a Methodist minister and his wife in Boonville, a roadside stop between the redwood lumber camps and San Francisco. Here Rev. Carl Doss and his wife Helen Grigsby Doss are raising nine children. When it became clear years ago they could have none of their own, they began adopting unwanted orphans of far-flung storms. A Methodist minister, Rev. Doss certainly has proved that there is method in his ministering and that synthetic parenthood can give all the love previously believed to be the exclusive property of the original model.

What this miniature United Nations will grow up to be none can say, but so far they have brought the family fame, and by American standards, riches. Before Christmas day was over their 11-room house had been inundated with $10,000 in merchandise and $2,000 in cash.

Procter & Gamble and its cleansing products got all but snowed under as Tommy Bartlett and Bob Cunningham began rattling off the gifts for the Doss dynasty. A four-door sedan, a complete living room set, a mahogany dining room set, two complete bedroom sets, three sets of boxsprings and mattresses (to these kids who were already sleeping on a cloud), a kitchen of a range, refrigerator, dishwasher, laundromat and drier, a home-freezer, a combination TV record-player and radio, a set of sterling silver for 12, six bikes, three gym sets, five doll buggies, five treasure chests of play tools, five coaster wagons, 10 sets of Gene Autry cowboy clothes, 15 dresses, an automatic ironer, four dozen bath towels, 10 sets of snow suits, 10 sets of underwear, and $500 in Christmas toys, decorations and gadgets from a store in San Francisco. Most of the loot was lugged overland from Chicago in two trucks that broke down more often than a relapsing A.A. But the trucks arrived in Boonville by Christmas Eve. By then the place had been decorated and dolled up by the Frisco wing of this beautiful pincer movement.

No Candy But Burnt Toast Is "Chocolate Toast"

Notably, there was no candy in all this outpouring. Why? Because the Dosses never use sugar, and since all their children have strong white teeth, this may be sufficient reason for bypassing confectioner's tic. Mrs. Doss doesn't even have the children brush their teeth. She claims that children only damage their gums trying. She believes eating fruit after each meal is a much healthier kind of cleanser.

There are no starchy foods in the loot either. It would have been wasted, because this great mother doesn't believe in starchy foods. All 11 of the family drink milk three times a day. If you want to know how they can afford that much milk three times a day, the reverend will tell you. He goes to San Francisco about five times a year and buys dried milk by the barrel. This is added to canned milk and two quarts of fresh milk. Among them they consume 12 quarts a day, but this way it costs them only 96c. Much of their vegetables are raised in their own garden. For meats they hunt out the cheaper cuts.

When they started out with their first child Rev. Doss was making $900 a year. He now is pastor of two churches and by bicycling between them, manages to amass $65 a week. Each child cleans up one room. Except the baby. That leaves three of the 11 rooms for the parents to keep in order. If they come to blows she sits the belligerents on a bench. They are sentenced to sit it out for an hour—or until they begin laughing again. This seldom exceeds 10 minutes.

At one time she had four in diapers, which meant four washings a day. She had no washing machine, nor running hot water. That came on Christmas day. Tommy Bartlett told the radio audience that she looked like a college girl. From her pictures she looks prettier than a picture star. I hear Stanley Kramer has made a "firm offer" for their story, but if he says she's not the type when he comes to casting his picture he'll get his first bad notice from me, and that's a panning not to be viewed lightly.

There is some order about the Doss house. They have nine glasses, each one a different color to take care of those too young to read. Their clothes have the same color tag. Boys sleep downstairs, girls up. I don't know where they will sleep now with all this new furniture crowding every corner. In the stable, probably.

The oldest, Don, is 9, then come four, all aged 6. Then come two aged 5. Then one aged 4 and the youngest, Alex, 2. The boys go up like stairsteps, but the girls are all the same size. They are mixed—American, Filipino, Hawaiian-Japanese, Chinese-Japanese, Indian-German-French-Irish, Mexican-Indian, Japanese-Mexican and the baby, Korean-Japanese. Part of this mixture is due to the fact that children from elsewhere are easier to adopt. California is toughest in its conditions but most states are pretty bad. It took the Dosses three years to prove to orphanages that they were fit to raise one unwanted child, and another three years to get their second. Once Mrs. Doss got $3 in cash for a Christmas present. She spent it for postage stamps and began dunning child-agencies for more children. By now practically all resistance has broken down. They suspect they could get a 100% Aryan by just lifting a little finger. "But we want to love each child," she says. "We want a normal family, not an institution."

Being Biblical students they knew the good book said: "God hath created of one blood all nations of men" and that all this nonsense about insisting that children must be a perfect match with the adopting parents in race, nationality and religion was stretching thinks a bit.

All-Color Production

These wonder parents agree that racial differences are superficial, a matter of pigmentation mostly, that social differences are learned, not inherited, and that even anthropologists have got around to agreeing with the Biblical premise.

Once a year the Dosses get out a paper of their own called The Doss Digest. It is mailed from Box 73, Methodist Parsonage, Booneville, Cal. The last one told of the whole family going to San Francisco to meet two orphans from the Orient. Two minutes before plane time they were told that the plane they were looking for would come in at another airport a mile down the road. They streaked out of there and reached the right ramp just in time.

They recognized the children from pictures. One was five-year-old Elaine of Japanese-French-Irish ancestry, the other was four-year-old Diane, with a background that included Chinese-Hawaiian-Indian-German-French and Irish extraction. But she looked mostly Hawaiian.

"I knelt down to their level," wrote Mrs. Doss, "'Hello, girls,' I said. 'I'm your new Mummy.' They hesitated and then Elaine smiled shyly, dimples flashed in her cheeks and she said, 'Hello Mummy, I'm Elaine.' Diane threw her arms tight around me and the searching look was gone from her eyes. 'I'm Diane, Mummy,' she said with a slight lisp. 'Are you really our very own Mummy, Really and always,' I hugged them both, assuring them that I would indeed be their very own Mummy for ever and always."

Now isn't this better than just wishing you a Happy New Year?

Broadway

Si Seadler, Metro's advertising manager, hops to the Coast Friday (11) for a two-week studio visit.

Joseph B. Haffner admitted to general partnership in Samuel Hacker & Co., film industry C.P.A.'s.

Johnny Dugan, of Music Corp. of America, feted last week by the staff upon his elevation to vice-presidency of the firm.

Linda Darnell lost jewels valued at $9,500 and a stole valued at $3,000 when thieves burglarized her hotel room last week.

Anthony Mann, director of U's "Bend of the River," in from the Coast for three weeks to take part in advance promotion for the film.

Herbert Wilcox, British filmmaker, and his actress-wife, Anna Neagle, returned to Britain on the Queen Mary after a six-week U. S. stay.

David A. Lipton, Universal's pub-ad topper, who makes his headquarters on the Coast, arrives in New York tomorrow (10) for two weeks.

Dorothy Stewart, songwriter and N. Y. rep for J. C. Williamson Theatres, Aussie legit chain, in Doctors Hospital recuping from major operation.

James A. FitzPatrick, travelog producer, sailed on the Caronia for Capetown, where he'll start gathering material for a new series of Metro shorts.

George Olsen, Jr., son of Ethel Shutta and the bandleader, joins the Air Force Jan. 23. Another son, Chuck, gets a masters' degree from the University of Texas shortly.

Art Buchwald, after-dark columnist for Paris edition of the N. Y. Herald Tribune, in town for three weeks of huddles with HT execs. He may also make a short junket to the Coast.

S. Jay Kaufman put on his 21st show for the Actors Fund at the Actors Home in Englewood, N. J., Sunday (6). The home's guests see a show twice a year under the auspices of Walter Vincent, the Fund's president.

Songstress Dorothy Sarnoff takes one-month leave from "The King and I" Jan. 26 and leaves for the Coast, where she'll appear in 20th-Fox's "Park Row," for which Samuel Fuller is writer-producer-director.

Zachary Solov, choreographer of the Metropolitan Opera's ballet, has won the 1951 Capezio Award of $500 "for important achievement in dance in the U. S." Award will be made annually, with Solov the first winner.

Eddie Cantor on the national committee of the American Jewish Historical Committee preparing to mark the 300th celebration of the first settling of Jews in America in 1654-55 in New Amsterdam. The Spanish & Portuguese Synagog was the first in the U. S.

J. Willard Hayden, Hayden Foundation prexy, and George P. Skouras, head of Skouras Theatres Corp., will be honored at a dinner in the grand ballroom of Hotel Astor Jan. 17 to finalize campaign to raise $200,000 for a Boys Club in Queens. Herbert Hoover will be principal speaker.

Washington

By Florence S. Lowe

Mrs. Van Johnson in town past 10 days during Capitol Hill location shooting of Metro's "Mr. Congressman."

Variety Tent 11 installed its officers, headed by chief barker Jerome Adams, Metro exchange boss here, Monday (7).

National Symphony orch teeing off its 22d annual fund drive this week with British maestro Sir Thomas Beecham highlighting kickoff luncheon.

Louise Albritten (Mrs. Charles Collingwood), wife of the CBS White House correspondent, actively participating in local March of Dimes drive.

Loretta North, the "Miss Kangaroo" title winner in contest inspired by 20th during filming of its Australian-made "Kangaroo," being feted here this week at Australian Embassy, with studio beating the drums for Aussie beauty and pic.

Miami Beach

By Lary Solloway

Guy Rennie into Bar of Music.

Fran Carol into Dream Bar in Johnian Hotel.

DeMarco Sisters pacted for return to Vagabonds Club.

Billy Daniels, Archie Robbins head up new show at Copa City.

Irving (Milton Berle aide) Gray and bride honeymooning at Saxony.

Ruth Wallis bowed out of date at Saxony, with Rosetta Shaw coming back in.

Jane Powell closed at Copa City Sunday (6) with return expected for Danny Thomas booking in February.

Jane Froman vacashing at Lord Tarleton. Others in show biz colony there include Billy Gray, Patti Moore, Ben Lessy.

Rory Calhoun, stopped in town for brief round of cafes on way back to Hollywood from South American pic assignment.

Chandra Kaly and enlarged group of dancers (6) replaced Tony & Sally DeMarco at Ciro's Monday (7). Larry Storch held over.

Olympia Theatre resumes vaude on the 16th, now that squabble with AFM local has been settled. Returning to policy of top record names for topliners.

Miami Opera Guild opened season with "Manon," featuring Met-opera's Ferruccio Tagliavini, Anne Bollinger and Martial Singher, at Beach Auditorium. On sked is "Fledermaus" with Patrice Munsel, for late February. Concert bookings locally include Leonard Warren; Ballet Russe for January dates.

Philadelphia

By Jerry Gaghan

Bob Corson, co-owner of Ciro's was held up there following New Year's celebration, and relieved of $800.

Sidney Brody, partner in the Wedge, uptown musical bar, is giving up the cafe biz to go into private trade in midwest.

Lee Guber, whose Rendezvous Room just wound up a repeat smash engagement of George Shearing, is off to Bermuda.

Adele Jergens in town with her husband, Glenn Langan, who has second male lead in "Fancy Meeting You Again," at the Locust.

Rosalind Russell, current at Forrest in "Bell, Book and Candle," opened March of Dimes drive with appearance at Wishing Well in City Hall courtyard.

Club Ebony, Philly replica of New York's Sugar Hill, failed to reopen Jan. 1. Sign on door window announced: "Closed for 30 Days—Taking a Vacation."

Herman Weinberg, former violinist with the Philadelphia Orchestra who later switched to NBC symph, is back with local ensemble substituting for ailing David Coleman.

Bill Siemion, who introduced teen-ager niteries last year, has taken over old Nixon Ballroom (atop Nixon Theatre, in W. Philly) for a dancehall gimmick. Will operate with a jukebox, spot to be known as "Recording Artists Fan Club."

Rome

By Helen McGill Tubbs

Aldo Fabrizi turned director for "A Sea of Worry."

Producer Alberto Salvatori planed in from N. Y.

"Desert Fox" at the Fiammetta, starting last week in December.

Franco Corsaro back to Hollywood after working in an Italian film here.

Jack Kirkland in from Paris to work on script of Jean Renoir's "Carriage of Gold."

Vickie Henderson, an American Negro, signed by Centaurus Films for "Hauertzer," to be filmed in the Somaliland.

Peter Ustinov planed in from London to see the Italian production of his "Love of Four Colonels" at the Teatro delle Arti.

Paul Gruenberg's opera, "Emperor Jones" staged in Italian at Rome Opera House for two capacity performances, will be done again soon.

Minneapolis

By Les Rees

St. Paul Civic Opera Co. to present "La Boheme."

St. Paul Heinie's has "leopard dancer" Denice Darnell.

Edyth Bush Little Theatre offering "See How They Run."

Comedian Dick Smith, dancer Pat Hutta and singer Pauline Parks into Curly's.

Carl Brisson opens three-weeker at Hotel Radisson Flame Room tomorrow (Thurs.).

Musicomedy "Rose Marie" on ice to be a St. Paul Winter Carnival attraction next month.

Schiek's starting third season of clicko policy of capsule musicomedies for its floorshow.

Hotel Nicollet Minnesota Terrace has Harry Carroll & Polly Baker for their 10th engagement there.

Exotic dancer Jean Gemay St. Paul Flame's headliner, with Frankie Yankovic band underlined to follow.

Exotic dancer Dardy Orlando, Lili St. Cyr's sister, into the Red Feather with singer Ann Evans, comedian Harry Eaton and the Featherettes line.

Jon Gregory in from N. Y. to look over Honeydreamers and Kyle MacDonnell, acts at Nicollet Minnesota Terrace and Radisson Flame Room, respectively, which he staged.

London

Alastair Sim planed to Rome for Italian preem of "Laughter in Paradise."

Sir Alexander B. King presented with a cocktail cabinet to commemorate his 50 years in show biz.

Edward J. Bryson named sales manager of Columbia, succeeding Eric P. Greenspan, who resigned last week.

Ernest Roy, managing director of Butchers-Nettlefold, convalescing in Madeira after a recent appendectomy.

Original Italian version of "Quo Vadis," made as a nine-reeler in 1912, was revived by the New London Film Society.

Neil McCallum, making his British radio debut in "Ah, Wilderness." Hartley Power also appearing in this show next Sunday (13).

Robert Morley being pacted for lead in film version of "On Monday Next," which has been scripted by Jack Davies and Michael Pertwee.

George and Alfred Black's revue is to play South Africa under the title of "Big Show of 1952." George Black leaves Feb. 14 for Johannesburg.

Virginia Somers hopped to Madrid for a two-week cabaret stint at the Morocco and goes on for a fortnight in Paris before opening at the Berkeley Jan. 28.

Jack Carlton, who was entertainments manager of the Festival Pleasure Gardens at Battersea Park, made a member of the British Empire in the New Year's honors' list.

Tennessee Williams' "Summer and Smoke," which tried out successfully at the Lyric, Hammersmith, moves to the West End Jan. 23 opening at the Duchess. Margaret Johnston and William Sylvester take the leads.

San Francisco

By Ted Friend

Yehudi Menuhin at Mark Hopkins.

Saks Fifth Ave. setting up branch teepee on Grant Ave.

Dan London, St. Francis Hotel head, back from Palm Springs siesta.

"Skating Vanities" into Civic Auditorium tomorrow (Thurs.) for five days.

Douglas Fairbanks, Jr., in for two days of "Another Man's Poison" plugging.

Joan Fontaine and the Joel Pressmans (Claudette Colbert) in enroute to Squaw Valley for winter sports.

Academy of TV Arts and Sciences set annual award dinner Feb. 16, at Mark Hopkins.

Al Katz doing the seven hills. Mildred Fenton Goetz and husband, William, to Manhattan on biz.

Scotland

By Gordon Irving

Chipperfields' Circus inked for Perth in June.

Freddie Sales, English comic, taking over lead in Scot radio show, "It's All Yours."

Anne Shelton booked for vaude at Edinburgh Empire Jan. 28. She goes to Glasgow Feb. 4.

Unpublished James Bridie play considered for performance at 1952 Edinburgh Festival.

Verena Kimmins, daughter of film director Anthony Kimmins, playing Amanda in "Puss in Boots" pantomime at King's, Edinburgh.

John Elliott, of New York, again heading cast in "Oklahoma," at King's Theatre, Glasgow, early this month. It goes next to Lyceum, Edinburgh.

Citizens Theatre, Glasgow, mulling new play by Murray McClymont, based on George Douglas Brown's Scot novel, "House With the Green Shutters."

Tel-Aviv

Hazel Scott was in Israel for several concerts.

Yifrach Ne'aman, Israeli born violinist, back after many years of study abroad. During his concerts in Israel, he will be accompanied by British composer Howard Ferguson.

Most successful pix recently in Israel are "Toast of New Orleans," "Samson and Delilah," "Four In a Jeep," "Au Royaume des Cieux," "Our Very Own" and "September Affair."

Israel saw its first revue when George Val's "News from Li-La-Lo" opened with a cast of about 60 dancers, singers and comedians. Show has been exceptionally successful.

Problem of coping with the black market in cinema tickets was the subject of heavy attacks by the Israel press against managers in Tel-Aviv. Some tickets have sold for approximately six times the official price.

Hardships on cinema owners because of the high entertainment taxes were expressed at the annual Israel Cinema Owners Assn. convention. The exhibitors also warned if spare parts and carbons for projectors were not made available, they might be forced to halt operations of their houses.

Australia

By Eric Gorrick

"Moon Is Blue" winding up a weak run for Williamson at Palace, Sidney.

Cliff Edwards here to do a nightclub chore for Joe Taylor at Celebrity, Sydney.

Miles Goldrick, Westrex regional manager, will looksee here early this month on looksee.

RKO-Disney running six shows daily with "Alice in Wonderland" at Plaza, Sydney, on Hoyts' loop.

"Trio" (BEF) has swung into its third month in Melbourne, with "Browning Version" (BEF) now in second month.

"Show Boat" (M-G), playing four theatres in Sydney currently, is a smash hit and may even outgross "Great Caruso."

Clay Hake, Paramount's local topper, said his company figured on entering the 16m field here and New Zealand shortly.

Athens

By Irene Velissariou

"Streetcar Named Desire" (WB) playing day-date first-run here.

Spanish trio of Antonio, Carmen and Marrietina at the Femina.

Andre Segovia, Spanish guitarist, gave three recitals here before going to Tel Aviv.

Bernard Shaw's "Ceasar and Cleopatra" at National Theatre with Vasso Manolidou in starring role.

Henry Baud, Swiss conductor, off to Madrid after conducting two concerts here. He plans to visit Portugal, Africa, Morocco, and Latin-America.

Marika Kotopouli, Greek actress, presented a medal to Elli Labetti as the best actress of the year for her performance in Hartley Manner's "Peg O' My Heart," a record-breaker last year.

Birmingham

By Fred Woodress

Don McNeill and his Breakfast Club to broadcast from Muny Auditorium here Jan. 17 via WSGN.

Virginia Hill and Tallulah Bankhead named Alabama "Women in the News" in 1951 by Post-Herald scribe Laurie Maxwell.

Henry P. Johnston, managing director of WSGN—AM and FM—named to State Dept. Radio Advisory Committee by Dean Acheson.

Continental Room of Tutwiler is only local hotel with live music and dancing under new policy. Ed Nichols orch opened in time for New Year's biz.

Pittsburgh

By Hal Cohen

"Student Prince" will pay its first visit to new Nixon Theatre week of Feb. 4.

Booker Joe Hiller in N. Y. lining up talent for Variety Club's annual banquet Jan. 20.

Harry Kodinsky named chairman of Variety Club's weekly Family Nights for '52.

Sid Dickler stays on as promotion man for Lou Sowa's M-G-M records outfit here during '52.

John Peter, who owns a supermarket, has taken over the Vogue Terrace from Andy Chakeras.

Colleen Delaney, TV singer, and Frank Dempsey, Chicago Bears lineman, to wed in Miami Jan. 20.

Miriam Sage line into Monte Carlo after three months at Bill Green's. Another group is still at Copa.

Joe Shea in town ahead of "Moon Is Blue," replacing Sam Stratton, who's going with Cornelia Otis Skinner.

UI has sent Ralph Ober back here to handle exploitation of "Here Come the Nelsons" in preem at Fulton Jan. 16.

Chicago

Russell Lewis in town buying "Happy Time" production for Coast dates.

Meyer Levin, author and indie film producer, in for B'nai B'rith Festival address.

Richard Myers in to look over the new juve lead of "Moon is Blue," Biff McGuire, vice Robert Keith, Jr.

Clarence Derwent, Equity head, is here with "A Sleep of Prisoners," playing midwest churches for the next few weeks.

Thomas Hammond, producer of "Candida," in town for new campaign on Olivia de Havilland starrer, which opened at Erlanger.

Hollywood

Nancy Kelly in from N. Y.

Marie McDonald in hospital with virus.

Mary Foy laid up with broken ankle.

Phil Scheuer hospitalized with ulcers.

Dawn Addams returned from London.

Robert Taylor in town after European jaunt.

Lynn Bari's divorce from Sid Luft finalized.

Jimmy McHugh in town after European tour.

Gunther Lessing to Mexico City for Walt Disney.

Esther Williams returned from Hawaiian vacation.

Irene Ryan in town after Las Vegas nitery stand.

Mrs. Gene Nelson lost her prematurely born baby.

Gower Champion hospitalized for an appendectomy.

George Seaton under treatment for an old back injury.

Bing Crosby out of the hospital after his annual checkup.

John Riley is new athletic director for Hollywood Athletic Club.

Stanley Bergerman and his staff affiliated with Sam Jaffe Agency.

Gene Autry heading for Wichita to open 45-city tour in 52-day span.

Monroe Greenthal in town for ad huddles with David Lipton at UI.

Ted Mann looking over product for his Minneapolis film house circuit.

Adolph Deutsch returned to his Metro desk after three weeks out for surgery.

Blossom Seeley in town for conferences at Paramount regarding her film biog.

Frankie Laine's medico told him he may be able to sing again next month without throat surgery.

William R. Walsh resigned from Metro's labor relations department to resume private law practice.

James E. Perkins in from England for confabs with Y. Frank Freeman on upcoming product.

Daniel Mann in from N. Y. to confer with Hal Wallis on directing film version of "Come Back, Little Sheba."

Portland, Ore.

Lee Donn headlining at Castle Club in Vancouver, Wash.

Louis Armstrong & All Stars set for a one-niter at Auditorium Jan. 17.

"Ice Cycles of 1952" completed a big nine-day session at Portland Ice Arena.

Mary Ward here on advance for "Member of the Wedding," due here with Ethel Waters Jan. 20. B.o. heavy.

Jat Herrod's "Manhattan Cocktail Revue" held for a third inning at Clover Club, making eight sessions in about 12 weeks.

Herb Royster, Mayfair Theatre Manager, has signed Edward G. Robinson in "Darkness at Noon" for March with "Rose Tattoo" to follow.

Professor Backwards and the Barrys topping the show at Amato's for a second stanza. Supper Club pulled a second New Year's celebration on Jan. 1 night for the people who worked on the eve.

Palm Springs

By Marjorie G. Pohl

Mervyn Le Roy down for week.

Mr. and Mrs. Les Brown returned.

Beatrice Kaye opened Starlite Room Friday (4).

Duncan Sisters held over at Saddle & Sirloin through 12th.

Rudolph Halley and his bride honeymooning at Racquet Club.

Mr. and Mrs. Phil Regan and family staying Racquet Club; Sy Bartlett, there for couple days, returned Hollywood; Bert Friedlobs (Eleanor Parker) also at Club.

Jo Stafford, the Eddie Cantors, Don Hartman, Dore Schary, the George Seatons and the Paul Smalls returned L.A. after welcoming New Year at Deep Well Guest Ranch.

Vienna

By Emil W. Maass

Franz Theodor Csokor elected prexy of the Austrian Pen Club.

U. S. pianist Maria Stoesser appeared at Cosmos USFA Theatre.

The new Opera Theatre here will have 1,600 seats and standing room for 430.

Pianist Friedrich Gulda inked for concerts with the New York Philharmonic.

Operetta producer Stefan Wagner leased Raimund Theatre for the winter season.

A Bing Crosby Club was founded by Mrs. Angelina Gurlitt of Bad Aussee, Upper Austria. It is the first fan club formed there.

OBITUARIES

WILLIAM H. LYNN

William H. Lynn, 63, stage and film actor, died in New York Jan. 5. He had recently returned from Hollywood where he had completed two films, Arch Oboler's "The Twonkey" and the 20th-Fox production of "Outcasts of Poker Flat."

Lynn began his stage career as a singer-dancer in "Jumping Jupiter," later appearing in vaude sketches and stock and touring companies. He was a member of an act billed as "Character Songs and Dances." After appearing in several plays and musicals, Lynn achieved his greatest success as Erwin Trowbridge in "Three Men On A Horse" on Broadway. The part, which he played for more than 500 performances in 1935-36, typed him as a "Casper Milquetoast" character. He starred in the same part in the 1942 Broadway revival. Last season, he appeared in the revival of "Twentieth Century."

IN LOVING MEMORY

OF

HARRY VON TILZER

July 8, 1872—Jan. 10, 1946

His Brothers

WILL—JULES—HAROLD—ALBERT

Some of the dramas and musicals in which he appeared were "The Silver Whistle," "Ladies In Retirement," "Something For The Boys," "Miss Simplicity," "The Midnight Girl," "The Star Gazer," "The Desert Song," "Kill That Story," "Sing High, Sing Low," "Little Ol' Boy" and "They Shall Not Die." He also worked in radio and TV shows and in the Clifton Webb film, "Mr. Belvedere Rings The Bell," among others.

Two nieces and two nephews survive.

JO DAVIDSON

Jo Davidson, 68, world renowned sculptor whose subjects included many w.k. theatrical, national and international figures, died in Tours, France, Jan. 2.

IN MEMORY OF OUR DEARLY BELOVED BROTHER

WILLIE HOWARD

Jan. 12th 1949

Eugene, Sam, Ray and Celia

Among his principal works are portraits of President Woodrow Wilson and Anatole France in the Luxembourg Museum, Paris, a bust of John D. Rockefeller in the Standard Oil Building, N. Y., and the statues of Will Rogers in Claremore, Okla., and Washington, D. C. His head of Franklin D. Roosevelt was shown at the N. Y. World's Fair.

During the 1944 Presidential campaign, Davidson headed the Independent Voters Committee of the Arts & Sciences for Roosevelt: He continued as chairman of the organization when it became the Independent Citizens Committee of the Arts, Sciences & Professions.

IN MEMORY OF

ALLEN T. SPARROW

January 14, 1951

JIMMIE, ALLYN and BOYD

Surviving are his wife, and two sons by a former marriage.

NORMAN S. ALEXANDER

Norman S. Alexander, 62, Philadelphi amusement park exec, died in suburban Merion, Pa., Jan. 1. He was prexy of the Philadelphia Amus. Co., owners of Woodside Park, a city landmark in that line.

Alexander was an early president of the National Assn. of Amus. Parks, Pools & Beaches, and served for years on its executive council. He was head of the defunct Fairmount Transit Co. in the days when many such outfits operated amusement parks as a spur to transportation.

Surviving are his wife, son and brother.

JOHNNY ARTHUR

Johnny Arthur, 68, stage and screen comedian, died Dec. 31 at the Motion Picture Country Hospital on the Coast. Once a page in the U. S. Senate, he was a legit actor for 25 years before moving to Hollywood. He appeared in numerous comedy roles in silent pix, including the Christie comedies.

Arthur was with Warners for a number of years after sound came in, retiring in 1945 because of failing health.

COL. ZACK T. MILLER

Col. Zack T. Miller, 74, last of three brothers who owned the Oklahoma 101 Ranch and the Miller Bros. Wild West Show, died i Waco, Tex., Jan. 3. A pioneer of the old wild west entertainment, he and his brothers, Joseph and George, built up ranch holdings of 110,000 acres and the travelling show.

In the early 1930s the "inland empire" near Ponca City, Okla., fell apart, and Miller lost it all, including the wild west show, putting some 300 persons out of work.

Miller was in the spotlight in 1930 when he won a $90,000 breach of contract suit from the late Tom Mix, film and circus cowboy, at the same time losing a libel suit to Mix.

Surviving are a son, Zack, Jr., and a daughter.

EDDIE KUHN

Eddie Kuhn, 68, orch leader and composer, died in St. Louis Dec. 27. A native of Kansas City, he lived there until about 10 years ago, and for two decades before that was one of its biggest musical contractors. His three older brothers were members of a vaude act, the Three White Kuhns.

Kuhn left K.C. about 1941 to operate a restaurant in Jefferson City, Mo. Besides his work as pianist and leader, he was known for his booking agency and a restaurant in K. C. Tunes he authored include "Just a Little Kiss from a Little Miss" and "Blessed Baby."

Survived by his wife, son, daughter and stepdaughter.

JOHN H. KING (KUNSKY)

John H. King, (nee John H. Kunsky), 77, film exhibitor, died Jan. 2 in Encino, Cal. Reportedly the first exhib in Detroit, his John H. Kunsky Theatrical Enterprises at one time operated one of the four largest chains of film houses in the country. He made his bookkeeper, George Trendle, a partner in the business and together they built a large number of the Motor City's leading theatres. They sold out to Paramount in 1929 and many of their houses now are operated by United Detroit Theatres, subsid of United Paramount Theatres.

King and Trendle also became owners of station WXYZ, Detroit, and WOOD, Grand Rapids. At one time the duo controlled a 10-station Michigan radio network. WXYZ was sold to ABC in 1946.

JOHN S. CARLILE

John Snyder Carlile, 55, former CBS production manager, died in Jacksonville, Fla., Jan. 5. He was exec veepee and managing director of the Fidelity Broadcasting System in that city.

One of radio's pioneers, Carlile was on CBS' announcing staff in N. Y. in the late 1920s. For several years he was with Paramount Pictures as the "Voice of Paramount" on its radio show in the early '30s. He worked on "Voice of America" programs from 1944-48.

Surviving are his wife, two daughters and a son.

CARLOTTA NILLSON

Carlotta Nillson, retired legit actress, died in New York Dec. 31. She starred in London and N. Y. productions at the turn of the century.

Miss Nillson appeared in "Hedda Gabler" in 1903 and later played in "Letty," "Love's Pilgrimage," "The Triumph of Love," "The Man on the Box," "The Three of Us," "This Woman and This Man" and "Deborah." After an interval of 27 years, she made her last appearance in "A Delicate Story" in 1940.

HARRY LUBLINER

Harry Lubliner, 72, former theatre operator, died in Miami Jan. 5. He was former prexy of the old Lubliner & Trinz circuit in Chicago, once operating 25 theatres there. Before that, he opened the Electric, first picture house in Milwaukee. His sons, Robert and Howard, operate the Four Star in Chi, and in conjunction with Samuel, Edward and Bruce Trinz, the Clark in the Loop.

Also surviving is his wife and two daughters.

BENJAMIN WHITTAM

Benjamin Whittam, 75, retired orch conductor and pianist, died in New Port Richey, Fla., Dec. 29. He had been a concert pianist in England before he came to the U. S. in 1907. For several years he conducted the orch at Harmanus Bleecker Hall, Albany, before it was converted into a film theatre. He had led his own orch at Sacandaga Lake, upstate N. Y. summer resort. He also served as organist at an Albany church for eight years.

A daughter and a son survive.

ASHLEY COOPER

Ashley Cooper, 70, legit actor, died Jan. 3 in New York. Arriving in the U. S. from Australia in 1903, Cooper appeared with the Duncan Sisters i "Topsy and Eva," with William Faversham in "The Squaw Man," and with Otis Skinner in "Captain Fury."

Cooper toured in vaude with Fay Bainter and was in the original cast of "Tobacco Road." He was in the road company of "Arsenic and Old Lace."

A daughter survives.

MURIEL GUILBAULT

Muriel Guilbault, 28, French-Canadian legit and radio actress, died Jan. 3 in Montreal.

She was a member of the French Montreal Repertory Theatre and starred in French network shows over past five years. She was perhaps best known for the femme lead in Gratien (Fridolin) Gelinas' "Ti-Coq" las year during its French run.

EDWARD SEILER

Edward Seiler, 40, lyricist, died of a heart attack in Linden, N. J., Jan. 1. He wrote the words for such tunes as "I Don't Want to Set the World on Fire," "When the Lights Go On Again All Over the World," "The Menace of Venice" and "Strictly Instrumental."

Surviving are his wife, two daughters and two brothers.

KEANE WATERS

Charles C. Waters, 56, legit actor known professionally as Keane Waters, died in New York Jan. 4. Waters was associated with the late Daniel Frohman as manager for the Actors Fund Benefit shows. He was stage manager and actor in "What Price Glory," and appeared in vaude with Ethel Barrymore.

Surviving are three brothers and three sisters.

ALBERT A. GAMBLE

Albert A. Gamble, retired vaude performer who, though uneducated, used to astonish math profs in leading universities with his mathematical acumen, died in New York Dec. 29. Born in Rochester, he did an act with Val Eichen (as Val & Al) and also played niteries as a single.

Surviving are his wife, a brother and a sister.

DICK CURTIS

Dick Curtis, 49, screen actor, died in Hollywood Jan. 3. Curtis recently finished a three-year contract at Columbia, where he played western roles. His most recent film, "My Six Convicts," is as yet unreleased.

Surviving is his wife, Ruth Sullivan, silent pic actress.

BILL MANN

Bill Mann, 65, former blackface performer, died in Burbank, Cal., Dec. 27. He toured the Keith and Pantages circuits for more than 25 years, appearing with Lew Dockstader and George Primrose minstrel shows.

Wife, daughter and two sons survive.

DAVID M. FREDERICK

David M. Frederick, 43, business manager of Harper's Magazine and former director of sales promotion and advertising of CBS, died of a heart attack in Noroton, Conn., Jan. 2.

Surviving are his wife, two daughters, son, parents and three sisters.

FRANK AUSTIN

Frank Austin, 55, former circus clown, died of a heart attack in Fort Meyers, Fla., Jan. 3. He had been on Ringling Bros. and Barnum & Bailey Circus.

Since 1941, Austin had toured the southeast with a specialty advertising stunt known as Wizard, the electrical bike clown.

HERBERT CHARLES

Herbert Charles, 64, retired legit actor, died Jan. 3 in Engewood, N. J. He appeared with the late Eugenie Blair in "Madame X," and with Blanche Yurka in "Through the Ages."

Others of his plays were "The Honor of the Family," "Up in Mabel's Room" and "Bird of Paradise."

LUCIUS COOK

Lucius Cook, 60, stage manager and drama teacher, died in Los Angeles, Jan. 2. Cook had been associated with the Theatre Guild and the American Academy of Dramatic Art in N. Y.

Wife and two daughters survive.

AGNES THOMSON NEELEY

Mrs. Agnes Thomson Neeley, 88, retired concert singer, died in West Islip, N. Y., Jan. 3. She had concertized under the direction of Victor Herbert, Walter Damrosch and Theodore Thomas.

A daughter survives.

CLIFFORD BROOKE

Clifford Brooke, 79, actor-director, died Dec. 28 in Santa Monica, Cal., after being struck by an automobile. Born in England, Brooke appeared in numerous plays in London and N. Y. and had been a screen actor for the last 12 years.

A son survives.

LEO SCHWORTZREICH

Leo Schwortzreich, 86, pioneer N. Y. exhibitor and owner of the Boardwalk Hotel in Palm Springs, Cal., died Dec. 31 in Hollywood.

Surviving are his wife and two sons.

JOHN A. TONDRA

John A. Tondra, 45, Fox Movietone News cameraman, died in New York Jan. 5. He had been with Fox for more than 25 years.

Wife, father, sister and brother survive.

Carlos Crombe, 75, vet Mexican architect, pioneer and one of the top builders of deluxe cinemas, died recently in Acapulco. Wife and daughters survive.

Widow, 73, of Aaron Jones, owner-operator of Chicago's first accredited motion picture house, died in Chicago Dec. 30. Surviving are two sons, John J. and Aaron, Jr., both associated with circuit of Jones, Linick & Schaefer.

John J. Caddigan, 72, songwriter, who was advertising manager of the Boston Edison Co., died in Corning, N. Y., Jan. 1. He penned more than 50 tunes, including the 1918 hit, "The Rose of No Man's Land."

Wife, 72, of Maurice C. (Boss) Johnston, philosopher and conductor of rural programs on WLW, Cincinnati, for 25 years, died Dec. 5 at their farm home near Aurora, Ind. Survived also by daughter and sister.

Krank Wakelam, 60, one-time drummer in the pit of the old Empire Theatre in Saskatoon, Sask., died in that city Dec. 19. He was a life member of the American Federation of Musicians and a former prexy of Local 553 there.

Widow of Benjamin E. Cupler Pittsburgh district exhib and mother of Chalmers E. Cupler and Mrs. John G. Lacock, operators of the Court Theatre, Washington, Pa., died in latter city Dec. 15.

Pfc Edgar (Buddy) Lewin, 22, who worked in continuity department of WCAE, Pittsburgh, before going into the service, died of lukemia at Walter Reed Hospital, Washington, D. C., Dec. 23.

Mrs. Marion Stuart Gaillard, former singer and actress who appeared in Shakespearean roles with the Augustin Daly Co., died in N. Y., Jan. 7. Two sons and a daughter survive.

Mrs. Regina Colgan Mulrain, 43, radio commentator and poet, died Dec. 31 in Roselle Park, N. J. She conducted her own program over WSOU at Seton Hall U., and o· WNJR, Newark.

Joseph Jordan, 35, manager and sports director of WSAL, Logansport, Ind., died Jan. 2, after an appendectomy. He was formerly with WKMO, Kokomo, and WIBC, Indianapolis.

Widow of a pioneer Albany exhibitor and mother of John W. Gardner, owner of the Colony Theatre, Schenectady, N. Y., died in latter city Jan. 2.

Paul Kaul, 76, violin and cello maker, died in Paris Dec. 31. He had made instruments for Pablo Casals, Yehudi Menuhin, Lucien Capet and Georges Enesco.

Mother of Jack Lange, longtime Pittsburgh film salesman, and mother-in-law of David Wald, 20th-Fox salesman in Pitt, died in that city Dec. 17.

Cora Belle Lane, 70, mother and former manager of the Lane Sisters, died Jan. 4 in North Hollywood.

Father, 74, of actor Arnold Moss, died in New York Dec. 30. Others who survive are his wife and a daughter.

Russell F. Heilig, 55, concert pianist and head of the music department at Albert College, died i Reading, Pa., Jan. 3.

Father of Ruddick Lawrence, director of sales development for NBC-TV, died recently on the Coast.

Cdr. Harry Vollmer Reynolds, USNR, 55, aviation technical advisor on numerous motion pictures, died Dec. 30 in San Diego.

Howard Easterwood, 66, former Broadway stage manager and onetime associate of Florenz Ziegfeld, died in Monroeville, O., Dec. 23.

Ramon Perez, 59, Spanish comedian known professionally as Ramper, died in Seville, Spai Jan. 5.

Edward Stack Sayre, 74, who operated the Universal Theatre Premium Co., died in Chicago Jan. 5.

Herman Blum, 51, who had played with a number of top dance bands, died Jan. 6 in New York. Wife, sister and brother survive.

Ludmilla Pitoeff, 28, legit actress, drowned recently in Paris. Survived by six brothers and sisters, all in showbiz.

Herman Applebaum, 65, retired motion picture theatre owner, died in Chicago Dec. 27.

Harry Britwar, 63, officer of N. Y.'s Prudential Circuit, died on the Coast Dec. 28.

Israel Gottlieb, 76, father of Alex Gottlieb, independent film producer, died Jan. 1 in Hollywood.

Brother, 69, of J. Arthur Rank, British film producer, died in London, Jan. 3.

William Freedman, 53, purchasing agent for 20th-Fox, died New York, Jan. 3.

Mrs. Mary Condon Corr, 74, retired stage actress, died in Chicago Jan. 3.

Reginald Travers, 72, pioneer little theatre producer, died in San Francisco, Jan. 5.

Mrs. Beatrice Priest Fine, 79, former concert singer, died in Yonkers, N. Y., Jan. 4.

Mrs. Eva Auer Smith, 67, former concert singer, died in Nyack, N.Y. Jan. 5.

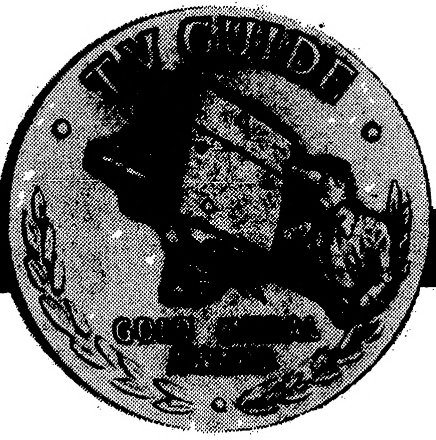
Wife, 81, of Dr. Ernest T. Carter, retired musician, died Stamford, Conn., Dec. 31.

Mother, 85, of Enid Markey, legit, TV and radio actress, died i N. Y. Jan. 6.

Harry L. Zeda, retired vaude and musical comedy performer, died in Philadelphia Dec. 6. Wife survives.

Paul Gavault, 85, French playwright, died recently in the south of France.

Thank You... TV Guide



"-IN RECOGNITION OF OUTSTANDING TELEVISION ACCOMPLISHMENTS-"

JAMES MELTON

"Vocalist of the Year"

"The concert and operatic star not only has one of the time's really stirring voices, but the dramatic ability to make the most of it." —*TV GUIDE*

— My Sincere Thanks —

TO THE WONDERFUL PEOPLE WHO MAKE MY LIFE A SONG —

the entire cast and crew of

"FORD FESTIVAL"

NBC-TV

●

• ANNOUNCEMENT •

Due to unsettled economic conditions and production cutbacks, "FORD FESTIVAL" has been reduced to one-half hour weekly. It will continue on NBC-TV through the first half of 1952, terminating June 30th.

At this time I should like to thank the Ford Dealers of America and the Ford Motor Company for their warm cooperation in helping us achieve in our first year in television the current A.R.B. rating of 29.1

James Melton

FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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TV'S ELECTION FAVORITE—$$

H'wood Back to Paying High Prices For Legits in Shift to 'Big' Pictures

Hollywood's interest in high-priced legit rights, which flagged during the past three years under the sagging b.o., has taken a sharp upturn in recent months. Switch reflects the full realization of a comparatively new economic manifestation—the big payoff is in the big pix.

As a result, in addition to such recent buys as "Remains to Be Seen" and "The Number," there's hot interest currently in "Paint Your Wagon," and Broadway may also see its first pre-production deal with Hollywood in several years.

Metro and Warner Bros., particularly the former, are attempting to land "Wagon." Price is said to be between $225,000 and $250,000. M-G producer Arthur Freed has been in New York huddles with Alan Jay Lerner, who wrote the book and lyrics. "Wagon" would be a natural tieup for the two, since they were associated last year in Metro's highly-successful "American in Paris."

M-G is also the possibility for entering into a pre-production deal. Show is "One Bright Day," by Sigmund Miller, which Howard Lindsay and Russel Crouse will present next month. Under a pre-

(Continued on page 20)

'Pal Joey' B'way Click Zooms Col Pic Rights Originally Bought in '41

Success of the current Broadway revival of "Pal Joey" is greatly enhancing a Columbia investment which it had pretty well marked down in value. Studio bought screen rights to the show during its original run in 1941 and never produced it.

Col was stalled by its inability

(Continued on page 63)

CARLSEN SAGA INSPIRES TUNES ON 'ENTERPRISE'

Tin Pan Alley latched onto the heroic saga of freighter captain Henrik Kurt Carlsen with its usual speed last week. On the same day (10) that the captain's boat went down, King Records released a cut of a new tune, "The Skipper of the Flying Enterprise," made by the Alan Holmes orch. The major diskers are rushing folk artists' versions of the same number.

Tune was originally written by Larry Clinton and Herb Hendler when it looked as if the freighter would be brought to harbor safely. A few hours after the ship went down, a revision of the lyrics was made and King pressed and shipped copies to disk jockeys. Other tunes about the Flying Enterprise have also been making the rounds of the diskers since the event. Leeds is publishing the Clinton-Hendler opus.

Skelton Sluffs Radio For More Pix, TV Time

Hollywood, Jan. 15.

Red Skelton is "kissing off" radio after this season. Comic says the strain of pictures, teevee and radio is too much of a load and now that he's pressing Milton Berle for the rating leadership wants to devote more time to his videopus.

At season's outset he told Freeman Keyes, his manager-packager, that this would be his last and was disappointed at the inability of CBS to sell his show to a single sponsor. Net put him on the market on a one-shot basis.

See Phonevision Possibly Milked By Exhib Scheme

Chicago, Jan. 15.

Number of Chicago film exhibitors, in a move to forestall any commercial success for Zenith Radio's proposed Phonevision, are reported to have been quietly registering the telephone numbers of their theatres in their own names. If and when Zenith gets a commercial go-ahead for PV, the exhibs hope they'll be able to dial the operators to hook them in on the circuit and then transmit the PV signals onto their fullsize theatres screens, for which they'll charge a flat boxoffice scale of 25c. Zenith, they claim, will never be able to buck such competition.

While it's naturally anticipated that Zenith will not take such goings-on sitting down, the exhibs contend that as "private citizens" they'll have a perfectly legal right to pick up the PV signals off the circuit and treat them in any way they desire. They point out that

(Continued on page 61)

'Pacific' Mgt. Sez It Tried For Months to Shed Rico; Actor Threatening Suit

Dropping of Roger Rico this week as co-star of the Broadway company of "South Pacific," followed the singer's refusal to agree to a settlement of his contract. With George Britton, understudy, now singing the role permanently, the matter is apparently slated to be settled by Actors Equity, possibly after arbitration. Rico said Monday night (14) that he intends suing the management, but Equity rules compel arbitration of all disputes.

According to Richard Rodgers,

(Continued on page 20)

NBC, ABC DROP CUFFO STUMPING

By GEORGE ROSEN

NBC and ABC this week effected one of the major reversals of policy on political campaigning—a switch that may not only have widespread repercussions before election time rolls around and cue some D. C. eyebrow-raising, but may well determine the effectiveness of TV's impact in winning cohorts and influencing voters.

For the first time in network annals, effective immediately, both NBC and ABC are eliminating the practice of offering cuffo time to candidates before the national political conventions. From here on in, it's strictly cash on the line for the use of NBC's and ABC's extensive video facilities, which embrace many of the major outlets throughout the country. In the case of ABC, immediate commercial sponsorship extends also into its AM facilities.

The reversal practically renders impotent the broadcasting standards promulgated by NBC last October when the network high-command ruled: "When NBC facilities are used for presentations by or on behalf of a legally qualified candidate for public office, equal opportunity in the use of such facilities is afforded to all other legally qualified candidates for the same office."

Similarly it's ABC's boast that

(Continued on page 63)

Luce Coin Behind TV Garden Rally For Eisenhower?

Young & Rubicam agency inquiries on TV time availabilities for a proposed Dwight D. Eisenhower for President rally scheduled for the night of Feb. 8 at Madison Square Garden, N. Y., has raised the question in some quarters as to whether Henry R. Luce coin is backing the five-star general's campaign. Y & R has the Luce Life-Time billings and negotiates all its radio-TV deals.

Behind the Garden rally are the

(Continued on page 16)

COWARD NIXES 7G TV, WALDORF $6,000 BIDS

London, Jan. 15.

Noel Coward has turned down an offer of $7,000 for one TV appearance for NBC in America.

He was also offered a suite of rooms and all his meals to play four weeks at the Waldorf-Astoria at $6,000 per, and given a concession to do one show nightly instead of the usual two. He also nixed this.

NBC, CBS Webs Make Strong Bids For 'Caesar,' 'Antony' TV 1-Shots

Both NBC and CBS have initiated overtures with Laurence Olivier and Vivien Leigh to bring their "Caesar and Cleopatra"-"Antony and Cleopatra" brace of legit attractions to television on successive nights. It's reported the competitive bidding for the TV coup has been waxing hot and heavy, and that both webs have tentative clients wrapped up in the event of an okay from the stars and their manager.

NBC is setting its sights on the dramatic entries as its major contribution to its "Operations Frontal Lobes." Web figures that, sans intermissions, the plays can be telescoped into possibly 90 minutes or two hours at the most of running time.

For the occasion, the network would preempt choice nighttime segments, with refunds to the regular sponsors. Thus it's figured a sponsorship deal for the Olivier-Leigh attractions would entail a minimum of $100,000 for each night. (Last year, it's recalled, NBC and a prospective client dangled as high as $125,000 for a one-night pickup of "South Pacific," but Richard Rodgers and Oscar Hammerstein 2d nixed the offer.)

Plan would be to pick up the two

(Continued on page 63)

Chez Josephine Baker Vice La Martinique, N.Y.

Josephine Baker will become a nitery impresario the first week in February. She'll take over La Martinique, N. Y., and will open it as Chez Josephine Baker. Type of surrounding show hasn't been set as yet.

Until a few weeks ago, spot was operated by Alan Gale as the Celebrity Club.

This will be the singer's second Manhattan cafe venture. Some years ago, she took over an eastsiderie, also with the Chez J. B. label.

TV Exhibs Await Theatre Guild's Series of Legits

Theatre television exhibitors greeted this week the news that the Theatre Guild is progressing rapidly on plans to produce a series of legit shows for big-screening on an experimental basis. With a lack of major sports events to light their big-screen installations in the last month or so, exhibs have found it virtually impossible to make use of their equipment. Hence, they eye the Guild plans of staging a show every two or three weeks as a major step towards solving their programming problems.

Lawrence Langner, co-director of the Guild, told Variety yesterday (Tues.) that the theatre TV plans are still in the talking stage but that the project should kick off by spring. United Paramount Theatres execs are working with the Guild in an advisory capacity.

According to Langner, the line-up of shows to be staged for big-

(Continued on page 4)

Special Hearing Rooms For TV, Radio, Newsreels Envisioned by Kefauver

Sen. Estes Kefauver envisions the building of special hearing rooms where television, radio and newsreel personnel and equipment could function without unduly annoying witnesses. Observation was made to Variety by the Tennessee Senator Thursday (10) after he addressed the New York Cinema Lodge, B'nai B'rith, meeting honoring Richard Rodgers and Oscar Hammerstein 2d.

The Senator, former head of the Senate Crime Investigating Committee, discussed two resolutions he'll introduce in the Senate, which

(Continued on page 61)

George Abbott Sets Up Foundation to Render Aid to Needy Students

Albany, Jan. 15.

The George Abbott Education Foundation, Inc., has been chartered as a non-profit membership corporation here. Its purpose is "to promote the general public welfare by the grant of funds, without regard to race, sex, color or creed, for tuition, books, incidental

(Continued on page 2)

GODFREY TALENT SHOW AXED BY WDAF-TV

Kansas City, Jan. 15.

Thud heard here last week was WDAF-TV dropping the Monday night Arthur Godfrey Talent Scouts program, immediately following a controversial broadcast on Jan. 7. The decision ends the use of a program from which the station has received many complaints, according to Dean Fitzer, general manager.

The incident of last week only served to emphasize Godfrey's continued use of questionable material and lack of good taste, Boy Hoyland, radio and television critic, said in his Sunday column in the Kansas City Star.

Monday evening (14) WDAF-TV began carrying "Voice of Firestone" in the spot formerly occupied by Godfrey Talent Scouts. The AM affiliate, WDAF, also carries "Voice of Firestone" at the same time, making one of the few programs to be simulcast here.

Yanks' Perspective on Free (?) French Radio; Strictly Rue de la Payola

By JIM CARHARTT & NICKY WINTER

Cannes.

Because we both had nothing worse to do, we've spent two weeks listening to French radio. If this fact becomes widely known, we will be eligible for the Croix de Guerre with two palms, each of which may may be placed firmly over an ear to prevent such a horrible thing from recurring.

But you've got to say one thing about French radio. At least *we've* got to, since we're guests of the country. So we'll say one thing about French radio: there's a lot of it. And it's very enthusiastic.

Take the commercials: *Please* take the commercials. In the States, if the man who pays a lot of dough to bring you the best possible entertainment is silly enough to expect you to buy his product in return, he asks you to buy it. Nicely, politely, cajolingly the announcer tells you that, really, in all fairness, you ought to try this product. Just once, of course. And if you don't like it, you get your money back. They may pout about it, and consider you something less than a gentleman, but you do get your money back.

This is not how it is on the French radio. Here you are *ordered* to buy something. Not tomorrow when the stores are open. But now, right now, get out of bed, put on your pants, go down to the corner grocery store, break down the door and *steal* some Duval's Macaroni. Never mind if you get arrested. You're lucky to be allowed to go to jail for stealing Duval's Macaroni, because they serve just that in every French jail, and besides it's well worth going to jail just to taste Duval's.

Commercials

And there is none of this if-you-don't-like-it-you-get-your-dough-back stuff. Brother, if you don't like Duval's, kill yourself. Life, the announcer says, will not be worth living for you if you don't like Duval's. In fact, there's every chance that he personally will come 'round and set fire to your house if you don't. That's about the way French commercials seem to run. And they get the same effect in singing commercials, only it's more violent set to music. "You want soft, luxuriant hair, don't you?", booms a baritone. "Of course you want soft, luxuriant hair," carols a tenor. (Both of these voices sound kinda bald to us, but no matter.) "In that case," they both sing with full orchestra, "use so-and-so's brilliantine." If you don't have soft, luxuriant hair after 10 minutes of brushing your hair with this brilliantine, to blazes with you. You can dip your head in boiling bacon grease, for all the tenor and baritone care. And if you think all this is easy to express in 16 bars, just try it.

Then there is this big program every Thursday night. At least, we think it's on a Thursday. Any discrepancy between the day we name and the actual broadcast may be attributed to the stubborn refusal of the French to name the days of the week in English. Anyway, this program is called a Grand Concourse. This has nothing to do with The Bronx. In French, it means a contest. Yes, we know there's a gag in there somewhere, but you work it out, will you?

The contest is run by somebody named Zappy Max. (Don't be silly. How could we make up a name like

(Continued on page 20)

Shades of Welles

Detroit, Jan. 15.

A panicky public caused WJBK-TV to throw out a feature western and declare it "evidently unfit for television use."

The final scene of the film "From Texas to Bataan," included a news bulletin broadcast over a rancher's radio which said: "We interrupt this program to bring you a special news bulletin—Pearl Harbor has just been bombed."

The switchboards jammed immediately at all Detroit radio stations and newspapers. One station's news editor even called the FBI to check on possible Red sabotage before the source could be traced and the panic subsided.

WJBK-TV promptly shipped the film back to its distributor and informed its frightened public that the 1942 western had no bearing on current events.

Prospects Brighter For Sponsored TV And Radio in Britain

London, Jan. 15.

Although prospects for the introduction of commercial radio and TV in Britain are far from bright, they are not quite as dim as they were a year ago when the Beveridge Commission recommended a total thumbs down to sponsored broadcasting of any kind. Two things have happened in the year to raise the hopes of the political minority that voted in favor of commercialism in the commission's findings.

In order of importance, these developments are: (1) the change of government; and (2) the austerity program which may make it impossible for the British Broadcasting Corp. to meet demands for increased TV time.

The Beveridge report was intended as a guide for the government in framing its policy for a renewal of the BBC charter which expired Dec. 31 last. In the summer, the then Labor government indicated in broad terms its acceptance of the main provisions, but also threatened a 15% expenditure cut in view of the strain of the defense program.

With the return to power of the Conservatives, the introduction of the new BBC charter has been deferred for six months to give the Cabinet time to frame its own policy. Meantime, a number of Conservatives who came out in favor of sponsored broadcasting during the last Commons debate, now have formed a Parliamentary committee to agitate for the introduction of this.

For obvious reasons, any form of TV sponsorship would have to be on the most limited scale. At present there is only one telecasting channel. Consequently, to provide other wave bands for advertisers would make the million sets now in use out of date. The alternative would have to be the utilization of time not at present taken up by the BBC, which normally has about two hours at night and one hour in the afternoon.

Since the extension of the TV

(Continued on page 63)

Film Execs Outline Plans For Cantor-'Israel' Fete

Film executives met Monday (14) in New York to outline industry plans to help celebrate Eddie Cantor's 60th birthday, at a dinner being held at the Hotel Commodore, N.Y., Jan. 31, to spearhead the $500,000,000 "Bonds for Israel" drive. Cantor will be guest of honor.

Heading the film contingent is Spyros Skouras, president of 20th-Fox. Admission to the dinner is by purchase of a $1,000 bond. The drive, since its inception in May, 1951, has brought in cash or pledges exceeding $100,000,000.

Grand Ballet Keeps to '51 $50,000 'Legal' Loss Limit To Avoid $1,000,000 Snag

The Grand Ballet de Monte Carlo, owned and operated by Marquis George de Cuevas and his wife, Margaret, granddaughter of John D. Rockefeller, managed to stay within the prescribed $50,000 limit on losses in operations last year. The de Cuevases thus avoided the possibility of having to pay back to the U. S. Government well over $1,000,000 in tax deductions, plus penalties.

Their troupe, which has been playing in Europe and North Africa all during '51, finished the calendar year "well within the stipulated limit," according to the management, ending up with a loss of "around $25,000." In the previos three years, the de Cuevases had expended $987,500 on the company, half of that in 1950. (Troupe dropped $150,000 alone in a trip to America for a four-week engagement at the Century, N. Y., in November, 1950).

The Grand Ballet is a limited partnership, set up in N. Y. with the marquesa as owner of 87½% of the net profits of the partnership. Under the setup, the de Cuevases have been able to deduct the troupe's losses, which they financed, from their personal income. Tax law forbids such deduction in a fifth year, if the company has sustained losses during the four years previous, unless the loss is under $50,000. This is on the probable theory that a company dropping coin so consistently would have to be classified as a "hobby" rather than a profit-geared business. The de Cuevases would also have forfeited the deductions of over $1,000,000 taken for the previous four years, plus penalties.

It was necessary for the marquis to curtail expenditures sharply and cut down on his usual lavish way of operation. Bookings and touring were carefully watched. Troupe started touring in February, '51, with dates in Spai , France, England and elsewhere. All but one were guarantees, and troupe came out okay on that one, too.

Troupe finished the year with a week in Tunis, and began 1952 with a week in Algiers. After a couple of weeks' vacation, it goes to Cannes for the month of February, and to Belgium in March. Company, though started in Monte Carlo and playing Europe steadily (except for the brief, costly N. Y. visit in 1950), is an American troupe, with its owners U. S. citizens, and most of its lead dancers (Marjorie Tallchief, George Skibine, Rosella Hightower, etc.) Americans.

With other ventures into the dance field in the last decade, the de Cuevases have spent about $2,000,000 backing ballet. They shelled out about $800,000 in 1944 in a brief eight-week season with Ballet International at the International Theatre, N. Y.

Kelly's Appendectomy During Paris Talent O.O.

Paris, Jan. 15.

Gene Kelly, in town to hunt talent for his upcoming Metro starrer, "Invitation to the Dance," cancelled his search following a sudden appendectomy. He had also planned to visit Rome.

In addition, Kelly has a major role in Metro's "The Devil Makes Three," which producer Richard Goldstone expects to roll shortly in Germany. It's believed that in the event Kelly is not ready in time for the start the picture will be shot around him.

No One-Way Street

The other day some 65 Hollywood personalities returned from the four corners of the globe and arduous missions to entertain American GI's in Korea, Africa, Europe, Alaska and the Caribbean area. They willingly sacrificed time, effort and comfort, not to mention their Christmas and New Year's holidays with families and friends. They did a job and they did it well—and there's been no big industry hoop-la about it.

On Jan. 24 there will be released simultaneously in all U. S. theatres and Army and Navy posts, here and abroad, 18,400 prints of the 1952 March of Dimes film, "You'll Never Walk Alone," produced by Metro, which has done the job for the National Foundation for Infantile Paralysis for the past 12 years. This year the film stars Howard Keel, who contributed his tim and effort; was produced and directed for the tenth year by Harry Loud, and its title song is by Richard Rodgers and Oscar Hammerstein, who donated its usage. It's an excellent, moving short, probably the best in the entire terrific money-raising series, but here again there will be no particular effort on the part of the film business in general, and Metro in particular, to take credit for a fine job in behalf of the community.

And there are numerous other instances, such as Defense Bond drives, blood bank appeals, Red Cross emergencies, and national and local fund-raising benefits for which Hollywood manpower, resources and know-how have been continuously solicited and found readily available. Yesterday, George Murphy, president of the Hollywood Coordinating Committee, released a statement to the effect that film personalities made 2,931 free appearances during 1951, double the number made during the previous year. This is not being advertised by the film industry and its people.

But it hasn't been noted that pressure groups are posting pickets urging people to see the pictures containing personalities involved in public welfare work. Neither the Wage Earners Committee, nor any other group of self-professed patriots, demagogues and bluenoses can be expected to voice commendation of the industry, since they know that being nice to Hollywood will not afford them any publicity, but smears, slander and defamation of Hollywood gets them headlines, or at least some attention.

But it's just this calloused indifference by pressure groups to the whole truth about Hollywood, and their cynical disregard of the truly remarkable patriotism and civic-consciousness of film companies and film people, that has finally aroused the motion picture industry to the point where it will make its first concerted fight against crackpot attacks and indiscriminate vilification.

Scho.

(*Reprinted from* Daily Variety, *issue of Jan.* 11, *'52*).

Kramer Seeks Civic Group's Aid As Pic Biz Backs Stand Against Smears

Hollywood, Jan. 15.

Stanley Kramer called on the Hollywood Junior Chamber of Commerce to support his $1,000,000 libel suit against the Wage Earners Committee and voiced a warning that irresponsible attacks on the film business by pressure groups have developed into a "serious community issue as well as an industry problem."

Speaking at the chamber's annual Distinguished Service Award dinner, the producer of film "Death of a Salesman," which had been picketed by members of the WEC, urged that the subject be taken up at the next chamber meeting, adding: "Remember, any person sitting in this room tonight could be attacked irresponsibly."

"The motion picture industry," he said, "must have a yardstick by which it can clean house, but it must be a yardstick set up by responsible people."

He could have prevented the picketing of "Death of a Salesman," he said, if he had agreed to let WEC set up its own yardstick. He also declared that the group attacked Fredric March even though a retraction of the charges originally made against the actor was on file in the WEC offices. The shadowy figures in that organization, he declared, will soon be brought out into the open.

Backed By Industry

Kramer's libel suit was promised hearty support throughout the film industry. The major studios offered their backing, and so did the Independent Motion Picture Producers Assn., the Society of Independent Motion Picture Producers and civic and community groups. Joint statement by the two indie groups was:

"We commend to the fullest Stanley Kramer's forthright action. The actions of such irresponsible pressure groups have brought great harm to the motion picture industry — an industry which actually should be praised for its long and successful fight against the Communists who attempted to infiltrate and control its product. We urge all branches of the industry to get behind Stanley Kramer in this fight. We are offering the legal talent and other facilities of our organization to him."

Dore Schary said: "Good for

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Vets Unit Backs Kramer

Hollywood, Jan. 15.

The Hollywood chapter of the Disabled American Veterans became the first veterans group to voice public support of Stanley Kramer in his battle agains the Wage Earners Committee.

A telegram from chapter president Sam Davis said the group "unanimously endorsed your courageous stand against WEC's irresponsible action and accusations. Such anonymous organizations, using the cloak of false Americanism as a cover for an attempted grab of power, are as bad as the Communism they pretend to fight."

George Abbott

Continued from page 1

fees and maintenance, including board and lodging, to worthy and deserving high school, prep school, college and post-graduate students in schools, colleges and universities throughout the United States."

This is to be done without pecuniary profit to the corporation or its officers. Principal office of the Foundation is to be located in New York City. Directors shall not be less than five or more than nine. Directors listed are George Abbott; his daughter, Judith Abbott Clark; attorney Edward E. Colton; Carl Fisher, and Isabel Juergens, Abbott's sister. Supreme Court Justice Irving L. Levey approved the certificate of incorporation. Dr. Lewis A. Wilson, State Commissioner of Education, consented to its filing.

No Legit Angle

According to Abbott, there is no theatrical significance to the Foundation. It is simply intended to help young people in all fields to get an education. The producer explains that since he had to work his way through school and college, he's sympathetic to youths in the same predicament today.

Abbott indicated that the fund would be relatively small to start, but that he plans to add to it regularly, with the amounts to be determined largely by his tax situation from time to time.

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SEE RECORD '51 FOREIGN INCOME

U, Decca Boards Name Committees, Survey Co., to Appraise Merger

Preston Davie, chairman of a committee of Universal board members named to look into the feasibility of a merger with Decca Records, said yesterday (Tues.) that he personally felt there was sufficient "community of interest" between the two companies to make the move advantageous.

Davie added, however, that Ebasco Service Corp., an appraisal outfit, had been hired by both U and Decca to make a study of the two companies to determine the practicality of merger and how it would best be accomplished.

A committee has also been named by the Decca board for the same purpose. Until the two committees separately and then together go over all the facts and figures which have been made available to them on both companies, and until the Ebasco report is in and has been studied, Davie emphasized, no decision will be made.

There's a possibility, he pointed out, that everyone will agree with his off-the-cuff opinion concerning the "community of interest," but that fiscal studies would show a merger to be bad tax-wise or in other ways. Davie is a retired attorney and a vet member of the U board.

There may be a possibility, he said, that the two companies might best work closely together without an actual merger. Davie asserted that no plans at all had been for-

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Weeks of July 7, 21 (GOP, Dem Powwows) Seen Affecting B.O.

Little note has been taken by pix companies of the weeks of next July 7 and July 21, which loom as the most disastrous b.o. wise. The political conventions are set for those periods, and with the Republican and Democratic powwows slated for televising, it's anticipated that a goodly portion of the population will be glued to their TV sets.

As far as could be ascertained, no company has arranged its release schedule with the conventions in mind. Nor would any company say that it would withhold its lesser product for distribution about that time, since no pic exec would admit that he had a weak sister on his slate.

One theatre exec discounted the effect of the convention on the b.o., feeling that the proceedings in general were boring and would not hold the viewers for a great length of time on hot summer nights. He said it was quite conceivable that theatres equipped with large-screen TV might pipe in a part of the event, especially when it got down to the decisive moment of a nomination.

In general, pic execs felt that it was too early to make any plans, and indicated that they would wait and see what happens.

N. Y.'s Jungle Aura, As 2 So. African Pix Bow

New York, which it is believed has never before seen a picture completely localed in South Africa, is about to get two of them within a couple weeks of each other. Coincidence goes even farther in that they both centre about the same native area in Johannesburg—although treatment of the subject matter is diametrically opposite.

The films are "Cry, the Beloved Country" and "The Magic Garden." Former, a very close adaptation of Alan Paton's bestselling novel, was produced under Sir Alexander Korda's banner and is being released in the U. S. by Lopert Film Distributing Corp. "Garden," produced, written and directed by Donald Swanson, an Englishman, is being released by Arthur L.

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Political Squeeze

With England's dollar deficit rapidly growing, American industryites figure their greatest danger is getting caught in a political squeeze. They are fearful that if Britain does not get the financial support it is seeking in Washington, it may cut off dollar payments for films as a means of dramatizing its need.

Yank distribs have been able to thaw virtually all of their earnings during the past few years via fairly favorable agreements that allow more than half to be converted directly to dollars and the rest used for various purposes. Present pact runs until Oct. 1.

Greene Drops RKO Tally Fraud Claim; Bd. Reelects Mgt.

Dissident RKO Theatres' stockholders group will not press the claim it made last week that it was short-counted in winning only two places on the six-man board. Decision to abandon further battling was indicated by the appearance of the two minority members, David J. Greene and A. Louis Oresman, to take their places on the new directorate at its first meeting yesterday (Tues.).

Board session, held at RKO Theatres homeoffice in New York, was for the purpose of electing officers. As expected, the management, headed by prez Sol A. Schwartz, was renamed.

Isidor J. Kresel, counsel for the minority group, claimed following the stockholders meeting in Dover, Del., last Thursday (10) that disputed ballots entitled the group, headed by Greene, to at least three directors. He threatened court action.

After considering possibilities, it is understood the Greene contingent came to the conclusion that the best interests of the shareholders lay in discontinuing further battling. They felt that litigation would merely use up time of RKO execs that might be better spent in company operation.

Greene group claimed victory in the heated two-month contest for proxies in that it got a greater number of public votes than did the management. Series of appeals which both Greene and the Schwartz management sent out re-

(Continued on page 15)

Capra to India as U.S., Pix Rep to Festival

Hollywood, Jan. 15.

Frank Capra leaves for Washington Thursday (17), thence to Bombay to rep the American film industry and function as official delegate of the U. S. State Department at the International Film Festival Jan. 24-Feb. 27.

A number of American films will compete with English, French, Italian, Indian, Chinese and Russian entries.

Reed's N.Y. Feb. Visit

British producer-director Carol Reed is due in New York from London the first week of February. He is coming over for publicity in connection with his latest pic, "Outcast of the Islands" (Lopert), which expected to open on Broadway in February.

Reed will be in the U. S. about two weeks. He'll start production preparation on his return for another pic under the Sir Alexander Korda banner.

NO OPTIMISM ON '52 REPEAT

American film industry, which four years ago was viewing its foreign markets with complete despair, is believed to have received more coin from abroad in 1951 than any previous year in picture history. Foreign managers are not optimistic, however, that they can repeat in 1952.

Complete count is not in as yet, of course, for the 12 months ending Dec. 31. But, from preliminary tallies, it appears likely that the $120,000,000 record rung up by the majors in 1947 was exceeded.

Amount by which it was topped may be even more than the figures will indicate on the surface, because of a bookkeeping change made by most companies in the interim. Back in '47, before currency freezes were a large-size problem, all earnings abroad were taken up on the books in New York as income. Now, most companies record only actual funds received in dollars in this country.

Film b.o.s were fantastically good in most of the world during 1951. Prospects are that they will continue so. Attendance is not what's worrying the majors' foreign chiefs; the big problem is the

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MPIC Manpower Comm. Gets Rundown on State's Int'l Film Operations

Hollywood, Jan. 15.

Report on the operations abroad of the State Department's International Motion Picture Division was made to the Motion Picture Industry Council's manpower committee by James B. Fainchey, foreign production staff topper. Fainchey, who has recently returned from a world-wide survey of the State Department's overseas production and distribution activities, outlined to the group the work being done by film industry manpower in various sections of the world.

Fainchey commended the pic industry for its cooperation and asked the reps of the producer associations, guilds and craft unions for continued support of

(Continued on page 15)

Johnston Seen Giving All to MPAA After N. Y., Miami Exec Huddles

Concentrated round of sessions which Eric Johnston and his staff held with groups of company execs at their various homeoffices last week left the clear impression that the Motion Picture Assn. of America prexy will have to ditch all other ideas, political or otherwise, and concentrate on the domestic problems facing the industry.

Johnston and his principal aide, Joyce O'Hara, are understood to be getting another feel of the down-to-work attitude of the MPAA's dues-paying members at a huddle in Miami Beach which started yesterday (Tues.) and continues today.

Sessions in New York are believed unique. Johnston and his staff went to the offices of seven different companies and sat down with their topofficers for a discussion of what they think the Association ought to be doing. While the talks were off the record, from what could be pieced together from the various companies, it appears that they considered the

(Continued on page 16)

Frank McCarthy Named

Hollywood, Jan. 15.

The State Department has appointed Frank McCarthy as a consultant and set him as a member of the executive reserve. He was Assistant Secretary of State under James F. Byrnes.

New duties call for him to make occasional Washington trips. Meanwhile, he carries on at 20th, where he's to produce "Assignment Stockholm" and "Singlehanded."

'H'wood 9' Suits A Major Item For 'Biggies' Fla. Meet

Industry policy on further settlement of suits by the "Hollywood Nine" is reportedly a major item of discussion at the conclave of company prexies that began in Miami Beach yesterday (Tues.). Also reportedly on the agenda are discussions of ways and means of reducing the quantity of antitrust suits being thrown at the majors by exhibs.

General sessions are continuing today (Wed.). They are also preliminary to a meeting with James C. Petrillo, president of the American Federation of Musicians, on a new studio pact with the AFM. Except for some presidents who are vacationing in Miami Beach, company toppers will be back in New York, Friday (18).

Eric Johnston, Motion Picture Assn. of America prez, was on hand yesterday for the talks. With him

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Schenck Staying in Fla.

Nicholas M. Schenck, president of Loew's, leaves N. Y. this week for his annual winter stay in Florida, where he continues business operations.

Schenck usually travels south prior to Christmas but stayed on in N. Y. later this year for the windup of consent decree negotiations with the Department of Justice.

B'way's Unexpected Hits As Kramer Pic Trailers: Boyer, Harris, '4-Poster'

Broadway is proving something of an unexpectedly sock trailer for pic producer Stanley Kramer. He has bought a play and signed two people for top roles in other pix and in each case they've unexpectedly proved to be Broadway hits before the films have been released.

Play is "Fourposter" and the pair of players are Charles Boyer and Julie Harris. Kramer acquired the Jan de Hartog legiter last spring, before Jessica Tandy and Hume Cronyn were even considering it for Broadway. They tried it out in strawhatters during the summer and it was so successful they brought it to the Stem in the fall, where it has proved a smash—

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National Boxoffice Survey

Trade Tapers Off; 'Quo Vadis' Back in First Spot, 'Dreams' Strong 2d, 'Dawn' 3d, 'Spy' 4th

Current session at nation's film boxoffices is a typical post-holiday one, with biz generally sagging. Oversupply of holdovers and extended-runs naturally is contributing to the downbeat, along with bad weather in some sections and transportation strikes in Baltimore and Toronto.

"Quo Vadis" (M-G) is resuming its leadership at the wickets after dipping to second position a week ago. It will pile up over $225,000 in some nine key cities covered by VARIETY—this stanza. A strong second is "See You in My Dreams" (WB) although it's largely on holdover.

"Decision Before Dawn" (20th) is perking up to capture third place while "Favorite Spy" (Par) is running almost neck-'n'-neck with it to wind up fourth. Fifth money goes to "Westward the Women" (M-G).

"Wild Blue Yonder" (Rep) will finish in sixth spot, with "Distant Drums" (WB), which had been going great guns the two previous weeks, is seventh. "Detective Story" (Par) is capturing eighth position although it has finished most of its key first-run dates.

"Blue Veil" (RKO), "Weekend With Father" (U) and "Flame of Araby" (U) round out the top 12 list. "Lavender Hill Mob" (U) and "I Want You" (RKO) are runner-up pix.

"Greatest Show on Earth" (Par) is standout new entry, with big session at N. Y. Music Hall and prospects of an exceptionally long run. "Another Man's Poison" (UA), big in Frisco, shapes good in Pittsburgh but mild in L.A. "Model and Marriage Broker" (20th) looms as a potential winner, being big in N. Y., okay in Toronto and Washington, and fairish in Balto. "Cimarron Kid" (U) started out good in K. C., preem date. "Boots Malone" (Col), fast in Cleveland, shapes okay in Cincinnati.

"American in Paris" (M-G), which has nearly finished its initial batch of runs principal keys, is adding substantial coin this stanza. "I Want You" (RKO) is mainly holdover or extended-run currently on first test engagements.

"Strange Door" (U) shapes ice in D. C. "On Dangerous Ground" (RKO), good Buffalo, is rated weak in Philly. "Death of Salesman" (Col), big in N. Y., looks mild in L. A. "The Well" (UA) looms smash in Chi. "Bright Victory" (U), getting some new dates, is trim in Detroit and solid in Pitt.

(Complete Boxoffice Reports on Pages 8-9)

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DAILY VARIETY
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Par Pix Co., B'way Par Theatre Just 'Strangers'; Other Upsets in Pattern

With the traditonal pattern of first-run bookings in N. Y. largely upset over the past year, it's now becoming clear which of the town's showcases and which film companies now are more or less "going steady."

Paramount Pictures and the Par Theatre, once members of the same corporate family, are behaving like total strangers. Film outfit is giving Brandt's Mayfair and Globe a big play with a recent sked of seven pix at the two spots. Par Theatre, where a Par film is now rare, has seven bookings lined up, four of them from RKO, two from Columbia and one from Warners. RKO product over recent months has been going mainly to the Par house and the Criterion, Charles Moss operation. Criterion, where RKO's release of Samuel Goldwyn's "I Want You" is current, follows this with the same distrib's "At Sword's Point" and a reissue of Walt Disney's "Snow White and the Seven Dwarfs."

RKO began its romance with the Criterion last summer when a projected deal with the Mayfair for Disney's "Alice in Wonderland" fell through as Brandt balked at the terms demanded. Film company switched to the Criterion and since has been using that house and the Par for its N. Y. showcasing.

Columbia has a non-exclusive tieup with City Investing's Astor and Victoria.

Pix to Loew's State

Loew's State has been open to a variety of product, including Lippert's "For Men Only," which opened yesterday (Tues.). Metro-affiliated house also has had a number of Universal pix. Warners confines its top product to the

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MPAA, TOA Lay Plans In D.C. for Hearings On Theatre Television

Washington, Jan. 15.

Attorneys and engineers for Motion Picture Assn. of America and Theatre Owners of America completed two days of meetings at MPAA headquarters here Saturday (12) to lay plans for the big theatre TV hearings before the Federal Communications Commission beginning Feb. 25. The organizations will be ready to go ahead on the scheduled date, a spokesman said, but recognize the possibility that the Commission may be unable to proceed if its deliberations attendant to the lifting of the TV freeze, expected in mid-February, are still in progress.

Approximately 50 witnesses, including the biggest names in the motion picture industry, have been tentatively lined up to present the case for special theatre TV frequencies. Among them will be Eric Johnston, head of MPAA; Mitchell Wolfson, head of TOA; Spyros P. Skouras, 20th-Fox prexy; Si Fabian, head of Fabian Theatres, and various Hollywood figures.

Representing MPAA as special counsel on theatre TV were Vincent Welch and James L. Fly. Frank H. McIntosh and Andrew Inglis represented the association as engineering counsel. Marcus Cohn and Stuart Bailey represented TOA as legal and engineering counsel, respectively.

Sitting in at the sessions from MPAA were Joyce O'Hara, exec assistant to Johnston; Ed Cooper, new TV director for the assn.; Sidney Schreiber and Taylor Mills. Johnston sat in for part of the meetings.

Skoura's NT Prez Pact Extended Through 1961

Los Angeles, Jan. 15.

Charles P. Skouras will continue as president of National Theatres until Dec. 31, 1961, under a seven-year extension of his present contract, which runs to Dec. 31, 1954. Pact calls for a yearly salary of $130,000, plus a percentage of the circuit's profits, with the total annual amount limited to $490,000.

Under the new arrangement Skouras will remain as head of the theatre chain after the divorcement from 20th-Fox next June, while his brother Spyros will remain as head of the production and distribution company.

Bernard Smith East On 'Guest' Huddles

Paramount producer Bernard Smith arrived in New York from the Coast last Saturday (12) for a week's stay. He's east to huddle with Ruth and Augustus Goetz on the picture adaptation they're prepping of Henry Handel Richardson's novel, "Maurice Guest."

Pic is the initialer on Smith's slate. He's former story editor at the studio. Also on his schedule is a filmization of F. Scott Fitzgerald's "Babylon Revisited."

Theatre Guild Maps Distrib of Own Plays For Theatre Video

Pointing up the probability that a number of theatre television entrepreneurs may soon be competing to line up events for big-screen exhibitors, the Theatre Guild, in mapping its own plans to produce a series of legit plays to be made available to theatre TV, has decided it will also handle distribution of the shows. Guild shows will be the first emanating from the New York area which have not been booked through Nathan L. Halpern's Theatre Network TV.

While the Guild's method of selling its shows to exhibitors in all parts of the country with big-screen installations has not been finalized yet, it's presumed the legit organization has decided to bypass TNT on the assumption that there's no need to cut an outside agency in for a share of the profits. In the same way it's believed that 20th-Fox will handle sales of its theatre TV shows when its long-pending plans for big-screen extravaganzas get underway. Another indie group, comprising California exhibs and realtors, has been set up on the Coast to handle sale of theatre TV events to exhibs in its area.

Halpern, as the first in the business, has lined up all the top sports events carried by theatres during the last year, except for a few college football games tied down for its own theatres last fall by the United Paramount circuit. TNT is currently working on one or two big fights coming up but, with a scarcity of major sports events during the winter season, is also mapping plans for entertainment shows. It was Halpern who sparked the move to big-screen the Christmas pageant from the stage of Radio City Music Hall, N. Y., but his plan fell through under the weight of numerous problems.

As further indications of the renewed interest in theatre TV, a spokesman for legit producer Gilbert Miller told VARIETY this week that a number of would-be promoters have attempted to obtain big-screen rights for Miller's two "Cleopatra" shows, currently playing the Ziegfeld, N. Y., with Sir Laurence Olivier and Vivien Leigh starred. Spokesman emphasized, however, that no deal has been made with any of them.

20TH ASKS CIRCUIT OPS TO BALLY CONFAB

Implementing the 20th-Fox policy of stressing merchandising approaches in advance of release of product, distribution topper Al Lichtman yesterday (Tues.) disclosed that a number of prominent eastern circuit-operators will meet at the 20th homeoffice for a discussion of the company's 1952 plans. Lichtman will present the product lineup and ad-pub director Charles Einfeld and his staff will go into detail on the promotion work which has been mapped.

Chain ops invited to the huddle, said to be the first of its kind for 20th, include Leonard Goldenson, Harry Kalmine, Joseph Vogel, Sol Schwartz, Louis Schine, George Skouras, Spyros Skouras, Jr., Gerald Shea, Samuel Rinzler, Fred Schwartz, Si Fabian, Joseph Seider, Byron Linn, Harry Brandt and Walter Reade, Jr.

New techniques in distribution and merchandising of films were urged by 20th-Fox president Spyros P. Skouras and Lichtman at the company's convention in N. Y. last week.

Billy Rose Episoder

Hollywood, Jan. 15.

Alex Gottlieb, indie producer, will make a four-episode picture, "Billy Rose's Broadway Tales," based on Billy Rose columns. Each episode will have a different director.

Shooting starts in July, with Richard Conte and Lee J. Cobb already slated for one of the episodes.

Gottlieb is Rose's brother-in-law.

Gotta Be Sock Pix For Biz in France, Ventura Reveals

Good pictures in France reap tremendous grosses, according to producer-bandleader Ray Ventura, while poor product finds it difficult to recover budgetary costs. Failure of mediocre films to excite much attention at the boxoffice, he said, stems from the country's general economic condition. Cost of living is high, the public spends its money on essentials and shops carefully for entertainment.

Though filmgoers from a numerical standpoint are fewer today than in pre-Korean War times, production financing can still be arranged for meritable projects. An incentive to film-making, Ventura pointed out, is a payment from the government. This amount equals 7% of the gross of a producer's last film and is extracted from a portion of the boxoffice admission to be applied to the budget of his next picture.

Ventura, who arrived in New York Sunday (13), revealed that producers are now campaigning for a 12% rebate instead of the existing 7% on the assertion that conditions warrant higher production aid. Also of considerable value to French film-makers is a joint production agreement recently renewed with the Italian government. Under this pact pictures

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Theatre Guild TV

Continued from page 1

screening in theatres throughout the country is indefinite but he said there's a good possibility the project may preem with George Bernard Shaw's "St. Joan," in which Uta Hagen is currently starring at the Century Theatre, N. Y. It's presumed Miss Hagen and the current Broadway cast would repeat for theatre TV.

Langner revealed that he has had several talks with representatives of the various theatrical talent and craft unions, all of whom have been favorable to the idea as an experiment and have shown a willingness to cooperate. He emphasized, though, that no wage scales have been established. Plays, he said, will be picked up directly from the stage of theatres rather than being restaged in TV studios. Langner also predicted that some shows may be televised during a regular performance, while customers are seated in the theatre audience.

He said that most of the plays to be done, at least at the start, will comprise those to which the Guild owns all rights, in order to eliminate as much as possible the problems involved in clearing rights to others. This would preclude the big-screening of several musicals produced by the Guild in cooperation with Richard Rodgers and Oscar Hammerstein 2d, such as "Oklahoma," "Carousel" and "Allegro." Langner said no formula has been worked out yet for the rental fees to theatres tying in on the legiters but estimated that it would take 50 to 100 theatres for the project to make expenses.

Recalling that the Guild had pioneered in the presentation of hour-long dramatic shows on broadcast TV, via a series of seven shows produced in cooperation with NBC TV more than four years ago, Langner said the Guild hopes to be able to pioneer similarly in the presentation of drama on theatre TV. "We're not interested so much in bringing our shows into the larger cities, which have theatre regularly," he said, "but into the smaller towns and villages which have not had theatrical presentations for a number of years."

Baltimore Sun Calls for Elimination Of State Censor Bd. as 'Superfluous'

Baltimore, Jan. 15.

Move to end film censorship in Maryland was launched last week, with the Baltimore Sun, state's leading newspaper, editorially calling for the elimination of the state censor board, which has functioned since 1917. Editorial pointed out that Maryland "is one of eight among the 48 states which has a board pass judgment on what movies can and cannot be shown here."

Terming the existence of a state censorship board as superfluous, the Sun pointed out that the picture industry has its own rigorous censorship group, and it is supported and supplemented by the action of many private groups. The editorial indicated in addition that there were Federal and local laws governing indecent matter, "plus the freedom of choice exercised by the customer."

The newspaper charged that in the past the board had extended its powers into political fields and matters of minority-group sensitivities. "Marylanders," the Sun says, "do not need to have thei movies passed on in advance by politicians any more than they need have their newspapers, books, radio programs and television shows passed on by politicians. If a movie is really indecent, the police powers will take care of it in the same way that indecent shows are closed up. If the movi is just plain distasteful, the public has a way of making its feelings known at the boxoffice and in forceful protests to the motion picture industry."

In calling for the elimination of the board, the Sun said that film censorship was costing the state $58,000 a year. However, Sydney R. Traub, head of the State Board of Motion Picture Censors, told the Sun in a letter that film censorship had actually netted the state $500,000 during the 35 years of its existence. He noted that in the fiscal year ending June, 1951, $32,195 had reverted to the state treasury. Board's income is obtained by

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Divorcement Would Give Roxy Better Prod. Position

Roxy Theatre, N. Y., will be in as good, if not better, position when divorcement of 20th-Fox's theatre and production units is finalized, according to David T. Katz, new managing director of 20th's Broadway showcase. Katz feels that house will not only be able to bid for top 20th product but would also have available pix of other companies which fit into the Roxy policy.

Katz disclosed that the Roxy expects to install sometime in March the Swiss Eidophor Theatre tele system.

Problem facing the Roxy at present, Katz stressed, is the inability to sign up top talent for the stage attractions. (See story in Vaude.)

Grant, Crown Seen Resigning Col Bd. Due to Biz Pressure

Arnold Grant and Col. Henry Crown are understood resigning from the Columbia Pictures board as of the date of the next annual stockholders' meeting, Feb. 19. Amendment to the bylaws at that time will reduce the authorized size of the board from 13 to nine or 10 members. Two places on the new board will be left vacant, as required under Col's certificate of incorporation.

Grant and Crown joined the directorate in February, 1949. Board was further expanded in December, 1950, by the addition of Lewis Rosenstiel, prez and board chairman of Schenley Industries, distillers. Board's authorized size was increased to 13 when he was elected.

Rosenstiel has already submitted his resignation. That is understood to have been on a personal basis, since he was married to Col prexy Harry Cohn's niece, from whom he has since been divorced.

Grant and Crown have declined to run for reelection because of press of other business. Their departure is understood to be friendly.

Enlargement of the board was announced at the time as an effort to utilize the experience of men in other fields with broad business background, in the hope that they could bring the advantages of new thinking to the film industry.

Crown heads a large construction supply company in Chicago, is principal backer of Conrad Hilton in the latter's hotel chain and recently acquired controlling interest in the Empire State Bldg., N. Y. Grant is a film attorney and personal counsel for Harry Cohn. He's also attorney for Crown, which accounts for the Chi millionaire's interest in Col. Grant was associated with him in the Empire State Bldg. deal.

Departure of the three directors will leave a board of seven. They are Harry Cohn, Jack Cohn, Abe Schneider, Abe Montague, Nate Spingold, J. M. Blancke and Donald S. Stralem.

Under Col's certificate of incorporation, two places on the board must be left open. Directors to fill them are to be elected by holders of Col's $4.25 preferred stock in the event of default on dividend payments.

N. Y. to Europe

Vera Caspary
Alfred de Liagre, Jr.
Roger Furse
Ben Goetz
I. G. Goldsmith
Alexander Markey
David E. Rose
William Snyder
Nikolai Sokoloff
Samuel Taylor
Mike Todd
Michael Wilding
Sam Zimbalist

Europe to N. Y.

George Bookbinder
Claude Dauphin
Jack Forrester
Pierre Louis-Gueri
Morton Spring
Ray Ventura

L. A. to N. Y.

June Allyson
John H. Auer
Barbara Britton
Roy Brewer
Vera Caspary
Ronald Colman
Alan Courtney
Robert Cummings
Howard Dietz
Jim Dolan
Joanne Dru
Dan Duryea
Andre Eglevsky
Arthur Fellows
Benny Fields
Kurt Frings
George Glass
Ben Goetz
I. G. Goldsmith
James R. Grainger
Edward Grossman
Melissa Hayden
Paul Henried
Karl Herzog
Joy Hodges
John Ireland
Viveca Lindfords
Lida Livingston
Don Loper
Florence Marly
Merle Oberon
Dick Powell
Don Prince
Donna Reed
David E. Rose
Blossom Seeley
Don Sharpe
Louis M. Simon
Bernard Smith
Richard Tregaskis
Betsy von Furstenberg
Bill Watters
Michael Wilding
Shelley Winters
Cobina Wright, Jr.
Sam Zimbalist

N. Y to L. A.

Frederick Ashton
Jerry Davis
Vera-Ellen
Harvey Grant
Charles Henderson
Douglas Henderson
Dave Kapp
Harvey Lembeck
David A. Lipton
Don Mankiewicz
Anthony Mann
Otto Preminger
Jerry Rosen
Willard Swire
Phil Williams

EXHIBS STEAM AT ACAD'S TV NIX

20th 'Casts Lot With Theatres'

Twentieth-Fox prez Spyros P. Skouras, in turning down the request of Skiatron for 20th films to be used in the projected tests of Skiatron's Subscriber-Vision in New York, reaffirmed his belief that in theatre TV and in no other method of "pay-as-you-see' video lies the film industry's future. Noting that 20th is now concentrating all its TV activities on its Eidophor system of big-screen TV, Skouras wrote Skiatron prexy Arthur Levey:

"We believe that the future of the motion picture industry depends on the success of theatre TV and that through it our business will have a very promising and prosperous future. We have cast our lot with the theatre because we feel that motion pictures can best be enjoyed in the surroundings and under the psychological conditions prevailing in modern properly-equipped theatres. This is a basic precept of our company, which we shall follow until such time as experience demonstrates that we are wrong.

"In view of the above, you can readily understand that it will be impossible for us to make available to you any films of this company for your forthcoming Subscriber-Vision test in New York. . . . Since the interests of your system are opposite to those of our own, we cannot depart from our present plans and objectives, which we feel will ultimately be of great benefit to our company and to our industry."

Only Par, RKO Okay Pix for Skiatron Tests; Levey Threatens D.of J. Action

Skiatron prexy Arthur Levey, who has been able to obtain promises of product from only two of the major film companies for his projected test of Subscriber-Vision in New York, indicated to VARIETY yesterday (Tues.) that he will seek aid from the Dept. of Justice to bring the other companies into line. According to Levey, the recalcitrant majors may be subject to charges of discrimination because they okayed use of their product in last year's Phonevision tests in Chicago but are nixing Skiatron's request.

In a letter sent to the president of each of the majors asking for use of their films, Levey asked for a reply by yesterday. As of yesterday, he had received the necessary okays from Paramount and RKO, but both companies set up a number of conditions with which he first must comply. Metro and 20th-Fox turned him down, while he received no reply from the others, including Warners, Columbia, Universal and Republic. It's reported that the latter four are also planning to turn down his request.

Levey said he will meet with his attorneys this weekend to determine what Skiatron's next move will be. He indicated, however, that the outfit will "be forced to take some definite action." He voiced conviction that the majors cannot discriminate against him, and said Skiatron will in all probability follow the lead of Zenith Radio, which obtained D. of J. help in getting the majors to cooperate with its Phonevision tests. Levey added, incidentally, that Skiatron has no intention of trying to buy an "influence peddler," referring to James Finnegan, former St. Louis tax collector to whom

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Metro Wary of Shifts In Population as Key To Revisions in Rentals

Metro this week instructed its field sales force to keep hep on population shifts across the country with the view of abandoning rental precedents in areas which have experienced upped numbers of residents.

"Rental expectancies may need revision upward," it was noted. "It's time to be examining every ituation in your sales section with eye on the new business picture which a new, busy industrial year presents," the fieldmen were told.

Communication to the field directed that new industries, defense activities and increased military and industrial populations have been spotted in many parts of the country in 1951, and this likely will continue this year. In line with this, the M-G-ites were told that in many cases the value of a new film cannot be gauged via a comparison ith a previous pic alone, but also by up-to-the-minute knowledge of narketing conditions in each area.

Lawyer Sues Garland For 130G Pact Breach

Los Angeles, Jan. 15.

Charles Goldring, attorney, filed suit against Judy Garland for $130,000, charging breach of contract.

Plaintiff declares he signed a contract to handle Miss Garland's business affairs on Jan. 16, 1951, but she repudiated the agreement on July 9. Pact, he said, called for 5% of her earnings for the next seven years. He figures she will earn $2,600,000 in that time.

Youngstein As Trouble-Shooter In UA's Reorg

Max E. Youngstein, United Artists v.p. in charge of advertising, publicity and exploitation, will take on an expanded management role around March 1, when the entire ad-pub department at the N. Y. homeoffice will be reorganized.

Youngstein still will hold the reins on the department but will vacate his present office to join the other exec tenants of the building's 14th floor. In the widened post, it's expected he'll function as a "troubleshooter," taking on spot assignments in distribution and handling special problem situations for the company.

Francis Winikus, now second in command of the ad-pub operation, figures to take over the top spot under Youngstein's supervision. He'll move into Youngstein's office on the 12th floor, where the department is housed.

Additionally, the distrib intends to build up the ad-pub department with a flock of new personnel. Company already is set with a number of pix which loom as important for the current year and

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M-G Processes Bids On 'Vadis' Licensing

Metro this week began processing of theatremen's bids for the licensing of "Quo Vadis" in cities of 100,000 or more in population. Offers of terms for the film were received in each exchange area up until Monday (14). Exchange personnel are to inspect the proposed licensing terms and relay them to the homeoffice for contract approval.

M-G execs at the h.o. in N. Y. yesterday (Tues.) said they have no idea as yet on the number of exhibs who have bid for "Vadis" or the specific terms generally offered.

SEE TERRIF BALLY IN BIG-SCREENING

Steadfast refusal of the Academy of Motion Picture Arts and Sciences to permit telecasting of the annual Oscar derby has exhibs plenty riled. Actually, the Acad's nix is not of its own choice, but a decision forced on it by a variety of factors.

With the acknowledged dearth of acceptable shows for large-screen theatre TV, exhibs are particularly hot that the annual Acad event can't at least be cleared for that purpose. Aside from that, many theatremen feel that this show on home tele could be the greatest promotion of the year for films.

Acad obviously handled its public relations badly, within the trade, at least, in its manner of turning down the request of Allied States Exhib Assn. prez Trueman Rembusch and other theatremen for putting the derby on tele. While Acad topper Charles Brackett had good reason for the negative response, exhibs don't realize it.

Acad's position vis-a-vis tele is primarily limited by the player contracts of the major studios, which forbid their stars to appear in the new medium. With a thousand or more players in the audience—let alone those who walk to the platform to get awards—it is

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W. E. Heller Sued for 15G By Budd Rogers on % In 'Walk in Sun' Distrib Deal

Walter E. Heller, Chicago financing firm and owner of the Lewis Milestone production, "A Walk in the Sun," was named defendant in a $15,000 breach-of-contract suit brought by Budd Rogers in N. Y. Federal Court this week. According to papers filed by attorney Saul E. Rogers, his client negotiated a distribution deal for Heller's "Sun" in the United Kingdom, but was never paid for his services.

Rogers, who now is executive veepee of Realart Pictures, assertedly entered into a deal with Heller on Nov. 15, 1949, whereby he was to act as an agent in procuring a distribution arrangement for "Sun" in the UK. Between that time and January, 1951, the complaint charges, Rogers lined up Eros Films to handle the picture on terms which Heller considered "satisfactory."

But, Rogers contends, after he effected the release pact, Heller brushed off his claims for "services rendered." The Realart exec estimates that "Sun" grossed Heller around $150,000 in the UK and he wants 10% of that amount as his commission. Suit originally was brought in N. Y. Supreme Court but was transferred to Federal Court at the defendant's request. Picture was distributed in the U.S. by 20th-Fox in 1945 and eventually was acquired by Heller.

20TH SETS 10-MINUTE REEL AS SUPPLEMENT

Peter Levathes, short subjects sales manager for 20th-Fox, leaves N. Y. Monday (21) for a tour of key cities across the country to line up accounts for 20th's new newsreel. Company disclosed this week that it's set with a 10-minute special reel to be issued twice weekly to augment the regular issues of Movietone News. Levathes' first stop will be L. A.

Reel is designed for a limited number of theatres, and will be run along with Movietone, giving programs about 18 months of news coverage. Six theatres in N. Y., including the Roxy, will play the supplement beginning Friday (18).

Public's growing interest in world affairs prompted the added coverage. Levathes said the idea for it was conceived only last week and the company took immediate action on setting it up.

Loew's to Separate Its Theatres By Aug., '53, Via Government Decree

Loew's will separate its domestic theatres from production-distribution by Aug. 31, 1953, under terms of its antitrust consent dcree with the Department of Justice, it was indicated in N. Y. this week. Final accord between the two sides on all but one or two relatively insignificant points was reached in Washington last week.

While D. of J. and film company reps agreed to bar the official terms of the deal from public view, sources close to the negotiations said that a period of 19 months for the outfit to complete divorcement would be plausible. Loew's fiscal years ends Aug. 31, consequently it follows that the split can be expected by that date next year.

Loew's will be the last of the original eight defendants in the long-running industry trust battle to bow out. Of the other major companies, 20th-Fox aims to complete divorcement by June of this year, a full year ahead of the schedule set forth in its decree, and Warners will break off the theatre end of its operations in April, 1953.

Unlike Paramount and RKO, which effected divorcement some time ago by way of each setting up two separate companies, Loew's, WB and 20th are likely to establish only one new company each. This will be to operate domestic theatres. Three outfits' present parent corporations will continue in existence to take over production-distribution and foreign assets.

Dissolution of the parent outfit was the only way in which Par and RKO could reorganize on a tax-free basis, thus that was the course they followed. However,

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Kane Par Division Mgr. As Ailing Clark Leaves

Al Kane, assistant easter and southern division manager for Paramount, has been upped to south central division manager, replacing M. R. ("Duke") Clark.

Clark resigned, effective Feb. 29, because of illness.

Clark had been with Par more than 30 years, having started as a salesman in Columbus, O.

277G to Schenck Tops at M-G, WB; Mayer Cut 200G

Year-end reports from Warners and Loew's disclose that Harry and Jack Warner drew slight increases in their compensation from WB and the salary collected by Louis B. Mayer in his final year as M-G studio topper dropped off over $200,000 under terms of a revised contract for the year.

For the year ended last Aug. 31, Mayer earned $299,999. In the previous year, the amounts paid to him directly or to a retirement fund in his behalf totalled $509,622. He was limited in the recent year to a total of $300,000.

On a second front, Loew's informed the Securities and Exchange Commission that Mayer's participation rights in all M-G pix made while he was on the lot have been bought out for $2,750,000. A "lump sum" in that amount was paid to Mayer last December 14 "and all obligations of the registrant to make any residual payments under his terminated employment agreement were cancelled," the company disclosed.

Other officials of the two outfits collected about the same in fiscal 1951 as they had in the preceding year.

Harry Warner received $185,900, up from $182,300 in '50. Jack Warner drew $185,550, up from $182,050 in '50. Other WB-ites, all v.p.'s, collected these amounts: Albert Warner, $105,050; Harry Kalmine, $130,000; Samuel Carlisle, $51,070; Stainleigh Friedman, $66,150; Robert W. Perkins, $105,150, and Samuel Schneider, $105,150.

Prexy Nicholas M. Schenck topped the M-G payroll, excluding Mayer, with a total of $277,863.

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'Rashomon' Doing Sock, RKO Nabs Israel Film

With "Rashomon," Japanese import, doing surprisingly big biz in New York, RKO this week acquired another foreign pic for U. S. release. It is "Faithful City," produced by Moyame Friedman in Israel.

While "Rashomon" is subtitled, "City" is all English. Acquisition of both pix by RKO is part of a new policy to take on foreign product. Committee headed by Leonard Gruenberg, metropolitan division manager, is on the prowl for them.

"Rashomon" is currently at the Little Carnegie, N. Y., in its preem U. S. date. Very good reviews have resulted in strong opening and surprisingly steady biz. First week (Christmas-New Year's) was $14,100, second $10,700 and the third, ending last night (Tues.), was about $10,500. Last Saturday (12) was $2,500 against the previous Saturday's $2,100.

RKO will also release "Whispering Smith vs. Scotland Yard" in the U. S. Picture was produced in England by Julian Lesser in association with Exclusive Films. It stars Richard Carlson.

Indiana Allied Takes Exception to Statement By DeMille on Selling

Indianapolis, Jan. 15.

Allied Theatre Owners of Indiana takes exception to a statement recently made by Cecil B. DeMille in which he sees the practice of filmgoers to "shop for the attraction" as a "healthy condition" which is bringing about a brighter outlook for the industry. It's the picture that draws them in, said the producer, not popcorn or because they want to come in out of the weather.

"We quickly agree with Mr. DeMille," the organization points out in its current bulletin, "that real showmanship must lie in selling the attraction. And probably the condition today may be healthy for the situation with enough potential to hold a strong attraction several weeks.

"But what about all the theatres so limited in their possibilities that they must use 100 or 200 pictures a year to keep a light on their screen—there are not many attractions worth high pressure selling,

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Third of 4 Sales Talks In Chi for Columbia

Columbia's third of a series of four sales confabs is underway at the Drake Hotel, Chicago, with branch, division managers and homeoffice execs in attendance. Session opened yesterday (Tues.) and will close Friday (18).

Homeoffice contingent includes Abe Montague, general sales manager; Rube Jackter, assistant sales chief, and George Josephs, Montague's aide. Fieldmen present are Carl Shalit, central division manager; B. C. Marcus, mid-western division manager, and Abe Gelman, M. Zimmerman, Harry Olshan, C. D. Hill, Tom Baldwin, Joe Jacobs, B. Shapiro, and H. J. Chapman, respective branch managers of Indianauolis, Detroit, Milwaukee, St. Louis, Kansas City, Omaha, Des Moines and Minneapolis.

Fourth and final sales confab will be held at the Warwick Hotel, N.Y., next Thursday (24) and Friday (25).

Room for One More

Topnotch family-life drama, told with humor. Cary Grant and strong word-of-mouth for building grosses.

Hollywood, Jan. 10.

Warner Bros. release of Henry Blanke production. Stars Cary Grant, Betsy Drake; features Lurene Tuttle, Randy Stuart, John Ridgely, Irving Bacon, Mary Lou Treen. Directed by Norman Taurog. Screenplay, Jack Rose, Melville Shavelson, from book by Anna Perrott Rose; camera, Robert Burks; editor, Alan Crosland, Jr.; music, Max Steiner. Tradeshown Dec. 18, '51. Running time, 97 MINS.

"Poppy" Rose	Cary Grant
Anna Rose	Betsy Drake
Miss Kenyon	Lurene Tuttle
Mrs. Foreman	Randy Stuart
Harry Foreman	John Ridgely
The Mayor	Irving Bacon
Mrs. Roberts	Mary Lou Treen
Jane	Iris Mann
Teenie	George Winslow
Jimmy-John	Clifford Tatum, Jr.
Trot	Gay Gordon
Tim	Malcolm Cassell
Ben	Larry Olsen

"A happy combination of good humor and warm drama has been put together with neat results in "Room for One More." It has an unusually good word-of-mouth potential that should be a trade stimulator after initial openings, indicating profitable grossing possibilities in overall release.

Cary Grant and Betsy Drake make a smart star team to head up this story of a real-life couple who open hearts and home to unfortunate children. Themselves Mr. and Mrs., Grant and Miss Drake spark the film with the humor it needs without neglecting any of the honest tugs at the heart the story has. Both Henry Blanke's production supervision and Norman Taurog's direction are understanding and sell the mixture of naturally humorous incidents and genuinely moving sentiment.

"Poppy" and Anna Rose were a Lynwood, N. J., couple in middle-class circumstances who still found time to try to do something for the "disturbed adolescent" type of child and direct them towards being good citizens. The wife, Anna Perrott Rose, put the family adventures down in book form, and Jack Rose and Melville Shavelson have done a topnotch job of finding the natural screenplay material in it. The man-wife talk is honest, told with an open frankness that goes with the happy family flavor of the film. That frankness also lends itself to some of the most straightforward "birds and bees" talk yet to hit the screen. In fact, Grant's explanation of procreation to a curious youngster is a good model for real-life parents.

Yarn tells of the Roses, financially insecure and with three youngsters of their own, bringing into their uninhibited family life two children whom life's hard knocks are rapidly warping beyond repair. One is a sullen girl of 13, already scarred beyond her years because of being unwanted anywhere. The other is a crippled boy, already on his way towards being a mean, retarded citizen.

Humor balances the honest tear-jerking as the domestic setup is played off. Familiar situations that arise have a fresh touch and there are a number of new ones that register strongly as the two "disturbed adolescents" respond to the love, kindness and understanding generously handed out by the Roses.

Iris Mann and Clifford Tatum, Jr., are the two misfits of life remolded during their stay with the Roses, and the two youngsters play their roles for strong results. The Rose offspring are portrayed excellently by George Winslow, Gay Gordon and Malcolm Cassell. Little Winslow is a frog-voiced five-year-old and his sonorous croaks, while unintelligible mostly, make for a laugh-provoking delivery.

There are some fine, if short-footaged, performances from adults cast in supporting parts. They include Lurene Tuttle, Randy Stuart, John Ridgely, Irving Bacon and Mary Lou Treen.

Production-wise, film benefits from the excellent Robert Burks photography and the easy-listening Max Steiner music score. *Brog.*

Meet Danny Wilson
(SONGS)

Tailor-made Frank Sinatra starrer with Shelley Winters; okay possibilities.

Hollywood, Jan. 11.

Universal release of Leonard Goldstein production. Stars Frank Sinatra, Shelley Winters, Alex Nicol; features Raymond Burr. Directed by Joseph Pevney. Story and screenplay, Don McGuire; camera, Maury Gertsman; editor, Virgil Vogel; musical direction, Joseph Gershenson. Previewed Jan. 8, '52. Running time, 86 MINS.

Danny Wilson	Frank Sinatra
Joy Carroll	Shelley Winters
Mike Ryan	Alex Nicol
Nick Driscoll	Raymond Burr
Tommy Wells	Tommy Farrell
T. W. Hatcher	Vaughan Taylor

The resemblance to Frank Sinatra's own career is more than passably noticeable in "Meet Danny Wilson," a yarn about a nobody who rose from the streets to a top crooning position. As a result, it is believeable entertainment, told with a sense of humor most of the time. For added weight in the general market, Shelley Winters costars with Sinatra and Alex Nicol, helping to give it okay possibilities.

Title role is tailor-made for Sinatra and he plays it to the hilt with an off-hand charm that displays the various facets of his personality. Character even goes so far as to show the cocky, pugnacious side the real-life crooner demonstrates on occasion. Miss Winters and Nicol score with equal effectiveness in the other star roles, and Raymond Burr is good.

Sinatra and Nicol are buddies having a hard time making a living at barroom singing and playing until Miss Winters, nitery entertainer, comes into their lives. She gets the boys a trial in the night spot run by Burr, a racketeer. He's impressed by Sinatra's ability, promises to push him provided he is given 50% of anything the singer makes from that point on. It's a deal and the rise to the top is rapid, including a picture bid. A three-sided romance which has Sinatra going for Miss Winters and she for Nicol, and the more melodramatic racketeer angle come to a head in Hollywood when a rift develops between Sinatra and Nicol over Miss Winters and Burr shows up for his 50% cut.

There's a shooting melee climax in which Nicol is wounded by Burr, bringing Sinatra back to his senses and off to render justice to the racketeer. Windup is rather wildly melodramatic, being a chase in the Wrigley ball field that ends with Burr shot down by the crooner, but it does wrap things up logically.

Nine tunes are in the score for Sinatra to work over and several draw reprises. Songs are all standards that Sinatra has sold effectively in the past and they listen well. Included are "All of Me," "How Deep Is the Ocean," "She's Funny That Way," "That Old Black Magic," "When You're Smiling," "You're a Sweetheart," "Lonesome Man Blues," "I've Got a Crush On You" and "A Good Man Is Hard to Find." Miss Winters joins Sinatra on the latter during a party sequence, and also uses it for a talking solo in a cafe scene.

Don McGuire did the original story and script, as well as serving as associate to producer Leonard Goldstein. He earns a good writing credit for smart framing and punchy dialog although the likeable lightness featuring most of the yarn gets side-tracked a bit towards the end. Joseph Pevney's direction is responsible for the neat pace.

First-class lensing by Maury Gertsman, excellent musical direction by Joseph Gershenson and tight editing by Virgil Vogel feature the technical credits. *Brog.*

The Wild North
(COLOR)

Rugged adventure yarn laid in primitive reaches of Canada. Stewart Granger, Wendell Corey and good b.o. outlook.

Hollywood, Jan. 15.

Metro release of Stephen Ames production. Stars Stewart Granger, Wendell Corey; features Cyd Charisse. Directed by Andrew Marton. Written for screen by Frank Fenton; camera (Anscocolor), Robert Surtees; editor, John Dunning; music, Bronislau Kaper. Tradeshown Jan. 9, '52. Running time, 97 MINS.

Jules Vincent	Stewart Granger
Constable Pedley	Wendell Corey
Indian Girl	Cyd Charisse
Father Simon	Morgan Farley
Callahan	J. M. Kerrigan
Brody	Howard Petrie
Old Man	Houseley Stevenson
Sergeant	Lewis Martin
Indian Chief	John War Eagle
Ruger	Ray Teal
Sloan	Clancy Cooper

"The Wild North" is picturesque adventure story, told against as rugged a background as the title indicates. It comes out generally interesting, if a bit long, and has good boxoffice chances because of a combination of a number of favorable ticket-selling angles, including the re-teaming of the star, director and cameraman of the successful "King Solomon's Mines."

Picture introduces the new Ansco, single-negative color developed in cooperation with Metro, and the hues are a decided advantage in displaying the primitive locations used to tell a screen story taken from the files of the Royal Canadian Mounted Police.

Stewart Granger and Wendell Corey sharpen the masculine flavor of the Frank Fenton screen story, both supplying the vigorous portrayals the tale needs to get it over. Film has a leisurely start and moves along at a fairly even pace until picked up rousingly with several extremely exciting climactic sequences that add impact.

Granger, a trapper, takes to the deep woods to hide out after killing a man in self-defense. The almost impossible task of bringing him in to stand trial is handed to Corey, a Mountie who always gets his man. Finding Granger is not too hard, but bringing him back supplies the suspense. The trapper, through superior outdoor knowledge, leads Corey astray from the home trail. They battle loneliness, blinding storms, eventually run out of supplies and are attacked by wolves in a viciously-staged, exciting sequence that leaves Corey desperately wounded and in a state of shock.

Plot is then concerned with Granger's getting the wounded man out of the wilderness, nursing him back to health and then re-enacting the self-defense killing scene during a swift canoe ride through river rapids to shock Corey back to sanity. This re-enactment establishes Granger's claim that the killing was in self-defense, and he is freed to again live in the wilderness he loves.

Cyd Charisse, featured as the only femme in the cast, has minor footage as Granger's romantic interest but plays it charmingly. Film could have used more romance for popular appeal. Excellent supporting work is furnished by Morgan Farley, J. M. Kerrigan and others.

Andrew Marton's direction of the Stephen Ames production is well done, particularly in the feeling he gets in the long, lonesome treks, the wolf fight and the rapids-shooting sequences. A beautiful job of photography was turned in by Robert Surtees, capturing in full measure the grandeur of the outdoor locations. Bronislau Kaper's music score fits the story. Other technical credits are first-rate. *Brog.*

Here Come the Nelsons

Ozzie, Harriet, and offspring, move over from ether to film with good family comedy patterned along lines of air show.

Hollywood, Jan. 15.

Universal release of Aaron Rosenberg production. Stars Ozzie, Harriet, David and Ricky Nelson; Rock Hudson; features Barbara Lawrence, Sheldon Leonard, Jim Backus. Directed by Frederick de Cordova. Story and screenplay, Ozzie Nelson, Donald Nelson, William Davenport; based on radio show, "The Adventures of Ozzie and Harriet"; camera, Irving Glassberg; editor, Frank Gross. Previewed Jan. 2, '52. Running time, 75 MINS.

Ozzie Nelson	Ozzie Nelson
Harriet Nelson	Harriet Nelson
David Nelson	David Nelson
Ricky Nelson	Ricky Nelson
Charlie Jones	Rock Hudson
Barbara Schutzendorf	Barbara Lawrence
Duke	Sheldon Leonard
Joe	Jim Backus
Clara	Ann Doran
Bellows	Gale Gordon
S. T. Jones	Paul Harvey
Monk	Ed Max
Tex	Johnson

Basis for a domestic comedy series provided by this initial film treatment of radio's "Adventures of Ozzie and Harriet." The Nelsons and their type of situation family comedy take rather well to the screen, initialer being a chuckle-arouser that should release in the regular double bill market outside of key situations.

Ozzie and Harriet Nelson, and their two sons, David and Ricky, spark the antics pleasantly in much the same vein that has made the air show listenable and enjoyable since 1944. Laughs are allowed to flow naturally in the hokum setup, with just enough mugging by the various members of the talented family to win audience returns. Film is actually a family enterprise, because, in addition to having the Nelsons performing, Ozzie and Donald Nelson did the story and screenplay with William Davenport.

Situation plot spins around marital jealously that comes about when Ozzie invites comely Barbara Lawrence, the grownup kid sister of an old school chum, to stay at the Nelsons' home during a centennial celebration, and Harriet does the same for Rock Hudson. Each mistakes the other's attention to the guests. Events lead Ozzie to prove he is still a not-so-old male by entering a contest to ride a bucking bronc in the centennial's rodeo. Ride comes off abortively but Ozzie still manages to prove his point by leading a chase to capture two robbers who have run off with the fair's receipts and taken little Ricky along with them for cover.

Climax also solves another story point, as Ozzie, ad agency writer, needs to come up with a campaign to sell ladies' foundations for a client. Robbers are brought to bay by stretching an improvised string of foundation garments across a mountain road, giving the client publicity and furnishing a laugh windup to the wild doings.

Miss Lawrence and Hudson bring off their roles in okay fashion, and Jim Backus, as the Nelsons' neighbor Joe, rates chuckles. Sheldon Leonard and Ed Max are good comic robbers. Capable support is supplied by Ann Doran, Gale Gordon, Paul Harvey and others.

Frederick de Cordova's direction of the Aaron Rosenberg production is lightly paced to keep the fun rolling, and technical assists are good. *Brog.*

For Men Only

Drama on evils of uncontrolled fraternity hazing, with strong exploitation angles to rate business in ballyhoo dates.

Hollywood, Jan. 15.

Lippert Pictures release of Paul Henreid (H-N) production. Stars Henreid; features Margaret Field, James Dobson, Robert Sherman, Russell Johnson, Kathleen Hughes, Vera Miles, Douglas Kennedy, Robert Carson, Virginia Mullen, O. Z. Whitehead. Directed by Henreid. Screenplay, Lou Morheim, from original story by Morheim and Herbert Margolies; camera, Paul Ivano; editor, Sherman Rose; music, Laving Friedman. Previewed Jan. 11, '52. Running time, 93 MINS.

Dr. Stephen Brice	Paul Henreid
Tod Palmer	Robert Sherman
Ky Walker	Russell Johnson
Julie	Margaret Field
Tracy	Kathleen Hughes
Kathy	Vera Miles
Beanie	James Dobson
Mayberry	Douglas Kennedy
Hopkins	Robert Carson
Mrs. Palmer	Virginia Mullen
Roy	Steven Clark
Jack	Chris Drake
Phil	Bob Chapman
Prof. Bixby	O. Z. Whitehead
Oglethorpe	Arthur Marshall
Jerry	Frank Mathias

This is a drama on the evils of fraternity hazing, with a professor-coed angle thrown in, that will have profitable going in those exploitation dates that take advantage of the kind of strong ballyhoo selling Lippert Pictures gives to its releases. An independently-made H-N production on which Paul Henreid does the triple-threat duty of producer-director-star, film is a good entry for the exploitation market.

The story could have been stronger, but serves its selling purposes in okay fashion. Henreid's direction, too, could have been more forceful, but for market intentions all concerned combine to bring it off satisfactorily: Henreid has used many unknown faces in the young cast, giving picture a freshness that helps to put over the campus flavor. These unknowns react to the script and direction excellently.

Henreid, pathology professor, takes up the cudgels against undisciplined frat hazing when pledge Robert Sherman discloses to him a dog was killed in initiation rites. The scandal breaks over the school but the frat boys successfully conceal evidence of their crime and turn on Sherman. Driven from school, he is fatally injured in an auto accident, making Henreid even more determined to carry on his fight. A rebuffing he gives Kathleen Hughes, a coed on the make, brings down trouble on his head when she, with the connivance of Russell Johnson, campus leader, charges him with trying to make love to her.

Script gets itself out of the assorted involvements when Henreid is able to trick a confession from Johnson through a phoney blood test that would tie him in with pledge mistreatment; the school's board of regents apologizes for not believing the prof in the first place and rewards him with post of dean of the medical school.

Johnson is one of the more standouts of the unknown faces, getting a lot of punch into his mean, warped character of campus leader. Sherman, too, impresses, as does Vera Miles, his girlfriend, and Miss Hughes. Margaret Field, not new to films, is very good as Henreid's wife. James Dobson, Douglas Kennedy, Virginia Mullen, Robert Carson, Steven Clark, Chris Drake and Bob Chapman are among others providing capable support.

While picture was made on a comparatively low budget, there is no obvious cheating in its physical dress. Paul Ivano used his cameras expertly. *Brog.*

Woman in the Dark

Poor programmer, shy of entertainment even for that bracketing.

Hollywood, Jan. 11.

Republic release of Stephen Auer production. Features Penny Edwards, Ross Elliott, Rick Vallin, Richard Benedict. Directed by George Blair. Screenplay, Albert DeMond; based on play by Nicholas Cosentino; camera, John MacBurnie; editor, John Rich. Previewed Jan. 11, '52. Running time, 60 MINS.

Anna Reichardt	Penny Edwards
Father Tony Morello	Ross Elliott
Phil Morello	Rick Vallin
Gino Morello	Richard Benedict
Mama Morello	Argentina Brunetti
Papa Morello	Martin Garralaga
Tante Maria	Edit Angold
Nick Petzick	Peter Brocco
Evelyn	Barbara Billingsley
Dutch Bender	John Doucette
Slats Hylan	Richard Irving
Inspector Johnson	Luther Crockett
Mickey	Carl Thompson
Bartender	Charles Sullivan

Dull film material, even for fill-in lowercase bookings in the lesser situations, is provided by "Woman in the Dark." It's a hapless venture that started with an uninteresting plot and did nothing to improve it in the making.

An Italian-American family is involved in the abortive try for melodrama. The three sons of the family are, respectively, a priest, a lawyer and a ne'er-do-well. Latter is used as a patsy in a jewel robbery but, with the help of the two big brothers, he is gotten out of the jam, is later shot down by the crooks and the lawyer brother takes revenge with an assist from the police.

Cast is competent enough but has been badly used by script. Principals are Penny Edwards, Ross Elliott, the priest; Rick Vallin, the lawyer, and Richard Benedict, the ne'er-do-well. George Blair's direction does nothing to improve the Albert DeMond screenplay, based on a play by Nicholas Cosentino. Production and technical values are stock for the low-budget expenditure.

Brog.

Harem Girl

Slow Joan Davis comedy localed in Near East; strictly a dualer.

Columbia release of Wallace MacDonald production. Stars Joan Davis; features Peggie Castle, Arthur Blake, Paul Marion, Donald Randolph, Henry Brandon, Minerva Urecal, Peter Mamakos, John Dehner. Directed by Edward Bernds. Screenplay, Bernds and Elwood Ullman, from story by Bernds; camera, Lester White; editor, Richard Fantl; musical director, Mischa Bakaleinikoff. Tradeshown N. Y., Jan. 11, '52. Running time, 70 MINS.

Susie Perkins	Joan Davis
Princess Shareen	Peggie Castle
Abdul Nassib	Arthur Blake
Majeed	Paul Marion
Jamal	Donald Randolph
Hassan	Henry Brandon
Aniseh	Minerva Urecal
Sarab	Peter Mamakos
Khalil	John Dehner
Ameen	Peter Brocco
Sami	Rus Conklin
Habib	Wilson Millar
Hamad	Ric Roman
Ben Ahmed	ick Thompson
Suleman	Alan Foster
Captain LeBlanc	Robert Tafur
Major Blanchard	Shepard Menken

"Harem Girl" is a weak comedy entry whose market potential appears to be limited to the lower half of the duals. Story may have been a good one on paper but it unreels for the most part as familiar slapstick with few genuine audience chuckles. Aside from Joan Davis, there is little marquee value in the lengthy cast.

The Edward Bernds-Elwood Ullman script, fashioned from Bernds' story, places the action in a mythical desert kingdom where a sheik (Donald Randolph) is attempting to dispose of a princess (Peggie Castle) in order to seize the country's oil resources. However, he fails to reckon with the powers of Miss Davis, who serves as her highness' companion-secretary.

Miss Davis rises to the occasion by posing as a harem dancer and successfully spiriting away the keys to Randolph's arsenal. Before all this is accomplished, she leads the sheik's men on a merry chase through the palace. It's a peg on which a flock of tepid gags are hung. Finale provides a typical happy ending.

Performances are none too convincing. Miss Davis milks a few laughs and does as best she can with poor material. Miss Castle, although scoring from a pulchritudinous standpoint, is never believable as an Arab princess. Randolph is adequate as the heavy while Arthur Blake, Paul Marion and other players contrib fair support.

Scripter-director Bernds wisely gives Miss Davis maximum opportunity to make with the levity but nevertheless his directorial touch isn't strong enough to overcome deficiences of the story. From a geographic aspect this Wallace MacDonald production is also somewhat artificial. Desert sands appear bonafide but the rocky hills look suspiciously Californian instead of Arabian. Lester White's camerawork is good as is Mischa Bakaleinikoff's musical score.

Gilb.

Captive of Billy the Kid

Allan "Rocky" Lane gets his man again in topnotch western packed with action and fisticuffs.

Republic production and release. Stars Allan "Rocky" Lane; features Penny Edwards, Grant Withers, Clem Bevans, Roy Barcroft. Directed by Fred C. Brannon. Screenplay, M. Coates Webster, Richard Wormser; camera, John MacBurnie; editor, Robert M. Leeds. Tradeshown in N. Y., Jan. 8, '52. Running time, 64 MINS.

Allan "Rocky" Lane	Allan "Rocky" Lane
His Stallion	Black Jack
Nancy McCreary	Penny Edwards
Van Stanley	Grant Withers
Skeeter Davis	Clem Bevans
Piute	Roy Barcroft
Paul Howarth	Clayton Moore
Randy Brown	Mauritz Hugo
Pete	Garry Goodwin
1st Deputy Marshal	Frank McCarroll
Sam	ichard Emory

If Republic will continue making westerns with off-the-beaten-trail plots, as in "Captive of Billy the Kid," it is apt to force other

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IN-BETWEEN BUDGETERS FADING

Only RKO, UA From U.S. Enter Films At Uruguay Fete; H'wood Stars Attend

More than a dozen Hollywood stars planed from New York yesterday (Tues.) to attend the Second International Uruguayan Film Festival at Punta del Este as guests of the Uruguayan government. Fete got underway Thursday (10) at the beach resort near Montevideo and scheduled to run through the end of the month.

Among those making the junket re Yvonne De Carlo, Rhonda Fleming, Irene Dunne, Merle Oberon, Alexis Smith, Barbara Britton, Donna Reed, Robert Cummings, Cobina Wright, Constance Moore, Reginald Gardiner, John Barrymore, Jr., Russell Hayden and husbands of several of the actresses.

While the Motion Picture Assn. of America did not recognize the festival officially this year, it had no objection if member companies chose to partcipate. However, a survey this week showed that only RKO, and United Artists indirectly, entered product.

RKO submitted three films, Samuel Goldwyn's "I Want You;" Wald-Krasna's "The Blue Veil" and Walt Disney's True Life Adventure, "Nature's Half Acre." Renown Pictures of England entered "A Christmas Carol," which UA is distributing in the U. S.

Last year the American majors participated much more extensively largely due to a suggestion of the U. S. State Department that such a move would aid hemispheric solidarity. MPAA's lack of interest this year is prompted by the belief that there have been "too many festivals."

Organization points out that most of the festivals want product that has not been entered in other competitions and this cannot be done since there aren't that many pictures of a quality suitable for such events. Cannes and Venice festivals will continue to be recognized since they have "seniority"

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Last Year UA Planned Brazil Fold, Now Maps First Sales Parley There

Announcement that United Artists has set the first Brazilian sales convention in the outfit's history, to take place this month in Rio de Janeiro, was in sharp contrast to UA's plans about this time last year. At that time the distrib wanted to fold up its offices in Brazil and channel its product to a franchise operator. However, severance pay to employees, as demanded by the Brazilian government, was so steep that UA decided to maintain its own offices.

Rio sales session also points up the growing importance of that market for U. S. companies. Brazil's total film remittances last year reportedly were over $6,000,000. Presiding at the UA meeting will be Arnold Picker, foreign department v.p., who left N.Y. yesterday (Tues.) for a full swing of the Latino territory. He'll be gone about a month.

Others at the Rio conclave will include Sam Berkeris, S. A. supervisor; Enrique Baez, general manager in Brazil, and all branch managers in that country.

TV Firm Charges Mono Lured Wild Bill Elliott

Los Angeles, Jan. 15.

Monogram is charged with luring Wild Bill Elliott off the TV trail in a $225,000 damage suit filed in Superior Court by Century Television Productions.

Plaintiff declares the cowboy star signed a Century TV contract in June, 1950, and appeared in a pilot film which was shown to Monogram officials. Later, the complaint states, Monogram "enticed" Elliott to sign a film pact, ignoring his tieup with Century. Named in the action along with the studio are Steve Broidy, W. Ray Johnston and Scott R. Dunlap.

Trenet Settles Pact Suit Vs. Eagle Lion

Gallic chanteur Charles Trenet last week settled a breach-of-contract suit against Eagle Lion during trial before N. Y. Supreme Court Justice Thomas A. Aurelio. Singer had sued the film company, claiming that the firm had him pacted to a two-picture deal in 1946 at $85,000 each.

In defense, EL attorneys claimed that Trenet had violated the morals clause in the contract. Trenet was represented by Silverstone & Rosenthal.

Indie Union Fights Local 306 Move To Revoke Charter

Attempt by Projectionists Local 306, International Alliance of Theatrical Stage Employees, to have the N. Y. State Attorney General's office revoke the incorporation charter of the Independent Motion Picture Operators and Television Employees, was termed last week by Charles Axelrod, the indie prexy, as a pre-election "political stump" which Local 306 officials used as a campaign issue in their recent elections.

Axelrod further gave notice that the indie outfit would fight the revocation move all the way. He said that although Local 306 had filed a petition with the Attorney General in October, he has not yet been summoned to a hearing.

Election to which Axelrod referred was concluded two weeks ago, with Herman Gelber, Local 306's incumbent prexy, being returned to office for another two-year term. It was Gelber's fifth consecutive triumph.

Gelber, characterizing the indie outfit as a "rump" union, declared that Local 306 is appealing for revocation of the Axelrod union's charter because the group is misusing it. He said it was using the charter in an attempt "to put a halo on their organization." Gelber indicated that the obtaining of the charter about a year ago was an attempt to show that it has been officially sanctioned by the state. All it has, he pointed out, was an incorporation charter similar to ones held by countless business organizations. IA prexy charged that in letters soliciting the business of indie exhibs offering rates below the Local 306 standard, the Independents were prominently displaying the phrase "Chartered by the State of New York."

Herman Cooper, Local 306's attorney, said the petition asking for revocation of the indie charter had been filed and that he's awaiting word from the Attorney General's office.

UA NABS 1ST FEATURE USING NEW EK COLOR

First feature-length (47 minutes) film using the new Eastman Kodak color process has been set for distribution in the U. S. by United Artists. Pic, produced by Tom Daly for the Canadian Film Board, is a documentary account of Princess Elizabeth's recent visit to Canada. Director of photography was Osmond H. Borradaile, who had been associated with the late Robert Flaherty in documentary production.

In another deal, UA picked up distribution rights to two King Bros. productions, one of which, "Mutiny," has been completed. Film stars Patric Knowles, Angela Lansbury and Mark Stevens, and was done in Technicolor. Second is "The Ring," to be shot at the Goldwyn Studio.

'B' PIX CONTINUE IN PROD. REVAMP

In a switch from the widely expressed sentiment for the entire elimination of "B" production, film-makers now are inclined to drop from the skeds in-between budgeters. "B's" will continue but they'll be the definite unpretentious type. It's the moderately expensive product that's on the way out, in the opinion of money-minded market analysts.

Easterners who have a big voice in deciding lensing costs figure that pix budgeted at between "A" and "B" budget levels for the most part present a difficult economic problem. Unless they quality as "A" product in terms of entertainment value, there's virtually no hope for a profit. Flat rentals paid for "B's" simply no longer justify production expense in that bracket.

Continuing the production of minimum-cost films of the type which brings only the flat rentals is a matter of economic necessity so long as the majority of the nation's theatres operate on a double-feature policy. It's figured that 70% of all houses offer two pix.

Point made by the financial observers is that to fill the bill with two "A's" or one "A" and another brought in at a little below top budget would be hazardous. Second features on the program must be trimmed, budget-wise, commensurate with the continually decreasing amount of coin they give the

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Spitz to Remain Active at U-I

Hollywood, Jan. 15.

Contrary to indications of last fall, Leo Spitz is understood planning to remain active on the Universal-International lot for at least the two-years remaining under his current contract. Spitz and William Goetz, who head the studio, recently sold their stock in Universal to Decca Records.

At the time of the sale in November, it was reported that Spitz was planning to pull out because of illness. He is said now, however, to have changed his mind, since he is in better health, although he'll remain on a strict medical routine which restricts the time he can spend on the lot each day.

Spitz and Goetz both have employment contracts. They date back to 1947, when they merged their International unit into Universal via a stock swap. Spitz in November was said to be ready to ask permission to break his pact.

Milton R. Rackmil, prez of Decca, which now owns controlling interest in U, has assured both Spitz and Goetz that he would welcome their remaining at the studio. Spitz has been an important factor in guiding the production policies of the company, generally taking a conservative attitude, paralleling that of prez Nate J. Blumberg.

Goetz has been for a somewhat more expansive policy, which he has found a backer global salesmanager Alfred E. Daff. Differences have usually been general rather than specific, and always friendly. Company is now embarked on a program of more expansive production than the past three years, along the lines advocated by Goetz and Daff.

UI Ups Alland

Hollywood, Jan. 15.

Universal-International upped William Alland from assistant to full producership and handed him three stories: "Riding Kid," "Badman With a Gun" and "Sign of the Green Man."

Richard Conte will star in "Riding Kid," first of the trio to be filmed.

Warners, Universal Financial Reports Point Up Films' Economics Maneuvers

Reports by Warners and Universal covering their finances for their last fiscal year point up the measures adopted by the industry generally to get back on the road to upbeat economics.

Various of the film outfits have been cutting capitalization structures, largely by reducing the amount of common stock outstanding so that per-share earnings still can hold up even though total net earnings drop off. Second step was to cut down on pic budgets plus administrative expenses. These new policies resulted in a nice payoff for both WB and U.

As disclosed earlier, WB's operations for fiscal 1950-'51 brought earnings of $1.67 per share, up from $1.46 per share in the preceding year. Overall profit was $9,427,000, down from $10,271,000 in the preceding year. Company had cut its outstanding stock by 1,377,515 shares during the latter year, bringing the total to 5,619,785 and accounting for the jump in per-share profit.

U within the past week announced a profit of $2,092,783, representing an increase of about 30% in spite of the much heavier tax bite. U's fiscal 1951 was the best year for the company since 1947. Money-making advance largely reflected a change in lensing away from heavyweight, serious and expensive pix and toward more earthy comedy and adventure material. The turnout of "bread and butter" pix has served to fatten the b.o. for U. Company's gross business, both domestic and foreign, has been consistently on the upgrade.

That there's big money in the not-so-lofty pix is shown in rental

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Lensers Nix Concessions For Indies, Vidpic Prods.

Hollywood, Jan. 15.

Motion picture lensers will grant no concessions to indie producers or producers of TV film. Executive board of International Photographers, Local 659, announced there will be one basic contract for their craft with all film producers, regardless of the costs of their productions.

Formal notice to that effect has been sent to the Independent Motion Picture Producers Assn., the Society of Independent Motion Picture Producers and the Alliance of Television Producers. These three groups had asked special contracts with wages and working conditions below those of the major lots.

Shift From SOPEG To H-63 Causes Par Pact Delay

Problem of ironing out classifications is delaying signing of a new pact for homeoffice white collarites between Paramount and H-63, International Alliance of Theatrical Stage Employees. Paramount unit, formerly associated with the defunct Screen Office and Professional Employees Guild, recently entered the IA homeoffice employees union fold, and the job of shifting classifications from the SOPEG to H-63 standards is causing the temporary snag.

H-63 also is dickering for new pacts for homeoffice white collarites at 20th-Fox, RKO Pictures and RKO theatres. When these and the Paramount pacts are finalized, union will just about have sewed up all the homeoffice help in the industry. Lone exceptions are the units at National Screen Service, which voted not to affiliate with H-63, and Metro, which hasn't indicated a choice for any union.

For the first time H-63 is also repping a publicists unit, having won the right to act as bargaining agent for the Par flacks. Union is preparing a pact for the pub-ad staffers, and expects to seek a date with Par execs next week for opening of negotiations.

Local 230, Sign, Pictorial and Display Union, AFL, which reps publicity units at RKO Theatres and Loew's, expects confirmation tomorrow (Thurs.) on the dates for the opening of talks at these companies.

SCHWALBERG PUSHES INDIVIDUAL SELLING

Each film must be handled on an individual basis because conventional selling patterns are no longer reliable, A. W. Schwalberg, president of Paramount Film Distributing Co., told the outfit's convention of division managers and homeofice department heads in N. Y. yesterday (Tues.).

Others who addressed the conclave, which ends today, were Par president Barney Balaban, Adolph Zukor, board chairman; Y. Frank Freeman, studio v.p.; Paul Raibourn, v.p. in charge of budgets, planning and television; E. K. O'Shea, distribution v.p.; Oscar Morgan, shorts and newsreel salesmanager, and Jerry Pickman, ad-pub v.p.

Schwalberg Toastmaster

A. W. Schwalberg, president of Paramount Distributing Corp., will toastmaster at the N. Y. Motion Picture Bookers Club annual dinner Monday (21) at the Tavern on the Green.

New officers will be installed at the get-together.

HCL Greatest Threat To B.O., Daff Stresses; U's $2,092,783 Profit

The greatest threat to the future of the film industry is the high cost of living, according to Alfred E. Daff, Universal's global sales chief. As long as a "gap" prevails between individual incomes and the cost-of-living there will be sufficient coin for entertainment purposes, with the pic biz getting a healthy share, Daff points out.

With employment at a top peak and the general economic outlook for the country extremely encouraging, Daff believes the gap will exist for many years to come. As a result, he expects an increase in film grosses in future years. "The crisis in the film industry is over," he observes. "The recent crisis is perhaps the best thing that could have happened to the industry because it taught us that we cannot rest on our laurels."

Daff's observations were made Friday (11), the day U released its 1951 financial statement. Report showed a net profit of $2,092,783 and a world gross of $64,783,789, largest overall income in the 40-year history of the company. The global sales chief attributes the alltime top gross to a combination of factors.

"We've learned," he says, "that we can't stand still. We're con-

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Asks Majors for 540G In Pittsburgh Action

Pittsburgh, Jan. 15.

Lou Kaufman, owner-operator of the Metropolitan Theatre until early 1951, has entered a conspiracy antitrust action in Federal Court, seeking triple damages amounting to $540,000. Practically all of the major distributing companies and their affiliated theatres are named defendants. Excepted from the action are the local indie exchanges, including Crown, Franklin and Screen Guild. Elliott Finkel, attorney here for Allied MPTO, is representing Kaufman.

The Metropolitan is now operated under lease from Kaufman by George Mandros.

Rains Dampen L.A. Biz Albeit 'Men' Rousing $33,000; 'Poison' Pale 25G, 'Mob' Big 6G; 'Honeychile'-Josie 25½G

Los Angeles, Jan. 15.

Local first-run pace still remains fairly fast in some spots here currently despite post-holiday softening and heavy rains, latter hurting most first-runs over weekend. Top new pic is "10 Tall Men," which is sock $33,000 in two theatres.

"Pandora and Flying Dutchman" is shaping to get very lively good with $28,500 in two houses. Neat but not big $25,500 is seen for "Honeychile," with Josephine Baker onstage the big draw at the Paramount. Only light $25,000 is on tap for "Another Man's Poison" in four locations. Big $6,000 looms for "Lavender Hill Mob" at sureseater Fine Arts.

Holdovers are tapering although "Quo Vadis" still is handsome at $25,000 in seventh round, two spots. "See You in Dreams" is down to $24,000 in second session, three sites. "African Queen" still is pleasing $9,500 in third frame at the Wilshire.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola (FWC) (2,097; 2,048; 1,719; 1,248; 70-$1.10)—"Another Man's Poison" (UA) and "Tony Draws Horse" (Indie). Light $25,000. Last week, "Model and Marriage Broker" (20th) and "Crazy Horses" (Mono) (2d wk-3 days), $7,000.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-$1.10)—"See You In Dreams" (WB) (2d wk). Fair $24,000. Last week, good $35,000, below hopes.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10)—"Pandora Flying Dutchman" (M-G) and "Sellout" (MG). Good $28,500. Last week, "Westward Women" (M-G) and "Unknown Man" (M-G) (2d wk-10 days), $26,500.

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-$1)—"Ten Tall Men" (Col) and "Corky Gasoline Alley" (Col). Sock $33,000. Last week, "Two Tickets Broadway" (RKO) and "Jungle Manhunt" (Col) (3d wk), $14,700.

Los Angeles Paramount (F&M) (3,398; 80-$1.50) — "Honeychile" (Rep) with Josephine Baker onstage. Neat $25,500. Last week, "Favorite Spy" (Par) and "Old Amarillo" (Rep) (2d wk), $6,500.

Hawaii (G&S) (1,106; 60-85) — "Favorite Spy" (Par) (3d wk). Nice $3,500. Last week, good $4,300.

Hollywood Paramount (F&M) (1,430; 80-$1.50) — "I Want You" (RKO) (4th wk). Thin $6,000. Last week, slow $7,000.

Ritz, Vogue, Globe (FWC) (1,370; 885; 782; 70-$1.10)—"Decision Before Dawn" (20th) (4th wk). Mild $8,500. Last week, $12,000.

United Artists, Four Star (UA) (2,100; 900; 90-$2.40)—"Quo Vadis" (M-G) (7th wk). Good $25,000. Last week, $27,000.

Fine Arts (FWC) (677; 80-$1.50) —"Lavender Hill Mob" (U). Big $6,000 or close. Last week, "Tony Draw Horse" (Indie) (3d wk), $1,500.

Beverly Hills (WB) (1,612; 80-$1.50) — "Death Salesman" (Col) (4th wk). Medium $8,000. Last week, $11,000.

Wilshire (FWC) (2,296; 80-$1.50) —"African Queen" (UA) (3d wk). Pleasing $9,500. Last week, $14,000.

Rialto (Metropolitan) (840; 80-$1.20)—"Streetcar" (WB) (3d wk). Nifty $8,500. Last week, fine $13,000.

Orpheum, Iris, El Rey (Metropolitan-FWC) (2,213; 814; 861; 70-$1.10)—Orpheum closed, other two back to moveover and sub-runs after small $10,500 on 10 days "Weekend With Father" (U) and "Elephant Stampede" (Mono).

Det. Spotty; 'Spy' Solid $18,000, 'Victory' Perky 12G, 'Face' Droopy 24G

Detroit, Jan. 15.

Biz is spotty here this week. Only bright spot appears to be "My Favorite Spy" which is heading for a good session at the Michigan. "Magic Face" looks slow at the Fox. "Bright Victory" is trim at the United Artists. "Slaughter Trail" at the Palms shapes slow.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95) —"Magic Face" (Col) and "Harlem Globetrotters" (Col). Slow $24,000. Last week, "Fixed Bayonets" (20th) and "Japanese War Bride" (20th), $22,000.

Michigan (United Detroit) (4,000;

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Broadway Grosses

Estimated Total Gross
This Week **$526,500**
(*Based on 20 theatres*)
Last Year **$460,000**
(*Based on 17 theatres*)

'Dreams' Smash $20,000 in D.C.

Washington, Jan. 15.

Mainstem biz is about average in current session, with a general air of stability prevailing. Holdovers show more strength than newcomers, except for "See You in My Dreams," which shapes smash at the Warner. "Strange Door" at RKO Keith's looms nice. "Big Night" at Metropolitan is only so-so. "Quo Vadis," in its third week at Loew's Palace, is still sock, with last week's biz skyrocketing well above hopes. "Model and Marriage Broker" with vaude is okay at Capitol.

Estimates for This Week

Capitol (Loew's) (3,434; 55-90)—"Model and Marriage Broker" 20th) plus vaude. Okay $18,000. Last week, "Flame of Araby" (U) plus vaude, same.

Columbia (Loew's) (1,174; 44-74) —"Unknown Man" (M-G). Average $5,000 for first-run. Last week, "Elopement" (20th), so-so $3,500 in 4 days.

Dupont (Lopert) (372; $1.20-$2.40) —"Tales of Hoffmann" (Indie) (2d run) (3d wk). Steady $4,500, with house actually scaled at $1.20, rather than higher tab. Last week, good $5,000. Stays on.

Keith's (RKO) (1,939; 44-85)—"Strange Door" (U). Nice $9,000. Last week, "Weekend With Father" (U), pleasing $11,000 in 8 days.

Metropolitan (Warner) (1,200; 44-74)—"Big Night" (UA). So-so $4,500 despite big buildup. Last week, "Son Dr. Jekyll" (Col), nice $5,500.

Palace (Loew's) (2,370; 90-$1.50) —"Quo Vadis" (M-G) (3d wk). Striking $35,000 after smash $41,000 last week, well above estimate. Holds again.

Playhouse (Lopert) (485; 55-$1) "Caesar and Cleopatra" (UA) (reissue) (2d wk). Okay $3,000 in final 4 days. Last week, good $4,500.

Warner (WB) (2,174; 44-80)—"See You In Dreams" (WB). Smash $20,000. Last week, "Distant Drums" (WB), $24,500 for 10 days.

Trans-Lux (T-L) (654; 50-$1)—"Place in Sun" (Par) (14th wk). Still holding well at $5,000 after $6,000 last week. Holds.

TORONTO STILL SLOW; 'TELL' TASTY $16,000

Toronto, Jan. 15.

With city-wide streetcar strike in second stanza, film biz is taking a terrific beating, revenue being down about 30% at downtown deluxers. Nabes are doing okay, however. Only new films are "Never Can Tell," "Model and Marriage Broker" and "Close To My Heart," but overall, including holdovers, is just fair, and no indication of normal potentialities.

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60)—"Never Can Tell" (U) and "Capt. Fabian (Rep). Neat $16,000, but mainly at nabes. Last week, "Man in Saddle" (Col) and "Sea Hornet" (Rep), same.

Imperial (FP) (3,373; 50-80)—"Favorite Spy" (Par) (3d wk). Fair $8,000. Last week, ditto.

Loew's (Loew) (2,743; 40-70)—"Across Wide Missouri" (M-G) (3d wk). Light $6,500. Last week, $7,500.

Nortown, University (FP) (959; 1,558; 40-80)—"Close To My Heart" (WB). Good $11,000. Last week, "Elopement" (20th) (2d wk), $10,000.

Odeon (Rank) (2,390; 50-90)—"Model and Marriage Broker" (20th). Nice $10,000. Last week, "Ivory Hunter" (EL) (2d wk), $8,000.

Shea's (FP) (2,386; 40-80)—"On Dangerous Ground" (RKO). Fair $7,500. Last week, "Golden Girl" (20th) (2d wk), $6,500.

Uptown (Loew) (2,743; 40-80)—"Flame of Araby" (U) (2d wk). Poor $4,000. Last week, $5,000.

'Ground' Solid $10,000, Buff.; 'Dreams' Same 2d

Buffalo, Jan. 15.

City is nearly 100% holdover this stanza, and overall total gross reflects this since some of these h.o.s. are sagging. Besides "Quo Vadis," still smash in third week, "See You in Dreams" is doing best with fine total. "Dangerous Ground," lone newcomer, looms good at Century.

Estimates for This Week

Buffalo (Loew's) (3,500; 90-$1.25) —"Quo Vadis" (M-G) (4th wk). Starts today (Tues.). Last week, smash $26,000.

Paramount (Par) (3,000; 40-70)—"See You in My Dreams" (WB) and "Tales Robin Hood" (Lip) (2d wk-6 days). Holding at very good $10,000. Last week, fine $15,000.

Center (Par (2,100; 40-70)—"Decision Before Dawn" (20th) (2d wk-6 days). Still stout with $8,500. Last week, rousing $12,000.

Lafayette (Basil) (3,000; 40-70)—"Flame of Araby" (U) and "Finders Keepers" (U) (2d wk-4 days). Off to about $3,000 after modest $8,000 opening stanza.

Century (20th Cent.) (3,000; 40-70)—"Dangerous Ground" (RKO) and "Yellow Fin" (Indie). Good $10,000. Last week, "Double Dynamite" (RKO) and "Chicago Calling" (UA) (8 days), $9,000.

'Yonder' Tall 21G, Denver; 'River' 7G

Denver, Jan. 15.

Loudest news this week is "The River," which is hitting a new high at the bandbox Vogue. "Wild Blue Yonder" shapes smash in three houses. "Decision Before Dawn" looks fine in two.

Estimates for This Week

Aladdin (Fox) (1,400; 40-80)—"Wild Blue Yonder" (Rep) and "Stars and Guitars" (Rep), day-date with Tabor, Webber. Fine $8,500. Last week, "Weekend With Father" (U) and "Big Night" (U), $9,000.

Broadway (Wolfberg) (1,200; 40-80)—"Westward Women" (M-G) (2d wk). Good $8,000. Holding. Last week, $16,000.

Denham (Cockrill) (1,750; 40-80) "My Favorite Spy" (Par) (3d wk). Okay $8,500. Last week, $12,000.

Denver (Fox) (2,525; 40-80)—"Decision Before Dawn" (20th) and "Girl on Bridge" (20th), day-date with Esquire. Fine $18,000. Last week, "Distant Drums" (WB) and "Purple Heart Diary" (Col), big $20,000.

Esquire (Fox) (742; 40-80)—"Decision Before Dawn" (20th) and "Girl on Bridge" (20th), also Denver. Nice $4,000. Last week, "Distant Drums" (WB) and "Purple Heart Diary" (Col), big $5,000.

Orpheum (RKO) (2,600; 40-80)—"American in Paris" (M-G) (3d wk). Off to $8,000 or less. Last week, neat $14,000.

Paramount (Fox) (2,200; 40-80)—"Man in Saddle" (Col) and "In Navy" (U). Fine $11,000. Last week, "Lady Says No" (UA) and "Badlands of Dakota" (Indie), $12,000.

Tabor (Fox) (1,967; 40-80)—"Wild Blue Yonder" (Rep) and "Stars and Guitars" (Rep), also Aladdin, Webber. Solid $8,500. Last week, "Weekend with Father" (U) and "Big Night" (U), $9,000.

Vogue (Pike) (600) 60-80) — "River" (UA). Record $7,000. Holds. Last week, "Odette" (UA), $2,000.

Webber (Fox) (750; 40-80) — "Wild Blue Yonder" (Rep) and "Stars and Guitars" (Rep), also Aladdin, Tabor. Big $4,000. Last week, "Weekend with Father" (U), and "Big Night" (UA), $4,500.

Transport Strike Bops Balto; 'Dreams' $12,000

Baltimore, Jan. 15.

Added grief to local downtowners came thi week with all-out transit strike tying up every streetcar and bus in town. Getaway Thurs. (10) proved a killer diller, but by weekend private transportation was bringing people to downtown area and some bright spots began to show for the ace product. "I'll See You in My Dreams" is pulling well at the Stanley and the Hippodrome, temporarily reverting to stage shows, is promising for Blackstone magic layout plus "Son of Dr. Jekyll."

Estimates for This Week

Century (Loew's-UA) (3,000; 50-$1.25)—"Quo Vadis" (M-G). Opening tomorrow (Wed.) after uneventful week with "Pandora Flying Dutchman" (M-G), blah $6,500.

Hippodrome (Rappaport) (2,240; 20-70) — "Son of Dr. Jekyll" (Col) plus Blackstone show onstage. Fine $16,000 via stage draw despite solid transit tieup. Last

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Key City Grosses

Estimated Total Gross
This Week **$2,392,000**
(*Based on 25 cities, 217 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year **$2,360,000**
(*Based on 25 cities, and 209 theatres.*)

'Dreams' Sturdy $18,000 in Pitt

Pittsburgh, Jan. 15.

Biz is looking sharply up again this week and several pix should wind up easily in the winner's circle. "See You In My Dreams" at Stanley looks easy topper among new entries. "Westward the Women" at Penn looks light. "Another Man's Poisen," however, at the Warner is getting heavy trade. "Bright Victory" at Fulton drew raves, with nice 9 days in prospect. "I'll Never Forget You" is staggering at the Harris. "Lavender Hill Mob," debuting art policy at nabe Squirrel Hill, shot back into high again in fourth week and will hold for awhile yet.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"Bright Victory" (U) (2d wk). Holding for two extra days with solid $7,000 for nine days. "Here Come Nelsons" (U) world preem is Jan. 16.

Harris (Harris) (2,200; 50-85)—"Never Forget You" (20th). Doesn't have it and will probably be yanked after 5 days at blah $5,000. Last week, "Ten Tall Men" (Col) (2d wk), $4,500 in 5 days on top of sock $14,000 first week.

Penn (Loew's) (3,300; 50-85)—"Westward Women" (M-G). Minor $14,000. Will stay through Jan. 23 in order to restore house to a Thursday opening (24) with "Too Young To Kiss" (M-G). Last week, "Texas Carnival" (M-G) (2d wk-6 days), $8,500.

Squirrel Hill (WB) (800; 50-85)—"Lavender Hill Mob" (U) (4th wk). Fell off first part of week but shot right back into high again over weekend and should grab sock $3,000, phenomenal here at this stage of run. Last week, huge $3,500.

Stanley (WB) (3,800; 50-85)—"See You in Dreams" (WB). Fine $18,000 or perhaps better. Happily received by crix. Last week, "Distant Drums" (WB) (2d wk), $7,000 in 5 days.

Warner (WB) (2,000; 50-85)—"Another Man's Poison" (UA). Best opening this house has had in months. Good $8,500 looms. Last week, "On Dangerous Ground" (RKO), $6,500.

'Malone' Fast $9,500 In Cleve; 'Drums' 9G, 2d

Cleveland, Jan. 15.

Climbing out of post-holiday dumps, key houses are going through a flurry of new openings. Palace loks surprisingly good with "Boots Malone." Holdovers of "Westward the Women" at State and Allen's "Distant Drums" are coming through in great shape.

Estimates for This Week

Allen (Warner) (3,000; 55-80)—"Distant Drums" (WB) (2d wk). Off to $9,000 after sock $21,000 last week.

Hipp (Scheftel-Burger) (3,700; 55-80) — "Decision Before Dawn" (20th) (2d wk). Held at $12,000 or near. Last week, big $15,500.

Ohio (Loew's) (1,244; 55-80) — "Flight to Mars" (Mono) and "Longhorn" (Mono). Fine $5,500. Last week, "Wild Blue Yonder" (Rep) (m.o.), lusty $4,500 on third downtown folio.

Palace (RKO) (3,300; 55-80) — "Boots Malone" (Col). Fast $9,500. Last week, "Lady Pays Off" (U), mild $4,500 for 4 days, with 3-day h.o. of "Double Dynamite" (RKO) thin $5,500.

State (Loew's) (3,450; 55-80) — "Pandora Flying Dutchman" (M-G). Opened Sunday (13). Last week, "Westward the Women" (M-G) (2d wk-6 days), held at $8,000 after $19,000 opener.

Stillman (Loew's) (3,700; 90-$1.50) — "Quo Vadis" (M-G) (8th wk). Acquiring fresh life at $15,000 after strong $16,000 last week.

'Drums' Loud $14,000 Leads Cincy; 'Yonder,' 'Weekend' Both Fine at 7G

Cincinnati, Jan. 15.

Biz at downtown houses is nearly back to seasonal stride this stanza. Sweetest cage music is coming from "Distant Drums" at the Albee. "Boots Malone" has the Palace heading for a payoff. Other new bills are okay except "Flame of Araby" only fair at Capitol. "Wild Blue Yonder" at Grand and "Weekend with Father" at Keith's are both nice. Midwestern preem of "Yonder" was bolstered with military band, parade and kleig lights. Only holdover, "See You in My Dreams," looks satisfactory at Lyric.

Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Distant Drums" (WB). Topping town with loud $14,000. Last week, "See You in Dreams" (WB), 10 days, big $19,000.

Capitol (Mid-States) (2,000; 55-75)—"Flame of Araby" (U). Fair $7,000. Last week, "Decision Before Dawn" (20th), $8,000.

Grand (RKO) (1,400; 55-75)—"Wild Blue Yonder" (Rep). Fine $7,000. Last week, "Too Young to Kiss" (M-G) and "Bulldog Drummond" (M-G), 11 days, $14,000.

Keith's (Mid-States) (1,542; 55-75)—"Weekend With Father" (U). Nice $7,000. Last week, "Fixed Bayonets" (20th), $6,500.

Lyric (RKO) (1,400; 55-75)—"See You in My Dreams" (WB) (m.o.). All right $5,000. Last week, "Ten Tall Men" (Col) (m.o.), 10 days, $5,500.

Palace (RKO) (2,600; 55-75)—"Boots Malone" (Col). Favorable $9,000. Last week, "Favorite Spy" (Par), ine days, slick $16,000.

Hub Better; 'Dawn' Lusty $22,000, 'Elopement' 15G, 'Forget' Good With 17G

Boston, Jan. 15.

"Quo Vadis," in third frame at tilted prices, is still out in front at downtown main first-runs. Biz was very good over weekend. "Decision Dawn" at Met shapes top newcomer, and very strong. "Elopement" at Memorial is disappointing. "I'll Never Forget You" at Paramount and Fenway shapes fairly good. "I Want You" is skidding and bows out of Astor after fourth week.

Estimates For This Week

Astor (B&Q) (1,200; 50-95)—"I Want You" (RKO) (4th-final wk). Off to about $6,000. Last week, nice $9,000.

Boston (RKO) (3,000; 40-85)—"Dark Victory" (WB) and "Maltese Falcon" (WB) (reissues). Slow $8,000. Last week, "Flame of Araby" (U) and "New Tales Robin Hood" (Lip), slick $19,000 in 9 days.

Exeter (Indie) (1,300; 55-80)—"Clouded Yellow" (Col) (4th wk). Off to $4,000 after okay $5,000 for third.

Fenway (NET) (1,373; 40-85)—"Never Forget You" (20th) and "Elephant Stampede" (Mono). Fair $5,000. Last week, "Distant Drums" (WB) and "St. Benny the Dip" (UA) (2d wk), okay $4,300.

Memorial (RKO) (3,000; 40-85)—"Elopement" (20th) and "Chain Circumstances" (Col). NSH $15,000 or close. Last week, "Weekend With Father" (U) and "Finder's Keepers" (U), $12,000.

Metropolitan (NET) (4,363; 40-85) — "Decision Before Dawn" (20th) and "Galloping Major" (Indie). Soaring to big $22,000. Last week, "Favorite Spy" (Par) and "New Mexico" (UA) (2d wk), $11,000.

Orpheum (Loew) (3,000; 90-$1.20)—"Quo Vadis" (M-G) (3d wk). Held at $35,000. Last week, tall $41,000.

Paramount (NET) (1,700; 40-85) —"Never Forget You" (20th) and "Elephant Stampede" (Mono). Good $12,000. Last week, "Distant Drums" (WB) and "St. Benny the Dip" (UA) (2d wk), okay $10,500.

State (Loew) (3,500; 90-$1.20)—"Quo Vadis" (M-G) (3d wk). Still good at $14,000 after great $19,500 for second week.

'Veil' Smooth $20,000, Mont'l; 'Outlaw' 24G

Montreal, Jan. 15.

Trade is holding at all deluxers despite several holdovers thi week. Best of newcomers is th long-awaited "Outlaw" which i sock at Capitol even though heavily censored by local board. "Blu Veil" is nearly as big at Palace.

Estimates for This Week

Palace (C.T.) (2,626; 34-60)—"Blue Veil" (RKO). Hot $20,000

(Continued on page 22)

Chi on Light Side; 'Dynamite'-Bailey Fairish $40,000, 'Spy'-Vaude $42,000, 'Well' Great 17G, 'Dawn' Hot 26G

Chicago, Jan. 15.

There is not much encouraging for Chicago exhibitors on top currently, although a few films might fare profitably. In main, however, most houses are on the light side. "Double Dynamite" at the Chicago plus Pearl Bailey in person might rack up a fair $40,000. "My Favorite Spy" with stageshow at the Oriental should hit good $42,000.

"Decision Before Dawn" coupled with "FBI Girl" shapes great $26,000 at State-Lake. "The Well" and "Big Night" at the United Artists looks sock $17,000, with best weekend for any UA pic at house. Lost half a day because of minor backstage fire. Roosevelt, with "Flame of Araby" and "Raging Tide," is okay $11,000.

Of the holdovers, "Detective Story" at the Woods continues to set a fast pace with a fine total for third stint. "Emperor's Nightingale" at the World, also in third, looks lush while "The River" winds up with nifty total for seventh frame at the Ziegfeld. Grand brought in "Disc Jockey" to pair with "Weekend with Father" for third week.

Estimates for This Week

Chicago (B&K) (3,900; 55-98)—"Double Dynamite" (RKO) with Pearl Bailey onstage. Fairish $40,000. Last week, "See You in My Dreams" (WB) (2nd wk) with Vaughn Monroe onstage, big $44,000.

Grand (RKO) (1,200; 55-98)—"Weekend With Father" (U) and "Disc Jockey" (U) (3d wk). Off to $7,000. Last week, nice $9,000.

Oriental (Indie) (3,400; 55-98)—"Favorite Spy" (Par) with Eddy Howard topping stageshow. Might capture good $42,000. Last week, "Callaway Went Thataway" (M-G) with Ames Bros. onstage (2d wk), $25,000.

Roosevelt (B&K) (1,500; 55-98)—"Flame of Araby" and "Raging Tide" (U). Fairih, $11,000. Last week, "Distant Drums" (WB) and "Highwayman" (Mono) (2d wk), $11,000.

State-Lake (B&K) (2,700; 55-98)—"Decision Before Dawn" (20th) and "FBI Girl" (Lip). Rousing $26,000. Last week, "Ten Tall Men" (Col) and "Ft. Defiance" (UA) (2d wk), $12,000.

United Artists (B&K) (1,700; 55-98)—"Well" (UA) and "Big Night" (UA) (6½ days). Sock $17,000 or over. Last week, "Two Tickets Broadway" (RKO) and "Whip Hand" (RKO) (2d wk), $8,000.

Woods (Essaness) (1,087; 98)—"Detective Story" (Par) (3d wk). Excellent $23,000. Last week, $30,000.

Ziegfeld (Lopert) (434; $1.25-$2.40)—"The River" (UA) (7th wk). Bright $4,200. Last week, $4,000.

'Drums' Smash $13,000, Best in Omaha; 'Cloak' Fair 6G, 'Mob' Oke 6½G

Omaha, Jan. 15.

All spots are being helped by good weather this week. The Orpheum is rolling with "Distant Drums," a solid five-figure with a smash total likely. It is the first time in more than two weeks that patrons could get out because of bad weather. One of the surprises here is the continued draw through the second week of "American in Paris" at the State where a third week is likely. Brandeis looks fair with "The Mob." "Man With Cloak" looms trim at the Omaha.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-70)—"Distant Drums" (WB) and "Corky Gasoline Alley" (Col): a smash $13,000 or near. Last week, "Favorite Spy" (Par) and "Crazy Over Horses" (Mono), $11,500.

Omaha (Tristates) (2,100; 16-70)—"Man With a Cloak" (M-G) and "Bannerline" (M-G). Fairish $6,000. Last week, "Flame of Araby" (U) and "Fury of Congo" (Col), big $8,500.

Brandeis (RKO) (1,500; 16-70)—"The Mob" (Col). Okay, $6,500. Last week, "Double Dynamite" (RKO), only $5,000 for 6 days. Replaced for three days by "Girls of Road" (Col) and "Girls Under 21" (Col), nice $3,200.

Paramount (Tristates) (2,800; 16-70)—"Callaway Went Thataway" (M-G). Fair $8,500. Last week, "Starlift" (WB), good $9,000.

State (Goldberg) (865; 25-75)—"American in Paris" (M-G) (2d wk). Hot $5,000. Last week, smash $8,500. Holds again.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Dawn' Powerful $12,000 in Prov.

Providence, Jan. 15.

"Decision Before Dawn" shapes very stout at the Majestic. Next in line is the State's 'Westward the Women" fairly good in 10 days. Otherwise the city is 100% holdover. "Favorite Spy" sagged sharply in second Strand week.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Maltese Falcon" (WB) and "Dark Victory" (WB) (reissues). Opened Sundey (13). Last week "Double Dynamite" (RKO) and "Unknown World" (RKO) (2d wk), good $8,000.

Majestic (Fay) (2,200; 44-65)—"Decision Before Dawn" (20th) and "Woman In Dark" (Rep). Peppy $12,000 or near. Last week, "Distant Drums" (WB), nice $13,000 in 9 days.

Metropolitan (Snider) (3,100; 44-65)—"Indian Uprising" (Col) and "Northwest Territory" (Mono) (2d wk). So-so $5,800. Last week, $6,500.

State (Loew) (3,200; 44-65)—"Westward the Women" (M-G) and "When I Grow Up" (UA). Nice $16,500 in 10 days. "Ten Tall Men" (Col) opens tomorrow (Wed.).

Strand (Silverman) (2,200; 44-65)—"Barefoot Mailman" (Col) and "Son of Dr. Jekyll" (Col). Opened yesterday (Mon.). Last week, "Favorite Spy" (Par) (2d wk), meek $3,500.

'Dreams' Tops K.C. New Films, Rousing $13,000; 'Kid' Hep 15G; 'Spy' 12G

Kansas City, Jan. 15.

Theatre row is going great guns currently, with a lineup of strong pix. "I'll See You in My Dreams" at the Missouri is topper, and likely to go a second week, an unusual occurrence in this house. "My Favorite Spy" is sock at the Paramount and also may go a second week. "Quo Vadis" continues smash in its third week "Cimarron Kid" shapes good on midwest preem in four houses here.

Estimates for This Week

Esquire (Fox Midwest) (820; 50-75)—"Harlem Globetrotters" (Col) and "Street Bandits" (Rep). Light $2,400. Last week, "Japanese War Bride" (20th) and "Northwest Territory" (Mono), satisfactory $3,000 in 6 days.

Kimo (Dickinson) (504; 75-99)—"Of Men and Music" (20th). Moderate $1,700. Last week, "Happiest Days Life" (Indie), $1,400.

Midland (Loew's) (3,500; 90-$1.24)—"Quo Vadis" (M-G) (3d wk). Continues sock pace at $20,000. Will go a fourth. Last week, $24,000.

Missouri (RKO), (2,650; 50-75)—"See You in Dreams" (WB). Good from opening gun and will rack up big $13,000. Likely to get a holdover, one of few films recently to reach this level here. Last week, "Double Dynamite" (RKO) and "Magic Carpet" (Col), 5 days, split with "Captain Blood" (WB) and "One Foot in Heaven" (WB) (reissues), fair $8,000.

Paramount (Tri-States) (1,900; 50-69) — "Favorite Spy" (Par). Opened strongly, may hit sock $12,000. May hold. Last week, "Distant Drums" (WB), great $15,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75) — "Cimarron Kid" (U). Midwest preem with personal appearance of Audie Murphy. Others from cast opening day. Good $15,000. Last week, "Elopement" (20th), $13,000.

Vogue (Golden) (550; 75-85)—"Lavender Hill Mob" (U) (9th wk). Nice $1,600. Last week, $1,800.

'DYNAMITE' DANDY IN INDPLS. WITH $11,000

Indianapolis, Jan. 15.

Biz at first-runs here continues to benefit from holiday stimulus, including tilted price scale. Top of 76c, against former 65c, is now in effect at all houses except Loew's, which is still showing "Quo Vadis" at advanced prices. which, now in its third week, continues to lead town and will hold again. "Double Dynamite," at Circle, and "The Racket," at Indiana, are strongest new entries, former being big.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76)—"Double Dynamite" (RKO) and "Panelled Door" (Indie). Dandy $11,000. Last week, "Weekend With Father" (U) and "Great Adventure" (Lip), oke $10,000.

Indiana (C-D) (3,200; 50-76)—"The Racket" (RKO) and "Woman In Dark" (Rep). Moderate $10,000. Last week, "Distant Drums" (WB) and "St. Benny The Dip" (UA), big $15,000.

Loew's (Loew's) (2,427; 90-$1.25)—"Quo Vadis" (M-G) (3d wk). Solid $15,000 making it a great $71,000 for run to date.

Lyric (C-D) (1,600; 50-76)—"Lost Continent" (Lip) and "Superman and Mole Men" (Lip). Fair $5,500. Last week, "Capt. Fabian" (Rep) and "Sea Hornet" (Rep), $5,000.

'Dreams' Sweet $21,000, Philly

Philadelphia, Jan. 15.

Spring weather kayoed Sunday biz here and holdovers are proving a deadweight to hold back trade generally this session. "Favorite Spy" dropped off sharply in second round at Mastbaum as did many others. One of standouts among the newcomers is "See You In My Dreams," which looms solid at Stanley. "Westward the Women" is rated big at the Goldman while "Japanese War Bride" shapes surprisingly strong at Stanton. "On Dangerous Ground" is a weakie at the Earle.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Reunion in Reno" (U). Dull $6,500. Last week, "Man in Saddle" (Col) (3d wk), $6,000.

Boyd (WB) (2,360; 50-$1.30)—"I Want You" (RKO) (4th wk). Mild $8,000. Last week, $9,000.

Earle (WB) (2,700; 50-99)—"On Dangerous Ground" (RKO). Weak $7,500. Last week, "Calling Bulldog Drummond" (M-G) plus Blackstone onstage, $12,000.

Fox (20th) (2,250; 50-99)—"Decision Before Dawn" (20th) (2d wk). Light $14,000. Last week, sock $28,500.

Goldman (Goldman) (1,200; 50-99) — "Westward Women" (M-G). Great $18,000 or close. Last week, "Double Dynamite" (RKO) (2d wk), $13,500 in 9 days.

Mastbaum (WB) (4,360; 50-99)—"Favorite Spy" (Par) (2d wk). Off to $13,000. Last week, good $21,000.

Midtown (Goldman) (1,000; 50-99)—"Family Secret" (Col). Dim $6,500. Last week, "Callaway Went Thataway" (M-G) (2d wk), $11,000 in 9 days.

Randolph (Goldman) (2,500; 50-99)—"Two Tickets Broadway" (RKO) (3d wk). Fair $10,000. Last week, $19,500.

Stanley (WB) (2,900; 50-99)—"See You in Dreams" (WB). Solid $21,000. Last week, "Distant Drums" (WB) (3d wk), $11,000.

Stanton (WB) (1,473; 50-99)—"Japanese War Bride" (20th). Fine $12,000. Last week, "Chicago Calling" (U), thin $7,000.

Trans-Lux (T-L) (500; 85-$1.20)—"Detective Story" (Par) (9th wk). Sock $8,500. Last week, $8,000.

World (G&S) (500; 50-$1.20)—"Lavender Hill Mob" (U) (8th wk). Smash $3,500. Last week, $3,000.

'DREAMS' HOT $15,500, PORT.; 'VEIL' FINE 15G

Portland, Ore., Jan. 15.

Strong product is giving city a week at most first-runs this round. "See You In My Dreams" and "Blue Veil" look best, former being especially sock. "Fixed Bayonets" also looms good.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"See You In My Dreams" (WB) and "Big Country" (M-G). Smash $15,500. Last week, "Flame of Araby" (U) and "Finders Keepers" (U) (8 days), $12,000.

Guild (Parker) (400; $1.20-$2.40)—"The River" (U-A) (3d wk).

(Continued on page 22)

B'way Steady; 'Greatest Show' Big $145,000, 'Model'-Vaude Neat 90G, 'Country' 5G, 'Detective' Sock 20½G

Launching of new, stronger product and mild weather over the past weekend is giving Broadway first-runs a somewhat better tone this stanza despite a plethora of extended-run bills. Steady rain most of last Thursday (10) put a dent in trade in all houses that day, but favorable weather Saturday-Sunday brought more encouraging business for many first-run theatres.

Standout, of course, is "Greatest Show on Earth," with stageshow, at the Music Hall. Opening Thursday (10), Cecil B. DeMille opus is heading for big $145,000 or better in first week, with every indication of an unusually long run. Patrons who stayed through more than one show slowed up turnover Saturday-Sunday, although the Hall has trimmed its stageshow to a minimum because of the lengthy picture.

"Model and Marriage Broker," with stageshow headed by Alan Dale and Beatrice Kraft Dancers, is handing the Roxy a big week. House may have been helped some by turnaways at the Hall over the weekend although the picture did well from the start. A big $90,000 is in prospect.

The Park Ave. with "Tom Brown's Schooldays," is disappointing at $7,300 for first week. In the same category is "It's a Big Country" at the Trans-Lux 52d St. "Bonnie Prince Charlie" hit a nice $7,500 on first week at the T-L 60th St.

"Detective Story" continues in smash fashion, landing $20,500 in 10th week at the Mayfair. "Quo Vadis" is following up its first week of continuous-run, lower scale, at the Astor with a great $33,000 for second frame of this policy.

"Double Dynamite," with stageshow headed by Tony Bennett, held to okay $55,000 in third round at the Paramount after great takings in first two weeks. "Death of Salesman" continues in the chips with $20,500 likely for fourth session at the Victoria.

Capitol, Globe, State, Warner and Paramount are coming in with new bills this week.

Estimates for This Week

Astor (City Inv.) (1,300; $1.25-$1.80)—"Quo Vadis" (M-G) (11th wk). Tenth round here but only second week on continuous run, lower scale, great $33,000 after terrific $38,000 on opening week of new policy. Pic ran here eight weeks (final round of 5 days) prior to current run with two-a-day and $2.40 top policy. Stays on.

Capitol (Loew's) (4,820; 70-$1.80) — "Light Touch" (M-G). Opens today (Wed.). In ahead, "Westward the Women" (M-G) (2d wk-9 days), down sharply to $13,000 or less after thin $28,000 opening week, way below hopes.

Criterion (Moss) (1,700; 50-$1.80)—"I Want You" (RKO) (4th wk). Present session ending Friday (18) sliding to $10,500 or less after nice $15,000 for third week.

Globe (Brandt) (1,500; 50-$1.80)—"Favorite Spy" (Par) (4th final wk). Third stanza ended Monday (14) was off to $12,500 after solid $19,000 for second week. "Submarine Command" (Par) opens Friday (18).

Fine Arts (Davis) (468; 90-$1.80) "Lavender Hill Mob" (U) (14th wk). Proving a smash draw, holding to stout $8,500 in 13th round ended Monday (14) after $11,000 for 12th week.

Mayfair (Brandt) (1,736; 50-$1.80)—"Detective Story" (Par) (11th wk). The 10th round Monday (14) held stout at $20,500 after $23,500 in ninth frame. "Sailor Beware" (Par) due to open Jan. 30.

Normandie (Normandie Thetres) (592; 95-$1.80)—"Pandora & Flying Dutchman" (M-G) (6th wk). Sixth session ending Thursday (17) looks to hold at $6,000, big, after $5,400 fifth week.

Palace (RKO) (1,700; $1.20-$2.40)—All-vaude policy on two-a-day with Judy Garland starred (14th wk). Current frame started yesterday (Tues.). The 13th week ended Sunday (13) was $39,000 after big $37,000 for 12th round.

Paramount (Par) (3,664; 70-$1.80)—"Scandal Sheet" (Col) plus Ink Spots, Sarah Vaughan, Stump & Stumpy, Erskine Hawkins orch topping stageshow. Opens today (Wed.). In ahead "Double Dynamite" (RKO) with stage bill headed by Tony Bennett (3d wk-8 days), held at okay $55,000. Second frame solid $74,000.

Park Ave (Reade) (583; 90-$1.50)—"Tom Brown's Schooldays" (Indie) (2d wk). First round ended Sunday (13) hit $7,300, disappointing for initial week. In ahead, "Clouded Yellow" (Col) (8th wk), $7,000.

Paris (Indie) (568; $1.20-$2.40)—"The River" (UA) (19th wk). The 18th session ended Sunday (13) wound up with $8,700 after nice $12,000 in 17th week.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Greatest Show on Earth" (Par) with stageshow. Climbing to big $145,000 despite having to open in the rain last Thursday. Stageshow has been held to about 32 minutes because of film's length but despite this, turnover is tough over weekend. Holds, natch! In ahead, "I'll See You in My Dreams" (WB) and Xmas stageshow (5th wk), big $130,000, slightly over expectancy, giving combo terrific run.

Rivoli (UAT-Par) (2,092; 90-$1.80) — "Decision Before Dawn" (20th) (4th wk). Current round ending tomorrow (17) looks fair $14,000 after fine $20,000 for third week albeit below hopes.

Roxy (20th) (5,886; 80-$2.20) — "Model and Marriage Broker" (20th) with stageshow headed by Alan Dale, Lou Wills, Jr., Beatrice Kraft Dancers. Initial week ending tomorow (Thurs.) looks to smash $90,000. House got best three-day non-holiday weekend in months. Thelma Ritter personal at first show opening day helped. In ahead, "Elopement" (20th) with Guy Mitchell heading stage bill (3d wk-8 days), mild $52,000.

State (Loew's (3,450; 55-$1.80)—"For Men Only" (Lip). Opened yesterday (Tues.). In ahead, "Wild Blue Yonder" (Rep) (2d wk), dipped around $9,000 after nice $20,000 opening round.

Warner (WB) (2,756; 85-$2)—"Room for One More" (WB). Opened yesterday (Tues.). In ahead, "Distant Drums" (WB) (3d wk), slid to $13,000 after fine $18,000 for second week after sock $43,000 opening stanza.

Sutton (R&B) (561; 90-$1.50) — "Tales of Hoffmann" (Indie) (4th wk). Third frame ended Monday (14) held at fine $8,500 after big $13,000 for second week.

Trans-Lux 60th St. (T-L) (453; 90-$1.50) — "Bonnie Prince Charlie" (Indie) (2d wk). Initial week ended Saturady (12) was nice $7,500. In ahead, "Galloping Major" (Indie) (3d wk-8 days), $3,000.

Trans-Lux 52nd St. (T-L) (540; 90-$1.50) — "It's a Big Country" (M-G) (2d wk). First round ended Monday (14) landed barely okay $5,000. In ahead, "Man With Cloak" (M-G) (6th wk), $3,000.

Victoria (City Inv.) (1,060; 55-$1.80)—"Death of Salesman" (Col) (4th wk). Fourth frame ending today (Wed.) is holding at $20,500 after great $26,000 for third stanza.

New Fare Perks L'ville; 'Veil' Nice 12G, 'Dreams' Sock $8,000, 'Araby' 10G

Louisville, Jan. 15.

Patrons of downtown houses are turning to theatre-going in increasing numbers as the year 1952 progresses. Excellent product on tap at first-runs may account for part of this. "Blue Veil" at the Rialto is pulling nicely but the real new champ is "I'll See You in My Dreams" smash at the Mary Anderson. "Flame of Araby" at the State is okay.

Estimates for This Week

Kentucky (Switow) (1,100; 54-75)—"Bright Victory" (U) (1d wk). Off to $2,500. Last week, bumper $4,500.

Mary Anderson (People's) (1,200; 54-75)—"See You in Dreams" (WB). Socko $8,000 or close. Last week, "Distant Drums" (WB) (2d wk), $7,000.

Rialto (Fourth Avenue) (3,000; 54-75)—"Blue Veil" (RKO). Nice $12,000. Last week, "Elopement" (20th) and "Chicago Calling" (UA), $16,000 on 9 days.

State (Loew's) (3,000; 45-65)—"Flame of Araby" (U) and "Chain of Circumstances" (Col). Okay $10,000. Last week "Westward Women" (M-G) and "True Story" (Col), $13,000.

Strand (FA) (1,200; 54-75)—"Flight to Mars" (Mono) and "Highwayman" (Mono). Fine $4,500. Last week, "Racket" (RKO) and "Fury of Congo" (Col), $4,800.

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Yank Films Still Dominate Aussie Cinemas; British Seek More Dates

Sydney, Jan. 8.

Apart from topflight J. Arthur Rank films, the Aussie film theatres to start 1952 (and it will probably be the same story thruout the year) are dominated by American product in the keys, nabes and country spots. Early quality upbeat, as presently evidenced, points to a lush year for a majority of Down Under cinemas. General opinion here indicates that the New Year will see fewer empty seats than in 1951. Circuit toppers of the calibre of Norman B. Rydge, of Greater Union Theatres, and Ernest Turnbull, of Hoyts, have stated that given good product, the Aussie cinemas will have little to fear from any other brand of entertainment. (Australia has no TV yet and won't have for some years). Both Rydge and Turnbull have geared their respective loops on nation-wide specialized advertising-exploitation campaigns to sell films irrespectively of where produced.

Current lineup is one of the strongest seen here in a long time and includes "Show Boat" (M-G), playing four houses; "Mr. Belvedere Rings Bell" (20th), "David and Bathsheba" (20th), "Double Crossbones" (U), "Get It Wholesale" (20th), "The Thing" (RKO), "Alice in Wonderland" (RKO), "When Worlds Collide" (Par), "Lorna Doone" (Col), "Prince Who Was Thief" (U), "Trio" (BEF), now in third month; "That's My Boy" (Par), "Browning Version" (BEF), in second month; "On Riviera" (20th) and "Francis Goes to Races" (U).

British distribs will make a real bid this year to capture screens from Yank product. British Empire Films, handling all J. Arthur Rank pix here, already has two outstanding winners in "Trio" and "Browning Version" with "Lavender Hill Mob," "Pool of London," "Hotel Sahara," "Where No Vultures Fly," "Encore," and "White Corridors" coming up.

Associated British, via 20th-Fox, has scheduled 'The Dancing Years," "Happy Go Lovely," "Laughter in Paradise," "Tom Brown's Schooldays" and "Three Men and a Girl" plus several indie Britishers. Toppers on the London Films' schedule include "Outcast of the Islands," "Mr. Denning Drives North," "Tales of Hoffmann," "Cry Beloved Country" and "Gone to Earth." Of course, British pix will be aided by the 15% quota.

Yank Pix Top Grossers Last Year in Scotland; 'Caruso,' 'Samson' Score

Glasgow, Jan. 8.

American pix grossed the most coin at Scottish film boxoffices during 1951. Technicolor musicals and spectacle films were the biggest hits with "Annie Get Your Gun," "Great Caruso" and "Samson and Delilah" rated among the top 10. British pix showed low coin grosses. Among the few to do well here were "High Treason," "The Mudlark," "Laughter in Paradise" and "Tales of Hoffmann."

U. S. comedies that did solid biz were "The Jackpot," "Lemon Drop Kid" and "City Lights." Other moneymakers included "All About Eve," "Rio Grande" and "Iron Man." The French film "Manon" was a top draw in Glasgow. Other Continental pix which set records were "Keep Your Eye on Amelia" and "La Ronde."

Snares French 'Caroline'

Commercial Pictures, distributors of the controversial French film, "La Ronde," this week acquired U. S. distribution rights to "Edouard et Caroline." Gallic import is a UGC production starring Daniel Gelin and Anne Vernon. Jacques Becker directed.

Previously Commercial picked up U. S. release rights to another French picture, "Cheri." Directed by Pierre Billon, it stars Jean Desailly and Marcell Chantal. In another deal Walter Bibo's Excelsior Pictures secured "Maitre Apres Dieu" from Silver Films for the American market. Pic is based upon the Jan de Hartog play, "Skipper Next to God."

Italo Distrib by 1 U.S. Co. For Count Gallo's Product

Rome, Jan. 8.

Count Nazareno Gallo, who owns and operates the Gallo Film Co. (Italy), plans to produce two or three films annually in Italy, but in the future will confine distribution to one American company. He recently set a deal whereby Metro will distribute "The Forgers" throughout the country. Film stars Fosco Giachetti and Doris Duranti.

Gallo's Film's "Northern Barrier," also made for the 1950-51 season, was distributed by J. Arthur Rank It stars Louis Trenker, Emedeo Nazzari and Marianne Hold. Both of these pix now are in N. Y., where they will be screened for possible distribution by a U. S. company.

Swedish Censors Ban 14 U.S. Pix

Stockholm, Jan. 8.

The Swedish State Censorship Board (Statens Biografbyra) banned 14 films during 1951. Two of them, "Rawhide" and "Great Missouri Raid" (Par), later were okayed after some cutting. The 12 films still banned are "Kansas Raiders" (U), "Dial 119" (M-G), "Under the Gun" (U), "Highway 301" (WB), "Unknown Island" (Indie), "The Enforcer" (WB), "Guilty of Treason" (UA), "He Ran All Way" (UA), "The Hoodlum" (UA), "Double Deal" (RKO), "The Whip Hand" (RKO) and "His Kind of Woman" (RKO). All of these films wer produced in the U. S.

"Guilty of Treason" and "The Whip Hand" reported were nixed because of anti-communistic themes while most of the others were gangster or westerns with too many killings to please the Swedish censors.

Several films were passed only after numerous cuts. Often this scissoring resulted in protests when the pix were shown. For instance, the French film, "Under Paris Heaven," has a surgical operation on a human heart and this plays a great part in the story. But the censors clipped all such scenes, and the public protested when the pio was shown. Protests also were loud when "Guilty of Treason" was banned, reviewers and observers declaring that "the Swedish people would not lose anything by learning the real facts about the countries behind the "Iron Curtain."

LUSH LONDON SEASON FOR DUNHAM DANCERS

London, Jan. 15.

The Katherine Dunham Dancers look set for another lush London season. More than three years ago they did turnaway biz at the Prince of Wales, and now, at the Cambridge, under the management of Peter Daubeny, they opened last Tuesday (8) in sock style.

Although, since then, many other dancing troupes have come to town, none has made a comparable impact. In style, performance, rhythm and presentation, this company stands high above the others. The routine with its Brazilian arrangements, its dramatic voodoo number and its "Americana" sequence, is exceptionally high-grade. Colorful costuming is neatly touched off by Robert Nesbitt's expert lighting.

Show is scheduled for at least three months at the Cambridge, before going tour through England.

Gomez Set for 2 in Mexico

Mexico City, Jan. 8.

Fernando Fernan Gomez, Spanish star, has been inked by Emilio Tuero, Spanish pic producer here, to make two films in Mexico this year at the rate of $5,500 for the pair.

Jose Diaz Morales will direct the pix, still untitled. Alma Delia Fuentes will be the femme lead.

Negrete Wins Gold Medal

Mexico City, Jan. 8.

Jorge Negrete, film and radio actor and secretary of the National Actors Union, has been given medals numerous times in his film roles. And now for the first time in his career, he was awarded a gold medal as a defender of Mexico by the Defenders of the Republic. Award was made at a ceremony at the National Palace.

Negrete holds the grade of captain in the Defenders of the Republic, an organization similar to U. S. war veteran organizations.

'Folies Bergere' Quits London Hipp Soon With U.S. Legiter to Follow

London, Jan. 8.

Bernard Delfont's "Folies Bergere Revue," which Val Parnell has been running at the London Hippodrome for the last two years with profitable intake, is vacating the Hipp this spring. Although a moneymaker, Parnell feels that house should resume its once-nightly policy, which it always operated till the "Folies," so as to maintain its prestige.

But Parnell will continue to play the Delfont Parisian revue in one of his West End theatres. Present arrangements are for that show to go to the Prince of Wales Theatre in its usual twice-per-night format. It is expected to follow Parnell's "Peep Show," starring the Wiere Bros. and Sue Carson, which has just been transferred from the London Palladium. It likely will stay till end of April or early May. Show will be an entirely new version with a complete change of cast.

Although successor yet has been decided on for the Hippodrome, it is understood that it will likely be an American show in conjunction with Jack Hylton, either "Call Me Madam" or "Guys and Dolls." Hylton recently acquired the English rights to both.

ONLY 2 U.S. FILMS ON BBC PIX BALLY TV'ER

London, Jan. 15.

First of the new British Broadcasting Corp.-TV features, planned in cooperation with the picture industry to boost new product, has its initial airing over the London-Midland-Northern wavelengths on Jan. 17. Series, which will be aired fortnightly, is entitled "Current Release." The first will contain excerpts from six pictures, four being British-made.

Films selected for the first program are "Where No Vultures Fly" (GFD), "Lady Godiva Rides Again" (BL), "Encore" (GFD), "I Want You" (RKO), "Magic Box" (BL), and "Cyrano" (UA). Two of the pix are scheduled for Gaumont release, another two will have an outlet on the Associated British circuit, one is being screened in the Odeon group, and the sixth, "Cyrano," is having an independent release.

When compiling the first program, the BBC had selected "American in Paris" and "Lullaby of Broadway," but for reported technical reasons they were not available at the required time.

Govt. Grant of $476,000 For German Pix Prod.

Hamburg, Jan. 1.

The Hamburg Buergerschaft (state assembly) has approved a government plan to grant $476,000 for financing film production in the 1951-52 season. The action brought the amount of credits granted to date up to $1,309,000.

The government plans to finance eight pix with its credits, but 10% of the total being set aside for backing cultural film producers. On the average $47,600 credits are usually granted for individual pix, or about 25% of the production cost. Germany's two largest production companies, Real Film and Junge Film Union, are located here. It was believed they would get most of the credits, with the likely inclusion of Pontus Film, a smaller production company also in Hamburg.

Other Foreign News
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All-Industry Setup to Iron Out Brit. Film Problems Stalled by CEA

London, Jan. 15.

The plan to create an all-industry panel to achieve unanimity on major trade problems appears headed for defeat or sweeping revision. The original idea, conceived at a meeting of four trade associations last month, envisaged employment of a full-time secretary, drawn from outside the industry. The new body was to be wholly financed from the proceeds of the Eady fund.

The proposal was referred to the four associations for their comments, and the first reaction has come from exhibitors. The Cinematograph Exhibitors Assn. general council at its meeting last Wednesday (9) flatly turned down the suggestion that Eady Fund money should be used to subsidize the new organization. Apart from opening the door for the creation of other trade organizations, it feared it might perpetuate the present levy, which, under the last agreement, is restricted to a three-year period.

Secondly, the CEA objected to a full-time secretary on the grounds that there would not be enough work to justify one, and suggested the selection of a part-time worker drawn from within the industry.

In view of the limited budget required to run the organization, the CEA considered it within the means of the four associations to provide the necessary funds.

Some of the administrative proposals for the proposed new committee were endorsed by the CEA. They found favor with the suggestion that the chairman should hold office for a full year instead of the office rotating among the four organizations from meeting to meeting. It also agreed with the proviso that action on behalf of the new panel could only be taken when there was complete unanimity among the constituent organizations.

Eckman Sees Strong Pix Winning New Patrons

London, Jan. 15.

Criticism from theatre operators on the policy of extended-runs set by Metro for "Great Caruso" was answered by Sam Eckman, Jr., company's local topper when he received a deputation from exhibitors.

Explaining that extended-runs were only adopted occasionally for pix of such calibre as "Caruso," Eckman claimed that the effect of the policy had been to draw many people to the theatre who were not regular patrons. He also pointed out that in all cases in which subsequent-runs had been agreed, exhibs had been notified of the position before confirming contracts.

NFFC's Fate Up To British Govt.

London, Jan. 15.

The new Conservative government will have to decide within the next few weeks whether it intends to prolong the life of the National Film Finance Corp. The State-owned films bank, set up under the Labor administration in 1948, has virtually exhausted the $17,000,000 already allocated and consequently is being compelled to restrict its activities.

Of its initial capital, half was diverted to the Alexander Korda group of companies. Although the interest has been paid regularly there have been no capital repayments. The remainder of the coin was mainly distributed to finance independents.

The day the House of Commons recessed last July, Sir Hartley Shawcross, then the Board of Trade prexy, promised a further ($5,600,000) advance to the NFFC. To implement that promise a minor measure of legislation was necessary, but the Labor government never had the opportunity to introduce the bill.

Since the return of the Conservatives, neither the Chancellor of the Exchequer nor the BOT prez have indicated whether they will hand out this additional cash. However, Tom O'Brien, M.P., and secretary of the National Assn. of Theatrical & Kine Employees, huddled with the new BOT chief, Peter Thorneycroft. The union leader discussed the serious situation of British film production and underlined the need for extra coin for the Finance Corp. NFFC supporters even so may have a tough time trying to squeeze the new government out of more money.

'SQUARE' IN LONDON FOLD AFTER 4 MONTHS

London, Jan. 15.

Prince Littler's $100,000 musical, "Rainbow Square," which opened at the Stoll last Sept. 21, folds at the end of next week (26). It had done little more than average biz since its inception and the run was prolonged in the hope that it would eventually attracts a wide enough audience.

Show opened originally with two Broadway vocalists, Martha King and Gloria Lane. Former left the cast before the end of last year and returned to N. Y. Sonnie Hale, who had a leading role, left the cast last month to fulfill a pantomime engagement. "Rainbow Square" has a score by Robert Stolz with the book and lyrics written by Guy Bolton and Harold Purcell.

De Sica Honored by Irish

Rome, Jan. 8.

Italian director Vittorio DeSica, recently returned from Dublin, where he received an award from the Catholic Guild of Scenic Arts. Award was a statuette of St. Patrick. Dublin Guild gives six statuettes each year to outstanding persons in various art fields.

De Sica announced that Cesare Zavatti, who writes all his scripts, is preparing his next, "My Italy." Production starts in March.

2d Rank London House Swings to Continental Films; 4 Pix Lined Up

London, Jan. 8.

For the second time within a few weeks, one of Rank's West End theatres has been leased to show Continental pix. The latest deal involves the Marble Arch Pavilion which has been taken over on a three-month tenancy by Archway Distributors. Last month it was announced that the New Gallery had been leased on a long term pact, the Regent Street house changing to its new policy last Thursday (3) with the preeming of the Italian pic, "Le Citte Si Difende."

The Archway deal is restricted to three months because of the inability of the distributors to meet the British quota requirement of 30% which the theatre has to fulfill. It will start its new policy Jan. 17 with the English-speaking film version of the Italian-made, "Les Miserables," starring Valentina Cortesa. A Sylvano Mangano picture, "Fugitive," and "The Devil is a Woman," in which Maria Felix is starred will follow.

If the policy proves successful, it is likely that Archway will negotiate another short term lease later in the year.

Mex Film Bank Tightens Reins on Immoral Pix

Mexico City, Jan. 8.

Harsh experience of pix that could get few playdates at home or abroad, particularly in the U. S., and the move by the U. S. Legion of Decency to ban Mexican films that fail to meet its moral standards, has prompted the film trade's bank, the Banco Nacional Cinematografico, to crack down on questionable themes. It will not provide one centavo for pix it considers immoral in any way. Bank's conception of film immorality covers blue stories, dialog, action, staging, costuming, and in any way offending generally accepted morals and good taste.

Producing decent but entertaining films will enable Mexico to recoup losses in Mexico and abroad resulting from the production of many cheap and bawdy films, the bank is convinced.

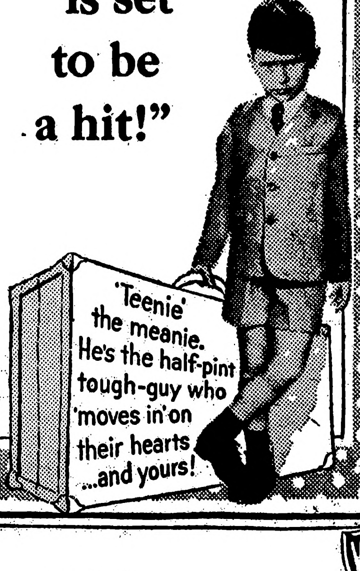
Happy Picture!
Happy Patrons!
Happy Release Next Week!

WARNER BROS.
TAKE EXCEPTIONAL DELIGHT
IN PRESENTING

CARY GRANT
and
BETSY DRAKE
in
"ROOM FOR ONE MORE"

Happy Flash from Film Daily
(THERE ARE LOADS MORE!)

"Immediately check this one as a top-grade offering for the consummate delight of a vast audience! 'ROOM FOR ONE MORE' assuredly is set to be a hit!"


'Teenie' the meanie. He's the half-pint tough-guy who 'moves in' on their hearts ...and yours!

SCREEN PLAY BY
JACK ROSE AND MELVILLE SHAVELSON
MUSIC BY MAX STEINER
PRODUCED BY HENRY BLANKE
DIRECTED BY NORMAN TAUROG

WB

Living Costs Menace Aussie Pix B.O.; Offset Seen in More Good U.S. Films

By **ERNEST TURNBULL**
(Managing Director, Hoyts Theatres, Ltd., Australia)

Sydney, Jan. 2.

Exhibition in Australia faces the tremendous task in 1952 of increasing attendances in spite of the economic forces that threaten to reduce them. Superficially, prospects appear favorable. Out of a total population of some 8,000,000, Australian wage and salary earners number nearly 3,000,000, with an estimated 125,000 vacant jobs waiting to be filled.

Australia's overseas trade has never flourished so spectacularly. Income from exports in 1950-51, compared with the preceding year, soared by £350,000,000 to nearly £1,000,000,000, and official primary producer organizations expect the market to remain strong and become even more stable in 1952.

Could any picture be more reassuring? On the surface—no; but on simple analysis, one is reminded that all that glitters is not gold.

The villain in the story is the cost factor. Living costs in Australia (to quote official figures) showed a greater percentage increase during the 1951 fiscal year than in any country in the world except France.

Pay envelopes have bulged, but their real value has been undermined by the inflationary condition with which the Australian economy has been infected since 1948. Essential foodstuffs and clothing, household requirements of all kinds, transport, education, direct and indirect taxation — prices for all these things are constantly on the rise and individual incomes are hard-pressed to keep the pace.

How does all this affect the exhibition industry?

Operating Costs Up

Firstly, non-essentials must give way to essentials. It may be argued that entertainment is essential to a satisfactory standard of living, but at best it must run second to food, clothing, housing and transport. The entertainment industry can only hope to receive a proportion of what is left over from the worker's wage, not from the wage itself.

Secondly, wage increases, a consumer demand far in excess of goods, and production costs generally have forced up theatre operating costs to staggering levels. The last basic wage adjustment of 14 shillings added about £150,000 ($337,500) per annum to the industry's wages bill alone. Add to that the effect this adjustment has on production costs (and therefore consumer prices) and the degree of the burden shows crystal clear. Basic wage adjustments are fixed quarterly. Another is due in December-January—another £150,000 (and perhaps more) for the industry to carry in wages.

That living costs will continue to increase during 1952 is certain. Although his September budget was prepared as an anti-inflationary measure, the federal treasurer candidly admits this. Other legislation designed to halt inflation — such measures as restricted credits, capital issues control, restrictions on mortgages, hardened hire purchase repayments and the "draining off" of money in the public's pocket through heavier direct and indirect taxation — may curb the inflationary spiral but not stop it.

The real solution, of course, lies in the quality of film we receive from Hollywood, in particular, and from Great Britain. As a dual-feature country, Australian exhibition has been embarrassed by production policies which have affected the output of B features, numerically and qualitively.

Inferior B features are definitely discouraging patronage in this country and reducing the length of run to be expected from the A feature they support.

We all know that nothing that exhibition can do — in terms of marketing, presentation, service, theatre attractiveness and public relations—could be so beneficial as a supply of outstanding attractions to the industry the world over. Six to 10 more films each year of the calibre of "On the Riviera," "The Great Caruso," "Cheaper by the Dozen," "The Wooden Horse," "Treasure Island," "All About Eve," "The Third Man" — and 90% of exhibition's troubles in Australia would be solved.

Brit. Would Place 16m Under 35m Pix Setup

London, Jan. 8.

A project to bring sub-standard film shows within government control has been submitted to the Home Office by the Magistrates' Assn., which asks for extension of censorship and safely rules to 16m exhibitions. Around 600 sub-standard exhibs are operating in Great Britain, but none is governed by the 1909 Cinematograph Act which controls screenings in public theatres.

The MA is also urging the Home Office to ban moppets under the age of five from picture theatres and to refuse admission to youngsters from five to seven unless accompanied by an adult. The same provision is proposed for children under 12 at London shows. Similar proposals were made last year by a departmental committee on children in the cinema, and these are now being examined by Home Office experts.

Italo Film Prod. Hits Winter Low

Rome, Jan. 8.

Italian film production will slump to the year's lowest point this month and in February. While only last November, there were some 36 pix in some stage of production, there are only 15 now in work.

Part of this decline stems from the fact that the greater part of Italian films are made during the non-rainy period because producers depend upon natural sunlight for a major portion of footage. Then there are the festas and holidays during December which does not promote steady film production. The post Christmas season, followed by Carnival season, causes another national let-down. With other producers, it is a matter of simple economics. They are waiting for the revenue from their products, which were finished during the last quarter.

Five films are now in work, while 17 are planned for January. And only five are set to go before the camera in February.

London Legit Bits

London, Jan. 8.

H. M. Tennent, Ltd., has acquired **Sam Spewack's** "Look to the Ant" for West End production. **Peter Glenville** will direct, with **Alec Guinness** starred. Show opens in the provinces Feb. 18 for six weeks, after which it goes either to the Phoenix or Strand Theatres . . . **Frank Randle**, comic who has been touring the provinces and London suburban spots with his revue, "Randle's Scandals," to big biz, follows the Ballet Russe at the Adelphi, when it closes Feb. 2, making his first appearance in the West End. Show stays for four to five weeks, after which **Jack Hylton** brings in his musical "Bet Your Life," which is currently playing Manchester.

Bertie Meyer to do new **Peter Cheney** play, "Meet Mr. Callahan," with **Terence de Marney** in the lead and his brother **Derek de Marney** to stage. Play is being tried out in the provinces for four weeks, opening early February prior to the West End . . . **Constance Cox's** "Nine Days Wonder," is being tried out at Northampton in March, with a West End objective . . . **Alan Russell** sending out second tour of **Rodney Ackland's** play, "A Multitude of Sins," opening at Cardiff Jan. 28, with **Helena Pickard** and **Mary Merrall** starred.

Oscar Homolka due in from Zurich prior to departing for Hollywood . . . **John MacCormick** launching into legit management and partnering **Norman Ginsbury** in latter's new play, "The King Couldn't Sleep" . . . After touring **Patrick Gargill's** "Cry in the Night" for 11 months last year, **Barry O'Brien** is sending out another company in the play for further extensive tour, starting in February.

Brit.'s Show Biz School

London, Jan. 8.

Under the auspices of the Arts Council and the Council of Repertory Theatres, a three weeks' course in theatrical business management is to be held here in conjunction with the London County Council.

It is hoped the course will attract actors and others already connected with the theatre. It will cover accountancy, publicity, public relations, control of bars and refreshments, taxation and other matters concerning artists and theatre staff. Course was launched because of growing civic interest in the drama.

Scarcity of Native Pix Alarms British Exhibs Because of Quota Setup

London, Jan. 15.

Exhibitors are becoming alarmed at the scarcity of British product and fear that insufficient films will be available to meet their quota requirements in the second half of current quota year beginning April 1.

The quota currently stands at 30%, but under the 1948 Films Act it has to be fulfilled in each half-yearly period. In the first half of the year the major circuits, at any rate, will be on the right side of the law and most indie managements, particularly those with modified quotas, will come very close to their legal obligations.

According to information compiled by the Cinematograph Exhibitors Assn., however, it seems likely that the situation will change drastically in the coming months. The position was considered by the association's officers, who had at first contemplated submitting a report to the board of trade.

Subsequently, they considered their case could be presented better by the exhibitor reps on the Films Council. Hence, their five members on that panel are to be briefed by the association.

London Film Notes

London, Jan. 8.

Sydney Box has acquired **E. Crawshay Williams'** new play titled "Error and Omission Excepted" which he intends to film early this year . . **Richard Attenborough** will star in ABPC's filmization of **Noel Langley's** legit hit, "Little Lambs Eat Ivy," which goes into production at Elstree Jan. 28, with **Heather Thatcher** in femme lead. Pic will be made in Technicolor with **Henry Cass** directing . . The success attained by filming of the legit hits, "Worm's Eye View" and "Reluctant Heroes" by Jack Raymond-Ronald Shiner combo, respectively as producer and starrer, has prompted the outfit to do a third film. This third one is "Treble Chance," based on legit play of same name by film scripter **John Paddy Carstairs**. Pic goes into production early in February and besides **Shiner** also will star **Derek Farr** and **Marie Lohr** . . . **Van Heflin** was guested and feasted at special luncheon given in his honor by the chiefs of the CID (Criminal Investigation Department) of Scotland Yard.

Current London Shows

(Figures show weeks of run)

London, Jan. 15.

"And So to Bed," Strand (13).
"Biggest Thief," Fortune (22).
"Blue for Boy," Majesty's (59).
"Colombe," New (5).
"Day's Mischief," Duke York (5).
"Figure of Fun," Aldwych (13).
"Folies Bergere," Hipp (45).
"Gay's the Word," Saville (48).
"Hollow," Ambassadors (33).
"Kiss Me Kate," Coliseum (45).
"Knight's Madn's," Vic Pal. (96).
"Little Hut," Lyric (67).
"Love 4 Colonels," M'ndh'm (35).
"Lyric Revue," Globe (16).
"Master Crook," Comedy (4).
"M'summer Dream," Old Vic (3).
"Much Ado Nothing," Phoenix (1).
"Peep Show," Prince Wales (12).
"Penny Plain," St. Mart. (29).
"Puss Boots Ice," Empress (4).
"Rainbow Square," Stoll [illegible]
"Relative Values," Savoy (6).
"Reluctant Heroes," Wt'th (80).
"Seagulls Sorrento," Apollo (80).
"South Pacific," Drury (11).
"Third Person," Criterion (2).
"To Dorothy, a Son," Gar'i'k (59).
"Waters of Moon," H'ym'kt (59).
"White Sheep Family," Pic. (14).
"Women of Twilight," Vaude (13)
"Zip Goes Million," Palace (13).

CLOSED LAST WEEK

"Moment of Truth," Adelphi (8).
"Winter's Tale," Phoenix (29).

O'Brien Urges Plan for U.S. Firms To Make More Films in Britain

London, Jan. 15.

Steps to persuade American companies operating in Britain to increase their film-making activities in this country, were suggested to the Board of Trade prez, Peter Thorneycroft, by Tom O'Brien, M.P., when he headed a deputation yesterday (14) on behalf of his organization, the National Assn. of Theatrical & Kine Employees.

A similar plea was made by O'Brien last summer, when he headed a delegation to Thorneycroft's predecessor, Sir Hartley Shawcross. Also, on that occasion, O'Brien advocated the formation of an Anglo-American films council and he reiterated this idea at yesterday's confab.

O'Brien's conception of the new council is that it would act as a negotiating body for film trade agreements with Hollywood, rather than having such pacts negotiated (as they are at present) directly between the BOT and foreign film interests.

As safeguards for British production, the union topper sought assurances that no studio would be sold or dismantled. He also urged a longterm financing plan spread over three years to support British producers. Figure suggested by O'Brien is around $28,000,000.

BBC's Sutherland To U.S. as Tele Liaison

London, Jan. 8.

Alec Sutherland, TV program organizer for the British Broadcasting Corp., planes to N. Y. Jan. 26 to serve under Basil Thornton, the corporation's North American rep in N. Y. His pact with the BBC calls for a three-year stay in New York. During that time Sutherland hopes to work out an exchange system for telefilms from the two countries. At present the situation is confused by union problems involved, but negotiations are in progress with the three artists' organizations with a view to getting clearance on film recordings of plays and other programs.

Mex Film Prod. Off, Quality Up

Mexico City, Jan. 15.

Film production in 1951 now definitely set as hitting total of 99 pix, new low for 15 years and far from the record high of 126 in 1950. Small crop last year is regarded as reflecting the trend to quality to conform with President Miguel Aleman's desire for only quality productions and films that would entertain everywhere as well as the grim experience with big stockpiles of films that get few playdates. Sharpening competition from U. S. films in Mexico plus credit tightening for back pix dates that screen productions also figured in the production downbeat.

Although local pic production was off last year, quality of films was apperently higher because 107 native productions were released in Mexico, all of the 99 produced plus eight of 1950 vintage.

Trade scoffs at the beef of some producers that 1951 production sagged because of too few cinemas. Trade contends that the truth is that there are already too many film houses.

Longhair Talent Seen Doing a Dive in Arg.

Buenos Aires, Jan. 8.

Concert managements are treading warily in plans for booking long-hair talent for Argentina this year. On one hand they have a hunch that the booming biz enjoyed for the last five years is no longer around and that an economic depression will make it impossible for Argentine music lovers to pay $10 for concert admission as last season. On the other hand, depreciation of Argentine currency makes it practically impossible for them to book concert performers who demand dollar payment plus transportation expenses and taxes. The $8,000 fee when multiplied by 27 for conversion into pesos represents such an astronomical sum that concert managers or theatre operators are unable to see any profit.

The singing fraternity finds it can earn more money by confining its activities to Italy. So there is marked reluctance by opera singers to accept Argentine engagements. This makes the Colon management all the more anxious to line up good concert material

Several local musical organizations are trying to persuade Britain's Sir Malcolm Sargent to visit Argentina in 1952. His first visit in 1950 was a brief one, but a great success. The British Institute, which takes care of the maestro's Latin-American booking from a prestige-for-Britain angle, reckons that he will not have time to come as far south as Argentina.

At the present time the only definite bookings are those of ba-[illegible] Fabien Sevitzky, who has been signed exclusively for the official state radio outlet's symphony unit. Maurice Rosenthal, who already made a big hit in 1951, is another conductor signed plus a new maestro from Europe by the name of Paul Kleckai.

In order not to make their visits too frequent, pianists Artur Rubinstein, Alexander Brailowsky and Jose Iturbi, are eliminating a South American tour in 1952.

Reinhardt-Lothar Feud On Staging 'Everyman' At Salzburg Grows Bitter

Vienna, Jan. 8.

The feud between Helene Thimig Reinhardt and Ernst Lothar, which broke out when the Salzburg Festival Committee announced that Lothar would restage the traditional Reinhardt-Hoffmannsthal production of "Everyman" for the 1952 season, is growing in intensity. Reports here are that Lothar is experiencing difficulty in getting major stage and screen names to accept "Everyman" roles with Mrs. Thimig apparently swinging her artistic and political influence to get friends to turn down parts. The Reinhardt widow, who has directed and played a lead in "Everyman" since the war, herself rejected Lothar's offer to continue her role as last year.

Paula Wessely, top player whose postwar career has been hampered by previous pro-Nazi film activities, and a close friend of Mrs. Thimig, is also reported to have nixed a major part. Albin Skoda, Burgtheater member who was offered the role of "death," played last summer by Ernst Deutsch also said "no," as did Franz Boheim and the German actor Gustav Grundgens. Lothar has no comment on all this. Mrs. Thimig stands pat on her published blast against the committee and Lothar for allegedly planning to "violate the Reinhardt tradition." Show world here is happily awaiting the fight of the century between now and the July production deadline.

Final plans for the 1952 Salzburg program include, in addition to raised prices for all events, concerts led by Wilhelm Furtwangler, Clemens Krauss, Raphael Kubelik, Igor Markewitch and Victor de Sabata. The opera slate will include "Magic Flute," "Othello," "Don Pasquale" and world preem of the late Richard Strauss' last work 'The Loves of Danae." On the dramatic side there are to be, in addition to "Everyman," a production of Moliere's "Misanthrope," directed and starred in by Gustave Grundgens and a Nestroy work directed by German Axel von Ambesser.

Russos Want Ace Brit. Pix But on Their Terms

London, Jan. 8.

The Russians are prepared to buy a number of British films for showing in the Soviet Union, but on their terms. Terms asked include a reciprocal agreement, giving at least 300 major play-dates for Russo pix. Negotiations were opened some months back by Concorde Distributors with J. Arthur Rank. Intimated that the Russkis would be interested in films like "Hamlet," "Henry V," "Passport to Pimlico" and "Seven Days to Noon."

THE TRADE IS TALKING ABOUT...

Robert Taylor
Deborah Kerr

The new nation-wide "QUO VADIS" openings that top "GWTW" and the extended engagements that roll merrily along.

Robert Taylor
Denise Darcel

The "WESTWARD THE WOMEN" openings, nationally, that are doing 124% of "Go For Broke!" business.

Clark Gable
Ava Gardner

The unprecedented campaign to launch "LONE STAR" in a state-wide Texas celebration that will echo through the nation, a new high in high-powered showmanship.

James Mason
Ava Gardner

The fine reception for "PANDORA AND THE FLYING DUTCHMAN" (*Technicolor*) in its first openings, duplicating its success in New York where it is in its 2nd month.

Robert Taylor
Elizabeth Taylor
Joan Fontaine

The most exciting news since "QUO VADIS", the first reports of "IVANHOE" (*Technicolor*) the new industry Giant, secretly previewed in California and "coming in the Fall to top them all."

Janet Leigh
Peter Lawford

The comedy, "JUST THIS ONCE", that Walter Winchell hails as "a click sleeper", which is convulsing preview audiences on both coasts.

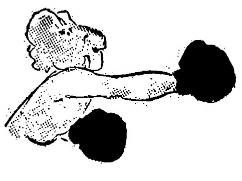
Stewart Granger
Cyd Charisse

The sock ad campaign in color reaching 160 million readership for "THE WILD NORTH" (*Ansco Color*), "The King Solomon's Mines of 1952."

"Great Caruso"
"Show Boat"
"American In Paris"

M-G-M's Prize Musicals

The way M-G-M keeps up its reputation for musical leadership with such coming Technicolor tune-toppers as "Singin' In The Rain", "The Belle of New York", "The Merry Widow", "Skirts Ahoy!", "Lovely To Look At" and others.



The way Leo keeps in there punching, with his studio activities full blast and his national showmanship at its hardest-hitting high!

Please! In all newspaper ads: "The Armed Forces Need Your Blood—Give Today!"

Amusement Stock Quotations

For the Week ending Tuesday (15)

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
N. Y. Stock Exchange					
ABC	41	12⅝	12⅛	12⅜	— ⅛
CBS, "A"	104	35⅝	34	34¾	+ ⅜
CBS, "B"	47	35¼	33⅞	34¾	+ ⅝
Col. Pic.	49	13½	12⅜	13¼	+ ¾
Decca	57	9⅝	83/	9¼	+ ¼
Loew's	185	18	17½	17¾	— ¼
Paramount	82	26¾	25½	26¼	
RCA	631	24¾	23½	24	
RKO Pictures	347	4½	4	4⅜	+ ⅜
RKO Theatres	193	4¼	4	4⅛	+ ¼
Republic	135	5	4⅝	4⅝	
Rep., pfd	6	10⅝	10⅜	10½	+ ¼
20th-Fox	100	20	19⅝	19⅝	— ¼
Un. Par. Th.	138	21	20	20¼	— ⅝
Univ.	148	13⅜	12⅛	12½	+ ½
Univ., pfd	1.6	60¼	58⅝	58¾	
Warner Bros	137	15	143/	14⅞	+ ⅛
N. Y. Curb Exchange					
Monogram	22	3¾	3½	3½	
Technicolor	38	23½	22½	22⅝	— ⅛
Over-the-Counter Securities			**Bid**	**Ask**	
Cinecolor			2½	3	
Pathe			3½	4	
UA Theatres			6½	7½	
Walt Disney			8	9	— 1/

(Quotations furnished by Dreyfus & Co.)

Ask Balto. Censorship End

Continued from 4

charging exhibs a per footage fee for every film screened.

Admitting its factual error, the Sun said that the point was not whether or not censorship gained or lost money for the state. "The point is," the newspaper stressed, "that Maryland officially censors all newsreels, animated cartoons and feature pictures, and censorship of this type is as unnecessary as it is abhorrent."

Sun's editorial was prompted by a recent controversy revolving around the showing of "Dante's Inferno" at the Fine Arts Theatre, operated by Walter Gettinger. Gettinger had neglected to obtain the state seal and showed the film over an entire weekend. He got the seal on Monday for the version he showed. Traub, as chief censor, wrote Gettinger asking for an explanation for the earlier showing without the seal. He received no reply and therefore got a show-cause summons for Gettinger, who claimed that he believed that the matter would be taken care of by the Motion Pictures Owners of Maryland.

After a session in Central Police Court, Magistrate Marshall A. Levin dismissed the show-cause summons. Traub protested to the end, charging "Don't make him (Gettinger) innocent and the board guilty. Since I've been before you I feel as if I've been the one on trial—me, a state official." During the hearing Magistrate Levin indicated that he thought the law establishing a censorship board was unconstitutional.

Charges 'Protection' Money

Ottawa, Jan. 15.

Film censorship fees, which add $500,000 a year to Canadian distribution costs, "amount to a form of 'protection' money," George Hillyard Robertson charges in the Jan. 15 issue of Maclean's, Canada's leading general magazine.

"By paying censorship fees," says Robertson, "he (the distributor) is assured that his product will never get him personally into any kind of legal trouble and, considering that he passes on the cost to the movie patrons, anyway, it's a fairly satisfactory arrangement. The only person who should be unhappy is the customer . "

The writer contrasts the distributors' attitude in Canada with "their fierce and militant position in the United States. There the same companies spend millions annually fighting every attempt to increase existing censorship. They point with pride to their Hollywood production code (which Robertson later cites as ample protection against moral harm, with further censorship unnecessary). "They demand the same freedom which is accorded the press, stage, radio, television and other entertainment media."

Robertson quotes "one prominent Canadian movie man" as describing Canadian moviegoers as "victims" of one of the most arbitrary, unnecessary and expensive systems of motion-picture censorship ever devised," and says that the censor, "although his salary may run anywhere up to $6,000 a year, requires no specific qualifications to perform his duties. He gets his job either through the provincial civil service or as an unabashed political handout."

Robertson, however, sees impending TV in Canada crashing through and toppling this censorship wall. "Censors," he says, "are already worried that if the Canadian Broadcasting Corp. can 'play' films without first submitting them to censorship, the commercial theatre operators would then be entitled to do the same. Further, they can be sure that CBC will not look kindly on the cost and inconvenience of having each of its television films passed by eight separate censor boards before telecasting it coast to coast."

Loew Decree

Continued from page 5

the so-called "spin-off" section of the Revenue Act of 1951 permits continuance of the parent organization without tax burdens.

WB's reorganization plan, which already has been approved by stockholders, had called for setting up two separate companies. However, the board of directors now favors establishing only the one new company for exhibition, and a new plan may be mapped and sent to stockholders for another approval.

New Temporary Snags On Loew's Judgment

Washington, Jan. 15.

The Loew's antitrust judgment, disclosed last week as wrapped up and ready for submission to the New York trial court on Jan. 23, has apparently run into one or more slight snags and might not be offered to the court for several days after that date. This was disclosed indirectly here yesterday (Mon.) when advance copies of the proposed judgment were not made available to the press.

The original plan was to release copies so that the facts could get to parties that might want to intervene when the decree is offered to the court. This is a fairly customary procedure in the Justice Department. However, it was explained that the documents would not be given out until today because the Government was giving the details a final checking. Then, later, it was learned that the proposed judgment might not be ready for advance press airing until some time next week—"at the earliest."

Thus, it would be necessary to ask the New York court for a later date to receive the decree proposals. There was no comment about what might be wrong but it is believed to be only minor technical details in drafting the document.

Italy Remitting Over $1,300,000 to U. S. Distribs for Last Qtr.

Rome, Jan. 8.

Over $1,300,000 has been turned over by the Italian government film heads to American majors for the last quarter. Under the terms of the existing Italo-American film trade agreement, 50% of the American companies' blocked earnings must be melted at the end of each quarter; 37% is transferred to N. Y. banks in favor of the various companies while 12½% reverts to the Italian Film Export Assn., an organization set up when the accord was signed. Actually, the money is not in hand yet.

Formal procedure consists of the Motion Picture Assn. of America making application, followed by normal routine. Having been signed by the various agencies, it goes to the Ufficcio di Cambi (Exchange) where the lire amounts are transferred into dollars, and credited to the individual company accounts. The routine measures should take about two weeks.

Towards the end of each quarter, it is necessary to repeat the procedure of computing the return of the preceding three months. However, now that the Italians see how the system is operated, it is becoming a matter of formality only.

Roughly computing the amounts for the individual companies, the list is: Columbia, $120,000; Metro, $470,000; Paramount, $110,000; RKO, $26,000; 20th-Fox, $420,000; Universal, $20,000; Warner Bros., $140,000, and Republic, $3,500. This makes a total of over $1,309,000 for N. Y. accounts.

Cinema Amus.' Million Suit in 2d Denver Wk.

Denver, Jan. 15.

The $1,000,000 suit for treble damages of Cinema Amus., Inc., owners of the Broadway, against RKO, Loew's and 20th-Fox, is entering its second week, with most of the time having been taken up with the direct and cross-examination of Harris Wolfberg, president of Cinema Amus. and formerly a district manager with Metro.

Cinema Amus., composed of Harris Wolfberg, his son John and Trueman Rembusch, Indiana theatre owner, made a lease for the Broadway in 1944, while the house was being operated by Fox Intermountain Theatres, and took over the house soon after. Prior to that, Fox Intermountain had been operating mainly as a moveover, getting films that had shown at the Orpheum just previously, with the Orpheum participating in the Broadway profits on such films. Cinema claims that inability to get similar terms and runs damaged the house to the extent of $1,000,000. Defendants claim that after some negotiation the same terms were offered, but Cinema claimed the terms were not the same.

Former Assistant U. S. Attorney General Thurman Arnold, who was head of the Justice Department's antitrust division when the consent decree was obtained, heads counsel for Cinema. Defendants are represented by Frederick W. Pride, N. Y., representing 20th-Fox; James V. Hayes, N. Y., a member of the anti-trust division under Arnold, representing RKO, and Stanley Thompson, also of New York, representing 20th.

The first major difference between counsel was whether to admit evidence outside the 69 weeks covered by the complaint. Federal Judge Lee Knous refused to take a definite stand on the issue, but said he would rule on the admissibility of such evidence as the case progressed, taking into consideration as to whether it concerned the issues. Since then, for the matter of comparison, he has admitted grosses at the Broadway, Denver and Paramount, the latter two being operated by Fox Intermountain. It was shown by such figures that while the Broadway could profitably run films longer, and thus aggregate a larger gross, the Denver could, for the most part, gross about twice as much in an opening week than could the Broadway.

Foreign Income

Continued from page 3

continued convertibility into dollars of these vast earnings abroad.

Chiefs of the international departments are frankly downbeat about the signs from principal markets abroad that they will not be able to permit as much money to leave the country as during the past few years. The indications are unmistakable in England and the entire sterling area, France, Italy, Scandinavia and some of the Far and Middle East.

Principal problem is the pressure by the U. S. on the entire non-Communist world to build up its defenses. In England and on the Continent, particularly, armament production and maintenance of armies have already outstripped the ability of the economies to stand the strain.

Losing ground rapidly, dollarwise, these countries are being forced to choose among guns, butter and pictures. There's no doubt which of the three is bound to suffer most in a crisis.

Hope for U. S. Help

Saving factor on which foreign chiefs are counting are anticipated large appropriations by the U. S. Government to help the anti-Commie nations weath the storm. With lots of help in producing arms, the economies of these nations will have greater leeway for butter and pix.

A more remote chance for help is one that prexy Eric Johnston and the member companies of the Motion Picture Assn. of America have not lost sight of. That is the State Dept.'s belated but increasing enthusiasm for showing of U. S. films abroad.

Plea will probably be made by Johnston for direct Government payments to the industry to continue pix into areas where they are badly needed and where they might be cut off by lack of exchange. In the past the industry has sent in films and let blocked money accumulate and, in some cases, has sent them even gratuitously at the request of the Government.

As has been pointed out numerous times, American steel or food processing companies don't give their products away abroad. The Government here pays for them, if need be. Same plea will be made in regard to pix if the State Dept. really feels films should be in a particular country.

Precedence for Aid

There's precedent in the currency convertibility made available to Yank pic companies for shooting their product into occupied Germany, Japan, Austria and Korea. Similar deals could be made for other countries.

Since Britain is by far the U. S. industry's major foreign market, principal concern centres around its financial position. This, as has been noted in the press during the past few months, has been deteriorating rapidly. Latest report indicates that Britain's adverse balance of trade with the rest of the world tripled during 1951. It reached a record £1,120,000,000 (about $3,135,000,000 against £352,000,000 (about $985,600,000) for 1950.

Fortunately for the American industry, its payments are covered by an agreement that runs until next Oct. 1. It is not expected that the British would jeopardize their reputation by defaulting. However, they'll certainly put up a tough battle against renewal at the same terms.

State Dept.

Continued from page 3

the film section of State's international information program.

Industryites present included Art Arthur, exec secretary of MPIC; Gunther Lessing, Society of Independent Motion Picture Producers; I. E. Chadwick, Independent Motion Picture Producers Assn.; George Stevens and Hank Potter, Screen Directors Guild; Howard Green, Screen Writers Guild; Buddy Adler, Screen Producers Guild, and D. Izzard, Unit Production Managers.

Filmore Phipps, aide to the Associate Chief of the International Motion Picture Division, discussed the domestic phase of the State Department's film operations, and J. Robert Paxton, film section's business manager, outlined conditions for obtaining contracts for the production of films for the department.

Disney's '51 Net Dips to $429,840

Hollywood, Jan. 15.

Walt Disney Productions showed a consolidated net profit of $429,840 for the fiscal year ended Sept. 29, 1951, prexy Roy O. Disney has announced in his annual report to stockholders. This was equivalent to 65c per share, after payment on preferred dividends, on the 652,840 shares of common stock outstanding.

New figure compares with a profit of $717,542 during the preceding year, equal to $1.06 per common share. Profit for 1951 before Federal taxes amounted to $636,840.

Disney reported that the company's gross income for the 1951 fiscal year was $6,287,539, as against $7,293,849 for 1950 fiscal year. In explaining the gross droppage during the year just closed, exec stated that the 1951 gross figure reflected only slightly the returns from company's highest-cost feature, "Alice in Wonderland," released in July. First cash returns from this were received only one week before end of the fiscal year, he said.

During the preceding year, he pointed out, gross income benefitted heavily from returns chalked up by "Cinderella," which was released in February, 1950.

Statement disclosed that outstanding debentures were reduced by $40,110, totaling $660,210 on Sept. 29 last. This repped a reduction of $703,990 from the original $1,364,200 obligation in 1945.

It was also stated that a long-term serial loan, originally amounting to $1,000,000 in 1948, was reduced by $279,224 during the year and amounted to $57,085 at the year-end. This balance was paid off in December, 1951, when revenues from publications, which constituted the sole security for th loan, had exceeded expectations.

RKO Dissidents

Continued from page 3

sulted in 1,341,058 shares voting for the opposition group against 1,085,124 for the management.

Balance was swung in favor of Schwartz by the block of 929,020 shares held by Irving Trust, N. Y., in trust for Howard Hughes. There are 3,914,913 shares in all outstanding.

Kresel's Claim

Kresel claimed that the inspectors of election had overruled challenges by the dissidents on about 150,000 shares. He said the counters were biased in favor of the management, which was a reverberation of squawks originally heard at the first of a series of recessed stockholders' conclaves, Dec. 6. At that time, Kresel objected to the election inspectors both being employees of Irving Trust because of the latter's association with Hughes.

Greene associates finally accepted the Irving Trust men, but were allowed "watchers" of their own to oversee the count. As the proxies were tabulated, the watchers made their challenges and were either overruled or not in each case.

Greene watchers then asked at the final stockholders' meeting that the inspectors be directed to make a written report on each challenged proxy. This was refused, which caused Kresel to remark yesterday: "We are in the dark." But the "darkness" is only an official one. Actually, the Greene watchers made their own notes on each disputed ballot.

A major point in the challenges, it is understood, is whether a postmark on the envelope in which a proxy was received should be taken as the date in the event the proxy itself is undated. Under the rules, if a stockholder votes more than once, his last-dated proxy is th one that counts.

Inspectors refused to accept such a date, going back to the last proxy with a date actually on it. Kresel claimed that was contrary to legal rulings on the matter. He said that counting such ballots would have given the Greene contingent a considerable advantage.

Directors elected by the management were Schwartz and RKO Theatres' counsel, Edward C. Raftery. Irving Trust elected Ben-Fleming Sessel and William J. Wardall.

Inside Stuff—Pictures

Council of Motion Picture Organizations is making available to exhibs a reprint of a Sunday feature by Bill Diehl, motion pic editor of the St. Paul Pioneer Press. Diehl's article is headlined "Now It's Television That Has The Headaches. TV Grabs Aspirin as Movies Bounce Back." It points out that the competition of video proved to be the film industry's "best friend."

"I toured Hollywood in 1950, combed it again in 1951, just a fortnight ago," Diehl says, "a difference of night and day. Gone are the jitters, jaunty is the spirit—and with good cause." The 50-year old industry, he notes, has dispelled any shadows of gloom and has come up with pictures "which are continuing to set all-time boxoffice records in theatres the length and breadth of the land."

Diehl points out that the upbeat in film interest is also due to the decline in TV programming as compared to the quality of current picts. Noting the withdrawal of some sponsors because of a steadily gaining skepticism as to TV's effectiveness as a selling agent, Diehl notes: "With a medium such as television, it is axiomatic that when revenue dwindles, quality hurriedly tags along. Video currently continues to sail right along, but the seas are noticeably choppier as some of its biggest accounts appear to be eyeing the exit."

In discussing the mounting concern over TV program content, Diehl says, "As competition for viewers both within and without its field grows hotter, TV has resorted to near drastic ends to keep itself in public focus. Interspersed among the seemingly harmless parade of dancers and acrobats have come the bosom and crime." He quotes Archbishop Murray of St. Paul, who declared that television is having "disastrous result, especially on children," while motion pictures are produced under a self-imposed production code of decency, a condition that causes television circles to shudder.

There's a hot race on to film the George Du Maurier classic, "Trilby," according to claims staked with the Motion Picture Assn. of America's Title Registration Bureau. Film producer-agent Charles K. Feldman, who produced "Streetcar Named Desire" for Warner release, has submitted titles of "Trilby" and "Svengali."

Feldman is unopposed in his claim to the tag "Trilby," but Film Group, Inc., and Warners have priority over him on "Svengali." FGI is headed by Forrest E. Judd. However, Renown Pictures of Britain is likely to roll "Trilby" first this year. Company recently disclosed plans to shoot the venture sometime in March.

Du Maurier novel has been filmed five times. Initial version was lensed by producer Harold Shaw for the London Film Co. in 1914. Equitable Motion Pictures Corp. followed a year later and Maurice Tourneur's World Film Corp. shot it in 1917. First National filmed the yarn in 1923. Story was shot as "Svengali" by Warners in 1931.

Hassle between Howard Hughes and Jean Simmons over a new contract comes down to this: Hughes, who took over the old J. Arthur Rank pact which expires in June, declares he has a verbal agreement with the star for a new deal running to 1956. Miss Simmons' representative, the William Morris agency, says all negotiations for a new contract were called off definitely and decisively last Dec. 2. Meanwhile, the actress owes Hughes three pictures, to be made before June 30, if possible.

Upbeat in television activity is underlined by the Screen Writers Guild bulletin, listing 110 members employed in video writing as of Dec. 15, against 61 a year ago. Eight major studios had 191 writers working, a drop of 15 in a year. Indie activity dropped from an estimated 1950 total of 145 to 90. Metro had 45 on the payroll, 20th, 43; UI, 27; WB, 22; Paramount, 21; Columbia, 20; Republic, 10; RKO, three. Fifty-six members had writer-producer or writer-director pacts.

Perc Lewis, former music arranger at the old Vitagraph Studios, last week won $5,770 on ABC "Break the Bank," a daytime cash-quiz show. Participating on the airer with Mrs. Lewis, he hit the jackpot by correctly naming Sinclair Lewis as the first American to win the Nobel Prize for literature. Lewis, 62, is now in the restaurant business in Paramus, N. J.

February issue of Argosy mag, out tomorrow (Thurs.), gives 20th-Fox's "Viva Zapata!" a 32-page layout including a full-color cover of Marlon Brando, the film's star. Major's publicists call the spread as a "journalistic first of its kind in a nationally circulated publication."

Kramer's Unexpected B'way Hits

Continued from page 3

which is all to the good so far as Kramer is concerned.

In the case of Boyer, producer signed him months ago for the lead in "The Happy Time." In the interim, the actor went on the road with "Don Juan in Hell," reading of the George Bernard Shaw work, which proved sock. It has already made two forays to Broadway and is due to return when Boyer finishes the pic version of "Happy Time," for which he took a hiatus. Of the four "Don Juan" readers — Cedric Hardwicke, Charles Laughton, Agnes Moorhead and Boyer—Boyer made the greatest individual impression on the critics. Notices he got were smash.

Negotiations with Miss Harris started during the fall, prior to her opening in John van Druten's legiter, "I Am a Camera." She outshone the play in the critics' estimation and has proved such a draw that she has just been elevated to stardom by the producers.

Kramer will use Miss Harris in the role she created on Broadway last year, the part of the 12-year-old, in "Member of the Wedding." Producer will have his script, being prepared by Ben Maddow, ready for shooting in about 60 days.

However, Miss Harris has a run-of-the-play contract in "Camera," which will carry her to May 31. She has not renewed. It is expected that she may make the pic during the summer and return to the show in August.

Release date of the pic version of "Fourposter" is still in negotiation between Kramer and Leah Salisbury, agent for the author. Kramer can send the pic out at any time, under his contract, but since it would undoubtedly kill the b.o. on the legiter, he has agreed to hold off.

Miss Salisbury is pushing for a delay until next year, which would provide an opportunity to wind up the Broadway run and get out one or more road companies. Kramer, in appreciation of the fact that the legit run is good plugging for the pic, has agreed to compromise and wants to release the pic in September.

N.Y.'s Jungle Aura

Continued from page 3

Mayer-Edward Kingsley, Inc.

"Cry" goes into the Bijou next Wednesday (23). "Garden" follows the present tenant, "Bonnie Prince Charlie" into the Trans-Lux 60th St., probably early in February.

"Cry," which stars Canada Lee, is a serious yarn based on the race problem in South Africa. "Garden," using an all-African cast, is described as "a modern folk comedy with music." It treats the lighter and gayer side of the life of the same people whose problems Paton presents.

"Garden" won top prize at the Edinburgh Film Festival last year. Since it runs only a little over an hour, it is being coupled with another 40-minute pic, "David," which likewise won acclaim at Edinburgh. It was made by Paul Dixon for the Festival of Britain.

Mayer-Kingsley is also handling "David." Mayer is exec v.p. of the Council of Motion Picture Organizations.

Exhibs Steam

Continued from page 5

obviously no place under circumstances of their contracts for a wild TV camera.

Acad also has the problem of music. American Federation of Musicians would have to waive clearance for such a show. Both this and the player contract clauses are scoffed at by exhibs as meaningless if the industry really were putting effort forth to make the Acad awards the promotional event it could be.

"Obviously," declared a top New York circuit operator, "there's no problem for the major companies in waiving for this occasion the contract clauses that prohibit their players appearing on the air. And as for the AFM block, either Petrillo (AFM prez James C. Petrillo) should be convinced that he should waive his rights for the overall benefit of the entertainment industry or a method should be worked out for paying for the performance.

"Certainly, if the 50 or more houses now equipped with large-screen tele were fed the event they could pay plenty for the show. It would not only fill their theatres and make it commercially profitable, but it would prove a real hypo. The dozen or more pictures that get plugged during the awards would specifically be helped.

"But it is the same old routine," he concluded resignedly. "No one in Hollywood is thinking big enough or far enough when it comes to promotion and public relations. They're taking a two-bit attitude and they shouldn't be surprised when they get a two-bit response to some of their product."

Another angle that might be even harder than the legal ones to overcome is what the TV camera does to a glamor gal when she's not made up to face it. Reportedly, lots of Hollywoodites would duck the awards shindig if they thought they had to face up to a tele lens ungarnished.

Their cry is that rather than selling Hollywood, the TV-ing would create so much disillusionment about favorite personalities it would do permanent harm.

Gotta Be Sock

Continued from page 4

made with French and Italian financing qualify for certain benefits available in both countries.

French industry also got a shot in the arm when the Bank of France stepped in to guarantee a 150,000,000 franc ($335,000) loan to revive the tottering Robert Dorfmann film enterprises. Dorfmann's production outfit, Silver Films, and his distribution organizations— Corona Paris and Corona in the provinces — reportedly overextended themselves and were said to have liabilities of about $1,500,000.

Dorfmann's Illness

Chief reason why Silver and Corona fell into difficulties, it's understood, is due to illness of Dorfmann. Producer-distrib is now recovering at a mountain resort where he's expected to remain for at least two or three more months. Ventura headed a committee of five to help get the firms' production activities back on a solvent basis while Henri Berard headed another committee to smooth out the distribution situation.

Dorfmann, who turned out "Justice Est Fait" (Justice Is Done), a prizewinner last year, owns Silver outright and has a 50% interest in Corona. Latter is the largest domestic distributor in France. In the past three years it's distributed some 85 pictures and currently has about 30 available for release. Pathe reportedly was to absorb Corona, but fresh financing from the Bank of France ended the deal.

Meantime, Ventura has taken over Dorfmann's interest in "Carrosse d'Or" (The Coach of Gold), a Franco-Italian co-production, which will star Anna Magnani. Original deal gave Prince Alliata's Panaria Films of Italy a 70% in[illegible] while Dorfmann had the balance. An adjustment now increases Panaria's investment. Ventura will have distribution rights in French-speaking countries plus Holland and Scandinavia. Picture, incidentally, was to have rolled about six months ago but now is slated to start sometime next month.

Prez of Hoche Productions, Ventura expects to be in the U. S. about two or three weeks to complete final editing and scoring on his recently made "Monte Carlo Baby." He'll also work out a distribution deal for the Western Hemisphere. Musical stars Audrey Hepburn, and features Jules Munshin and Michelle Farmer in its English version.

Upon his return to France, Ventura will place two more ventures before the cameras. First to roll is a Danielle Delorme starrer, "La Jeune Folle" (The Mad Girl of Dublin). It will be followed Feb. 11 with a Fernandel film, "Coiffeur Pour Dames" (Hairdresser for Women).

Skiatron Tests

Continued from page 5

Zenith paid $50,000, reportedly for aid in getting the D. of J. help.

Skiatron prez also took exception to statements from Par execs, which were repeated in Par prexy Barney Balaban's reply to his letter, to the effect that Skiatron's request for pictures is premature. "It is apparent," Balaban said, "that you do not have as yet any authorization from the Federal Communications Commission to utilize the facilities of Station WOR-TV (indie N. Y. outlet with which Levey has been experimenting on Subscriber-Vision transmissions) to conduct such tests."

FCC Application Pending

According to Levey, however, his application to the FCC is ready for filing but the Commission, before it can act on the application, must know the program content of the tests, the number of pictures to be used, etc. Thus, he said, it will be impossible for him to file with the FCC until he receives full cooperation from the film companies. He claimed, though, that FCC toppers have indicated they'll okay the experiment once he files the necessary information.

In complying with Levey's request for product, RKO prexy Ned E. Depinet said he would cooperate so long as Skiatron gets the necessary license from the FCC and legal clearances from the American Federation of Musicians and other unions. He pointed out, that, while RKO did not charge Phonevision for product, "I desire to defer determining that aspect with you until all the details of your proposal have been formulated."

Balaban, in okaying Par films for the test, asked Levey to furnish a "detailed statement" of the techniques and methods to be followed in the experiment. He also asked for assurances that the public will "in no way be misled" into believing that Par is endorsing or sponsoring the experiment. He also advised that any arrangement to be worked out should include WOR-TV as a third party, on the assumption that the FCC experimental license will be issued to the station and not to Skiatron.

From Metro, Levey received a terse reply from sales veepee Charles M. Reagan to the effect that, "we cannot now comply with your request." Twentieth prexy Spyros P. Skouras, noting that his company did not furnish product for the Phonevision tests, said 20th is putting all its emphasis on theatre TV at this time and so finds it impossible to cooperate with Skiatron. (See separate box.)

Par Pix-B'way Par

Continued from page 4

Warner Theatre and Music Hall, while 20th-Fox does about the same with the Roxy and Hall.

M-G dates the Capitol, State and Hall, and currently has the long-running "Quo Vadis" at the Astor.

United Artists in a recent period has gone to Loew's operations. Harry Popkin's indie production of "The Well" played the State, Douglas Fairbanks' "Another Man's Poison" opened at the Loew's nabe circuit and "African Queen," Horizon-Romulus production, is set to bow at the Cap.

While the scrambled nature of bookings has settled to some extent, the competition among the first-run houses for top product and among the film companies for showcases is expected to wax plenty hot when the Loew's, WB and 20th divorcements go through. This will put the Cap, State, Roxy, Rivoli and Warner in the "independent" class with the Par. More spirited bidding for important product is expected to result.

Luce Coin

Continued from page 1

"Friends of Eisenhower," and the assemblage will kick off the General's campaign war chest.

Y & R initially proposed a 10 p.m. NBC-TV pickup from the Garden, but this would entail preempting the Gillette "Cavalcade of Sports" Friday night bouts, necessitating a refund to the razor company. NBC instead has proposed an 11 p.m. Garden pickup.

"Friends of Eisenhower" rally would involve the first major TV coin outlay on behalf of a Presidential candidate under NBC's newly-promulgated pattern eliminating henceforth any cuffoing of TV political time, and granting equal video privileges to all comers on a lay-it-on-the-line basis.

Johnston-MPAA

Continued from page 3

plethora of anti-trust suits pending and still being thrown at them by exhibs their No. 1 problem so far as Johnston is concerned.

If the MPAA chieftain takes the cue, the Association will undoubtedly embark on a large-scale campaign to settle or head off further legal actions by theatremen. Some company execs are understood to have suggested specific steps by Johnston, including use of his personal influence and persuasive character.

Various company officials had all sorts of suggestions for useful activities by the MPAA. While action on the antitrust suits seemed to take the lead, other problems of public relations, assemblage of data, television competition, large-screen TV channels and many others were discussed.

Intensive Sessions

MPAA group generally held sessions with two different companies each day in their efforts to make the rounds within a single week. Meetings generally ran about two hours each.

It was the first time that Johnston and his staffers had ever been in some of the homeoffices. Those that they covered were Warner Bros., Paramount, Metro, RKO, Republic, Columbia and 20th-Fox. Johnston also called personally on Nate J. Blumberg, prez of Universal, who has been confined by illness to his Sherry-Netherland Hotel suite.

Companies generally had on hand their prexy, or, if he were out of town, his top-ranking deputy, plus chiefs of sales, publicity-advertising, legal and fiscal departments. In addition to Johnston and O'Hara, the MPAA contingent consisted of Sidney Schreiber, counsel; Ralph D. Hetzel, N. Y. office manager; John G. McCarthy, director of the International Division; Fred DuVall, treasurer, and Kenneth Clark, public relations chief.

It is understood that the suggestion for the huddles came from the company execs themselves. They are believed indicative of a switch Johnston is in the process of making in personal policy. He'll be paying much more close attention to the Association's day-to-day operations, particularly domestic. It is understood that almost all the comment in the sessions last week was favorable to the international operation, so that Johnston's attentions apparently aren't required there.

New deal apparently grew out of the MPAA boss' announcement early in December that he intended starting on a lengthy series of overseas jaunts Jan. 15. He returned to active MPAA duty only Dec. 1 from 10 months' absence in Government service.

Last word from Johnston on the planned Jan. 15 junket to Latin-America was that if it takes place at all it will be at the end of the month, and for only one week.

The homeoffice sessions were all completely amiable. "There was no direct criticism of Johnston whatsoever. Criticism was only in the implication of what the various execs thought the MPAA should be doing domestically."

Yates Inks Seiter

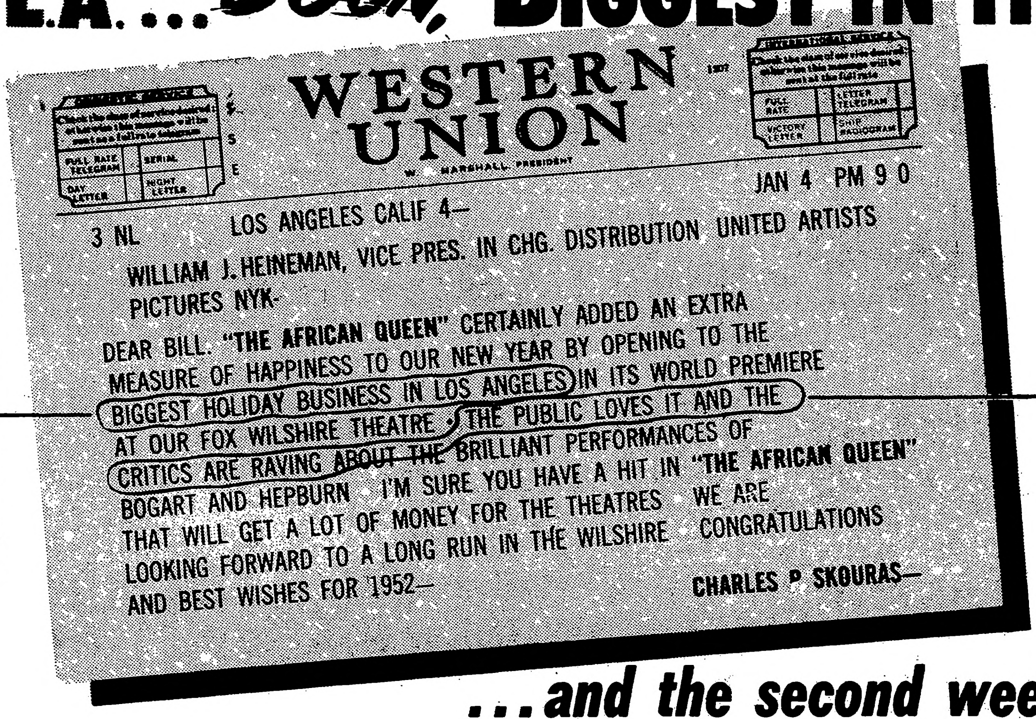
Hollywood, Jan. 15.

Republic signed William Seiter to a term contract as producer and director.

Seiter will rein some of the company's top product this year.

Biggest in L.A. ... *Soon*, BIGGEST IN THE NATION!

"THE BIGGEST HOLIDAY BUSINESS IN LOS ANGELES"



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DEAR BILL. "THE AFRICAN QUEEN" CERTAINLY ADDED AN EXTRA MEASURE OF HAPPINESS TO OUR NEW YEAR BY OPENING TO THE BIGGEST HOLIDAY BUSINESS IN LOS ANGELES IN ITS WORLD PREMIERE AT OUR FOX WILSHIRE THEATRE. THE PUBLIC LOVES IT AND THE CRITICS ARE RAVING ABOUT THE BRILLIANT PERFORMANCES OF BOGART AND HEPBURN. I'M SURE YOU HAVE A HIT IN "THE AFRICAN QUEEN" THAT WILL GET A LOT OF MONEY FOR THE THEATRES. WE ARE LOOKING FORWARD TO A LONG RUN IN THE WILSHIRE. CONGRATULATIONS AND BEST WISHES FOR 1952—

CHARLES P SKOURAS—

"THE PUBLIC LOVES IT AND CRITICS ARE RAVING!"

...and the second weekend tops the first!

HUMPHREY BOGART
KATHARINE HEPBURN
Produced by S. P. EAGLE Directed by JOHN HUSTON

"THE AFRICAN QUEEN"

COLOR BY TECHNICOLOR

Another BIG ONE thru UA

Horizon Pictures presents HUMPHREY BOGART · KATHARINE HEPBURN in "THE AFRICAN QUEEN" · Color by TECHNICOLOR · with ROBERT MORLEY and Peter Bull · Theodore Bikel · Walter Gotell · Peter Swanwick Richard Marner · A Horizon-Romulus Production · Produced by S. P. EAGLE · Directed by JOHN HUSTON Director of Photography Jack Cardiff · Based on the novel "The African Queen" by C. S. Forester Adapted for the screen by James Agee and John Huston

Film Reviews

Continued from page 6

Captive of Billy the Kid

producers to use a little ingenuity with their oat operas. This one has much action, aided by Allan "Rocky" Lane's hero performance.

The excuse for all of the hard riding, gun battles and rough-and-tumble fist fights is a race to uncover the secret hiding place of Billy the Kid's long-accumulated bandit gold. Plot would have one believe that the bandit, tore up a map, giving the location of this buried treasure, into five pieces before he died. He gave one piece each to five friends with the understanding that they were to meet on a certain date and then reclaim the hidden riches. Fly in the ointment is that, per usual, one of the cowboy friends, Grant Withers, wants all the coin for himself.

Plot concerns itself with his efforts to steal or bump off various holders of the map pieces so he can snare the works. One of the lucky five, Clem Bevans, suspects as much and calls in the sheriff (Lane), who operates undercover as a cattle detective. The maneuvers to thwart Withers build to the customary climax but with more suspense than usual. While the complications have been piled on rather heavily, director Fred C. Brannon has employed marked skill in maintaining interest. Even the climax provides a surprise twist.

Lane has one of his best cowboy roles despite a minimum of heroics. Only thing to make this completely different from most westerns would be to give it a real love story.

Penny Edwards is comely enough to have made a real heart interest. Besides Withers, Clem Bevans stands out as an elderly ex-carnival man now retired to his ranch. Roy Barcroft is the real heavy as operating cutthroat for the leader of the crew seeking the buried money. Clayton Moore, Mauritz Hugo and Garry Goodwin provide strong support.

In addition to Brannon's fine direction, the film boasts a tight script by M. Coates Webster and Richard Wormser as well as neat photography by John MacBurnie.

Wear.

Pals of the Golden West
(SONGS)

Standard Roy Rogers oatuner, his final western for Republic.

Hollywood, Jan. 15.

Republic release of Edward J. White roduction. Stars Roy Rogers, Trigger (equine), Dale Evans, Estelita Rodriguez, Pinky Lee; features Anthony Caruso, Roy Barcroft, Edwardo Jiminez, Ken Terrell, Emmett Vogan, Maurice Jara, the Roy Rogers Riders. Directed by William Witney. Screenplay, Albert DeMond, Eric Taylor; story, Sloan Nibley; camera, Jack Marta; editor, Harold Minter; songs, Jack Elliott, Aaron Gonzales, Jordan Smith. Previewed Jan. 8, '52. Running time, 67 MINS.

Roy Rogers	Roy Rogers
Cathy Marsh	Dale Evans
Elena Madera	Estelita Rodriguez
Pinky	Pinky Lee
Jim Bradford	Anthony Caruso
Ward Sloan	Roy Barcroft
Pancho	Edwardo Jiminez
Tony	Ken Terrell
Colonel Wells	Emmett Vogan
Lopez	Maurice Jara

Roy Rogers Riders

This is the final Roy Rogers western from Republic and stacks up as about average for his entries over the past season. It blends a standard amount of oatuner action, four songs and some trite comedy into 67 minutes of footage. The usual market reaction to Rogers westerns can be expected.

Rogers, U. S. Border Patrol trouble-shooter, is assigned the duty of preventing hoof-and-mouth disease from getting into the States from Mexico. Chore is complicated because Anthony Caruso, fugitive gangster hiding in Mexico, is shipping doubtful beef on the hoof across the line for resale by Roy Barcroft.

Smuggling takes place in sand storms, with heavies letting the sand pile up high enough against the border fence to walk the cattle over. One patrolman is gunned down when he comes upon such a scene. His body is recovered by Rogers but the hero is still getting nowhere until the dead patrolman's son is kidnapped, inadvertently tipping Rogers to the scheme. He rides i with guns blazing and the heavies are handed their just deserts.

Rogers is his usual, likeable self in the heroics, aided by Trigger and Bullets, his educated equine and canine. Presence of Dale Evans in the cast as a rambunctious newspaper gal should help in the market. Pinky Lee's comedy style and the antics handed him as aide to another news gal, Estelita Rodriguez, do not fit this sagebrusher, serving only to slow it down. Miss Rodriguez, Caruso, Barcroft, young Edwardo Jiminez and the others are standard.

The Roy Rogers Riders join the star on the title tune and "Beyond the Great Divide," as well as "Slumber Trail," with Miss Evans assisting on the latter. Miss Rodriguez does "You Never Know When Love May Come Along."

The stock script by Albert DeMond and Eric Taylor, from a story by Sloan Nibley, is filled with dialog cliches and has been given formula direction by William Witney. A standard round of production values are furnished by Edward J. White, and rate okay presentation from the technical staff.

Brog.

Lawless Cowboys

Standard oater built around gambling fix yarn; for western fans.

Monogram release of Frontier Pictures (Vincent M. Fennelly) production. Stars Whip Wilson; features Jim Bannon and Fuzzy Knight. Directed by Lewis Collins. Screenplay, Maurice Tombragel; camera, Ernest Miller; editor, Samuel Fields. At New York Theatre, N. Y., week of Jan. 7, '52. Running time, 58 MINS.

Whip	Whip Wilson
Jim Bannon	Jim Bannon
Smithers	Fuzzy Knight
Hanson	Lee Roberts
Nora Clayton	Pamela Duncan
Ace Malloy	Lane Bradford
Sheriff	Stan Jolley
Bob Rank	Bruce Edwards
Jeff	Richard Emory
Paul Maxwell	Marshall Reed

"Lawless Cowboys" is right off current front pages though set in stagecoach days. Yarn revolves about a gambling syndicate's attempt to fix rodeo events.

Except for the modern-day twist, the film is a standard oater with sufficient gunplay, brawls and chases on horseback to satisfy the tastes of western film aficianados. Former Texas Ranger Whip Wilson is hired by the Central City Rodeo Committee to investigate a betting ring believed to be bribing top performers to throw certain events. With the aid of Jim Bannon, rider for the Bar Circle ranch, and the local newspaper publisher portrayed by Fuzzy Knight, Wilson succeeds in smashing the gambling ring and saving "a great American sport."

Thesping on the whole is on the plus side, with Wilson and Bannon making acceptable heroes, Fuzzy Knight rendering the comedy relief, and Lee Roberts, Lane Bradford and Marshall Reed appearing as the villains. Only femme in the cast is Pamela Duncan, who provides the slight romantic interest.

Lewis Collins' direction is first-rate, with action the keynote. Ernest Miller's camera work is on the credit side.

Latuko
(DOCUMENTARY—COLOR)

Interesting, although grim in spots, documentary of life among the Latuko tribe in Africa. Exploitable.

Hollywood, Jan. 11.

Producers Representatives, Inc., release Edgar M. Queeny production under sponsorship of American Museum of Natural History. Screenplay, Charles L. Tedford; camera ..filmed in 16m. Kodachrome, prints in Technicolor), Edgar M. Queeny and Fort B. Guerin; sound, Jack Clink; editor, William K. Chulack; narrator, Paul E. Prentiss. Previewed Jan. 9, '52. Running time 56 MINS.

The customs of the Latuko tribe in Africa have been caught by the cameras in an oddly fascinating nature study. Filmed during an expedition into province of Equatoria in the Anglo-Egyptian Sudan in 1950 by Edgar M. Queeny for the American Museum of Natural History, picture at this point is without a regular commercial distribution setup, although having played an eight-week run in St. Louis last spring and opens in Hollywood, Jan. 18, for a special showcasing.

Commercial possibilities are good, if given the right kind of exploitation and booked into theatres ideally situated to push this type of product. Picture bears the label of the Jarville Studios, which is one of the hobbies of industrialist Queeny. Filming was done in 16m. Kodachrome and the 35m prints were processed by Technicolor. Camera work by Queeny and Fort B. Guerin is outstanding, particularly in the action shots, and rarely reveals its amateur origin.

Some audiences will find a number of the filmed Latuko customs are bit too grim, being strictly nature in the raw and savagely primitive. However, the many strong exploitation factors are not sensationalized as such, being offered as interesting information concerning the tribe with which the picture deals. Disconcerting at first, but soon accepted, is the stark nakedness of the muscularly physiqued males. Femmes are only slightly less naked in their waist aprons.

The script by Charles L. Tedford has a slight plot line to carry off the documenting of the Latukos. It concerns a youth readying to become a man and a hunter and the various tribal customs he must undergo. Sequences showing the forcible gouging of two lower molars, a maiming each young male must undergo, the drinking of blood freshly drawn from a cow and similarly grisly customs are presented in matter-of-fact style.

Some 80,000 feet of film was taken on 10 16m cameras during the expedition and will be sut into three separate subjects, of which "Latuko" is the first. Editing on the latter was capably handled by William K. Chulack. Sound was tape-recorded on the scene by Jack Clink, and Paul E. Prentiss does the action-explaining narration.

Brog.

Uruguay Fete

Continued from page 7

but others won't have official sanction.

Fact that the Uruguayan government picked up the tab on the Hollywood stars' traveling expenses was welcomed by some of the more economy-minded studios. Meantime, there's still a possibility that MPAA prez Eric Johnston may visit the fete.

Johnston Cancels

Johnston, under original plans was to have arrived in Carrasco, near Montevideo, Saturday (12). Pressure of domestic business forced him to cancel his plans. But it's understood that the State Department looks upon the trip in the nature of of a goodwill gesture that should be made, if at all possible.

Other Hollywood execs expected to be on hand are Phil Reisman, RKO's foreign chief, and Arnold Picker, UA veepee in charge of foreign operations. Reisman is combining a stopoff at the festival with his annual swing through the Latin-American market, as is Picker.

Japan's Daiei Motion Picture Co., producers of "Rashomon," prize-winning film at the Venice Festival, will be well represented at the Uruguayan meet. Slated to attend are Hideo Matsuyama, assistant managing director in charge of production, and Takechiyo, secretary to studio head, M. Nagata, and chief of the foreign liaison department. In addition, Daiei delegation will include two of the company's stars, Sanjyo Miki and Fushimi Kazuko. Besides "Rashomon," firm is also entering "Yukiwariso" in the contest.

John Sutro, George Minter and Trevor Howard will represent the British Film Producers' Assn. Britain's entries are "Christmas Carol," Carol Reed's "Outcast of the Islands" and "Where No Vultures Fly."

Italian industry promised to send a star contingent comprising Silvana Pampani, Elena Varzi, Raf Vallone, Lucia Bose, Cosetta Grecco and Isa Miranda as well as producer Anibal Pares and director Luciana Emmer. Italy's entries are Vittorio DeSica's "Humberto D," "Bellisima," an Ann Magnani starrer; "The Girls from Place d'Espagne" and "Guarda e Ladri."

Expected from France are such stars as Daniel Gelin, Brigitte Auber, Dany Robin and Francois Christophe, plus director Jacques Becker. French entries are Becker's "Casque d'Or;" "Night Is My Kingdom," a Jean Gabin starrer;" "Barbe Bleue," "Dieu Besoin des Hommes" and "Garcon Sauvage."

Assurances have also been received by festival officials that emissaries will be sent from the Swedish, Brazilian and Mexican film industries. Mexican delegation will be headed by actress Maria Felix, who will stop off at the fest enroute to Buenos Aires, where she's due to start a film soon.

Hotels, Niteries Have High Hopes

Montevideo, Jan. 8.

Operators of hotels and niteries at Uruguay's beach resort of Punta del Este are staking high hopes on this year's second film festival. Since Argentine socialites are stymied from holidaying at the Uruguayan beaches because of - change difficulties, Uruguayans have to think up new ways of publicizing their beaches and attracting tourists.

This year affairs have been put in the hands of a National Cultural Committee, headed by Uruguayan sculptor Jose L. Zorrilla de San Martin, and it is hoped to avoid some of the organizational pitfalls that made last year's festival very much of a fun fair but hard on the delegations invited to attend it. Committee is lining up an array of open-air symphonic and ballet entertainments, for an expected flow of international tourists attracted by the big film names.

U-Decca

Continued from page 3

mulated yet and laughed at a reported Wall Street rumor that U was going to buy the stock of Decca until it had a controlling interest.

Merger studies grow out of Decca's purchase last November of approximately 30% (304,000) of the outstanding shares and option warrants of U. That gives it the largest single block, second being J. Arthur Rank with about 13% (134,900 shares). Aim of Decca in the purchase has been said right along to be eventual merger.

Rank has been repeatedly reported objecting to a merger. Davie said that Robert S. Benjamin, Rank's rep in the U. S. and his rep on the U board, had been sitting in with the exploratory committee. He said that all was friendly, but that in any case, if there were differences of opinion, he thought they'd be squared away without difficulty when John Davis, Rank's principal lieutenant, arrives in the U. S. at the end of this week.

A merger of U and Decca would require approval of the stockholders of both corporations.

Youngstein

Continued from page 5

is planning on more elaborate promotional campaigns to back them up.

It's understood UA already is on the prowl for an advertising manager to replace Winikus when he is upped to the overall spot. Company also is considering setting up a liaison officer at the h.o. who would deal with all indie producers on the Coast. Others will be added to the N. Y. staff and several exploitation field men will be taken on on a permanent employment basis.

Immediately in view for a spot at UA is Mort Nathanson, now publicity rep for Sam Spiegel's "African Queen." When he winds up this job Nathanson reportedly will be added to the UA payroll. There appears a chance he'll become the liaison between the h.o. and the indie film-makers but this apparently hasn't been decided upon.

Mort Freedgood, who resigned his Paramount post this week, reportedly is another in line for a spot at UA. He had been the top publicity writer at the Par h.o.

HCL Threat

Continued from page 7

stantly in search of the fresh and the new approach." He notes that Universal for the coming year will up its production budget.

Further explanation of U's success is offered by Charles Feldman, U's domestic sales topper, who sat in at VARIETY's interview with Daff. "It's a result of perfect coordination between the studio and the sales staff," he points out. "The people on the Coast pay attention to the views of the sales staff, which usually knows what the public wants. Our sales force is the toughest critic."

Daff indicates that U's product is aimed at providing the greatest mass appeal for every market in the world. "A picture that does well in the United States," he says, "almost invariably does well abroad."

Contrary to general belief, public tastes do not change as rapidly as most people believe, Daff notes. He says there's always a market for good musicals, comedies, action films and gangster dramas. Trends may change perhaps in a decade, he observes, but the history of the industry shows that these types of films invariably make a comeback and become as popular as ever.

WB, U Reports

Continued from page 7

returns. It's estimated that "Ma and Pa Kettle on the Farm" will wind up its domestic playoff with $2,350,000. "Francis Goes to the Races" is figured at $2,300,000. As reported by VARIETY on Jan. 2, U had 16 releases during calendar 1951 with rentals estimated to exceed $1,000,000 each. So far as big-money pix are concerned, U was fifth on the list, following 20th-Fox, Metro, WB and Paramount, and ahead of RKO, Columbia and United Artists.

U's $2,092,783 for the year ended last Nov. 3 (53 weeks) compared with $1,355,886 for 1950. Provision of $3,300,000 was listed for Federal income and excess profits taxes and $500,000 was put aside for contingent liabilities in the new year. Common stock per-share earnings jumped from $1.14 in '50 to $1.92 in '51.

Taxes in 1950 amounted to only $950,000, partially because U had a tax credit against over-payments in previous years.

Company in '51 cut its bank indebtedness to $3,312,000, representing a drop of $1,741,000. U also bought up $1,190,000 principal amount of its 3¾% debentures, reducing to $3,205,000 the amount in the hands of the public. Aggregate domestic bank debt and 3¾% debentures during the past three fiscal years has been reduced from $15,815,000 to $6,517,000.

U had a cash balance of about $6,750,000 at the end of the '51 fiscal year, an increase of more than $1,000,000 over the previous year.

Indiana Allied

Continued from page 5

and no theatreowner can keep his patronage by repeated strong selling that is not backed up with worthwhile merchandise.

"This kind of exhibitor can't stay in business by keeping his house dark part of the time. He must depend on moviegoers who regularly attend the theatre because it is a clean, comfortable and pleasant place to relax in mind and body for an hour or so. Because the movies are wholesome; economical entertainment providing a chance to laugh or to worry over somebody else's trouble for a change.

"When people outside of those who only want to 'sit' down, kill time, or eat popcorn' start buying only the big attractions, then there won't be nearly so many film theatres to exhibit the 'Greatest Shows on Earth,' and the condition won't be nearly as healthy for producers like Mr. DeMille."

In-Betweens

Continued from page 7

distribs. The medium graders simply are uneconomic, it's said. There's a market payoff only for the top "A's" and the true, costly "B's."

Film companies in recent months have found virtually an absence of in-between money-makers. Films, largely, have brought in either smash revenue or unusually low income. Thus, there has been created only the two market grooves.

Exhibs, meanwhile, are expressing little fear so far as their programming needs are concerned. They feel there always will be a sufficient quantity of both top and lower-bracket product. Concerning the second half of their programs, theatremen reason that many films which start out as "A's" on production skeds wind up as "B's" on the market, regardless of the lensing budgets.

Comment from Mitchell Wolfson, president of Theatre Owners of America, is that "not even the best brains in production can turn out a world-beater every time. He hopes the majors will shoot only for top product but takes the view that "their bullets in many cases will fall short of the range. So we will never lack for 'B' pictures."

Example cited by the theatre org chief, who is also president of Wometco Theatres, Miami, was "Arch of Triumph," made by the now-defunct Enterprise Productions. Despite the impressive credits and cast names, including Charles Boyer and Ingrid Bergman, the film turned out to be a "definit minus," recalls Wolfson. He said it "was a secondary feature regardless of the terms asked for it."

PRE-PROVED MONEY SENSATION!

Launched to terrific business BEFORE RKO TOOK IT ON by Exhibitor R. J. O'Donnell, of the Interstate Circuit, with outstanding engagements in Dallas (two weeks), Houston, Ft. Worth, El Paso, Albuquerque, etc.!... Now yours for a thriller on your screen, a circus in your advertising, and a sweeping scramble to your boxoffice!

HOWARD HILL PRODUCTIONS presents

TEMBO

Featuring

HOWARD HILL

World's Champion Archer, pitted against the jungle's deadliest denizens with bow and arrow!

PHOTOGRAPHED IN
ANSCO COLOR

PRODUCED AND DIRECTED BY
HOWARD HILL

Distributed by RKO RADIO

GREATEST OF ALL WILD ANIMAL PICTU

Yanks' Perspective

Continued from page 2

that?) Zappy covers more territory in a week than the sole male mink on a mink ranch. He wanders, and the word is used advisedly, all over France, running local amateur hours at local broadcasting stations, then brings each set of local winners to Paris for the big broadcast Thursday. These winners have reached Paris by sheer dogged determination.

What happens to them when they get there should *not* happen to the dogged. The bad ones, that is to say all of them, get the gong. From the delighted howls and screams of the studio audience, they get the gong broken over their heads. After that, to judge by the increased delighted howls and screams, they are apparently broiled alive over a slow fire. And if Maxie gets his lunchooks on a sweet-old-lady type, there's none of this, "How old are you, dear," and "Here's a lovely orchid for a lovely granny." Granny gets to open her yap, and if the emcee doesn't like her yodeling, he tells her that at her age she ought to have learned to sing on key, and Granny goes to the guillotine, too. Torturing amateurs like this just couldn't happen on a U. S. radio show. Darn it.

Gory Gallic Soap Operas

Again, there is the "roman quotidien," or daily romance. This is not the French version of "John's Other Wife," although that is something he would love to hear. The French daily romance is called "Le Pouce Qui Tue" ("The Thumb That Kills," which has nothing to do with what Lou Holtz used to do).

In the States, a housewife gets to listen to all sorts of uplifting things in daytime radio: wives who go blind as regularly as we go to the dentist; husbands who have strange brain diseases, like no brains. That sort of thing. In France, while she's cooking the dinner, madame gets a double-portion of nice gory murder, with none of these psychological trimmings about what made the killer kill. French murderers kill because they darn well want to. Because they like the sight of blood, maybe. And the housewives apparently like it, too. Or maybe there's another reason why French meat is always rare.

There are also comedy radio programs. Ones that are deliberately written to be funny, that is. You can always tell French humor. It's much louder than unhumor. French comics are great for funny voices. And funny hats. There are several comics who use both funny voices *and* funny hats. And, sooner or later, they are liable to end up in drag. That is all there is about French comics.

La Hit Parade

But the bulk of the radio shows here are musical shows. French music (pop.) comes in two tempos: rhumba and not-rhumba. The songs divide up about like this: First, American songs with French lyrics. Such as "Le Coffret" (The Thing), "Mon Faible Coeur" (My Foolish Heart), "La Colline Aux Oiseaux" (Mocking Bird Hill), "La Petite Valse" (The Cafe Mozart Waltz from "The Third Man"). About "The Thing," the author of it should have some sort of honorary medal, followed by a quiet funeral. To our knowledge no other songwriter has driven people insane in five languages. We have heard the thing in French, German, Italian, Swedish, and something that sounded like vocal Cuneiform, but probably wasn't.

Then, just to prove their versatility, there are the original French songs. These include things like "Aimer Comme Je T'Aime" (To Love as I Love You), "Domino" (this is about a girl named Domino who was called that, presumably, because she was pretty well spotted), "De Temps En Temps" (From Time to Time), etc. Of these, "Aimer Comme Je T'Aime" is finally crowding "Domino" out of the No. 1 spot. At least we think it is. Here there's no Hit Parade, such as we know it, and, except in some bars in Paris and the larger towns, no jukes. How then is a song hit born? Very simple. First, you write your song. Then you take it to a publisher who welcomes you with open hands. When you put the money into his hands, he publishes your song. Then you start plugging the song yourself. Plenty of Paris cafes have "Nuits de Chanson" (Song Night) when aspiring Berlins get up and sing a medley of their song hits, which is the neatest trick for free entertainment since radio invented giveaways. Then you take your song to the biggest name singer you know, and tell her how good the song will sound if she sings it, how good her pic will look on the cover, and what her percentage of the song's sales will be. If the cut is nice enough, and the song's potentialities potential enough, one singer will be enough per one song. If not, you may have to work out deals with seven or eight, your song cover will look like the Monday morning lineup at the 12th Precinct, and your net profits will be some copies of your own song.

Rue de la Payola

You can do all that, or maybe you get commissioned the way we almost were. There was a w.k. chanteuse down here a while back who thought she'd like some English lyrics. She asked us about writing them. We asked her about the payment for them. She said she wanted to be fair to us. Because we were strangers here, and all, she wouldn't make *us* pay *her* any more than half what we usually paid singers to be allowed to write for them, and what did we think of that? We told her; but she did not seem to feel she could do as we suggested as an alternative.

There are, of course, some good things about French radio. So far as we know, Sadie Hertz hasn't been on any show here. And it goes off the air early enough so you can tune in the U. S. Armed Forces station in Frankfurt, Germany, and hear the latest U. S. disks. Or you can wander around the (five) dials and the (one) globe, going from London to Stockholm to Vienna to Budapest. And from Budapest one night we heard a Russian voice announcing in Hungarian that they would now play the English recordings of an American musical: "South Pacific."

We love Europe. It's so European.

Reject Lighter Pic Cans As 'Savings' Since Wt. No Factor in Trucking

Distribution execs this week rejected a suggestion made by a Texas exhibitor that steel cans for film be replaced with a lighter container to effect what he called "transportation savings from 33 to 40%." Proposal was outlined to the Theatre Owners of America last week by Henry Reeve of Menard, Texas, who heads the Texas Theatre Owners, Inc.

Reeve feels that in light of the fact that much of the industry's prints are now on non-inflammable acetate stock there's no reason why "unnecessary heavy cans should be continued to be used in view of the miracles of modern scientific development of plastics, veneers and many lightweight metals."

General attitude of the distribs is that about 90% of all shipments from exchanges to theatres is made by direct truck delivery in which the exhib is charged by the number of packages or cases. Hence weight cannot be considered a factor as when sent by express or parcel post. Moreover, it's argued, a lighter container would not be as durable as the conventional steel cans.

Col's $1.06 Divvy

Columbia board at a meeting last Thursday (10) declared a regular quarterly dividend of $1.06¼ per share on the company's $4.25 cumulative preferred stock.

Checks go out on Feb. 15 to stockholders of record on Feb. 1.

Schenck's 277G

Continued from page 5

M-G figures include sums paid directly or deposited in pension funds. Others collected as follows: J. Robert Rubin, v.p. and general counsel, $224,437; Edgar J. Mannix, studio v.p., $251,666; William F. Rodgers, v.p. and general sales manager (since switched to advisory post), $153,090; Charles C. Moskowitz, v.p. and treasurer, $188,174; Joseph R. Vogel, v.p. and theatres head, $177,837, and Leopold Friedman, counsel and corporate secretary, $167,564.

Grist for a Film

Bribery and frauds in the Government which have been exposed during the past three months may provide the grist for a film. Indie producer Edward J. Leven has registered with the Motion Picture Assn. of America a whole series of titles indicating he may take a whack at a pic based on the exposures.

They are "The Political Fraud," "The Government Bribe," "The Government Expose," "The Government Fraud," "The Tax Fraud," "The Tax Scandal," "The Tax Swindle," "The Political Scandal," "The Political Swindle," "The Tax Bribe," "The Tax Expose," "The Government Scandal," "The Government Swindle," "The Political Bribe" and "The Political Expose."

'Poison' No Poison In Playing Off N.Y. Sans B'way 1st-Run

Unusual step of playing off "Another Man's Poison," Bette Davis-Gary Merrill starrer, in New York without a Broadway first-run has proved profitable, according to United Artists, its distrib, and Seymour Poe, of Producers Representatives, which reps producers Douglas Fairbanks, Jr., and Daniel M. Angel.

Pic copped about $17,000 in a week at Loew's Metropolitan, Brooklyn, where it played its first engagement, and another $150,000 in four days on the Loew's circuit and day-and-date houses in the metropolitan area.

According to UA, all that was lost by skipping the highly-competitive battle to get a Broadway house around Christmas was an almost-sure b.r. nick. Like many pix, it is figured "Poison" might well have cost more for Broadway first-run advertising than would be obtained in film rental. Producers ordinarily charge such a loss off to the national advertising-publicity value of a Stem preem.

"Poison" is getting a bad break, however, in subsequent circuit playoffs. End of its Loew's run, coming at the same time as that of Warner Bros.' "Streetcar Named Desire" on the RKO chain, gives subsequent exhibs a choice between the two pix. Virtually all have chosen the latter for long-end of the week bookings.

"Poison" is slated to open its out-of-town engagements today (Wed.) with a flock of dates throughout the country. Circuits playing it include Warner Bros., United Paramount, Fox West Coast, Fox Midwest, Loew's, RKO, Famous Players, Kerasote's, Westland, Fabian, Comerford and Wometco.

Betty Hutton Wows Toronto Tent Benefit

Toronto, Jan. 15.

With Betty Hutton heading stageshow, plus one-night preview of "Greatest Show on Earth," annual benefit show of Toronto Tent 28, International Variety Club, saw close to $30,000 contributed to "Variety Village," vocational training school here for crippled kids. Gala sellout was staged at the Imperial, largest theatre in Canada and flagship of Famous Players (Canadian).

Miss Hutton, backgrounded by The Skylarks, held the stage for about 50 minutes, thereby upsetting the previously-set stageshow but Miss Hutton obviously was the draw and the patrons were not disappointed. With "Greatest Show" running two hours and 32 mins., remainder of scheduled and long-rehearsed stageshow was cancelled, with eight guest acts taking a spotlighted bow in the boxes for their donated troubles.

N.Y. Bd. of Ed. Displays Paintings in Show Tie

Reproductions of famous circus paintings has been lent by Paramount to the N.Y., Board of Education for display in the high schools during the engagement of "The Greatest Show on Earth" at the Radio City Music Hall.

Ten sets of reproductions have been made, and they will travel through the schools starting this week.

H'wood High Prices

Continued from page 1

production arrangement, a studio insures itself of first crack at a new play by putting up coin in advance of production and making payments each week it runs until a prescribed maximum is hit.

Biggest item recently plucked by Hollywood from the Stem is "Remains to Be Seen," for which Metro paid $125,000. It's a Leland Hayward production of a Lindsay & Crouse comedy. It opened in October.

Two weeks ago, 20th-Fox acquired "The Number." Price was $37,500. Comedy by Arthur Carter opened in October and closed last weekend, flop by Broadway standards.

Also acquired by Hollywood since the beginning of the film season last September were "Stalag 17," for which Paramount paid $110,000; "Gentlemen Prefer Blondes," for which 20th gave $150,000, and "Sobbin' Women," an unproduced play, for which Metro paid $40,000.

While renewal of interest in Broadway indicates principally a desire to obtain properties that have the makings of "big" pictures, it also results from another circumstance. The majors so completely laid off buying during the severe economy wave that followed the b.o. and foreign decline of 1947-48 that they pretty well used up the acceptable story material on their shelves. Thus, fresh out of material, they're forced to go into the legit market.

December's Buys

Hollywood, Jan. 15.

Half of the 14 December story purchases for films were novels or published material, Screen Writers Guild bulletin reveals, with originals second with a total of four. Two plays and one tele story are on the completed list.

Metro leads with five buys, Warners and Paramount had three each, Republic two and 20th one. Neither Columbia nor Monogram bought any. Metro bought "Lucy and the Stranger," tele story by Early Phillips, "Night Is Ours," Laszlo Vadnay-Boris Inster original; "Remains to Be Seen," Lindsay-Crouse play current on Broadway; "Sobbin Women," Stephen Vincent Benet novelet and a story idea by Dan Templin.

Paramount bought the Edwin Balmer-Philip Wylie novel, "After Worlds Collide;" Henry Handel Richardson's novel, "Maurice Gest;" musicomedy idea, "New Haven Story," by Robert Emmett Dolan. Warners snared "Investigation," original by Samuel and Edith Grafton; Paul I. Wellman's novel, "Iron Mistress," and Grace Moore's autobiog, "You're Only Human Once." Republic bought "Great A-Bomb Robbery," from Bob Considine's newspaper articles, and Gwen Bristow's novel, "Jubilee Trail." 20th bought "No Number," play by Arthur P. Carter.

'Pacific'-Rico

Continued from page 1

composer and co-producer of the show, the management sought for several months to reach an amicable agreement whereby Rico would withdraw from the cast. The producers wanted to make a financial settlement, and offered to let the singer draft any announcement he wished to explain his departure from the cast. Rico's contract, calling for $2,500 a week without a percentage extends until next Sept. 1.

"There was nothing personal in the situation whatever," Rodgers said yesterday (Tues.). "When we signed Rico for the part we hoped his accent would improve, but it has grown steadily worse, and the show can no longer support such a situation. We wanted to make any arrangement we could to protect Rico, but he absolutely refused, so we simply had to take him out of the cast. You should have heard the performance Monday night with Britton in the part—the whole company got a lift.

Badly Advised?

"I'm sorry this had to come out this way," Rodgers continued. "We would have preferred to arrange it quietly for Rico's sake. This way, it all comes out. I think Rico has make a mistake. He's been badly advised." The composer-producer added that the management will now wait to hear from Equity on the matter, and expects to settle on whatever terms are negotiated with the union.

Rico, who took over the role of Emile de Becque last June, succeeding Ray Middleton, had never before appeared in the U. S., having been an opera star in Paris. He could not speak English, so his entry into the cast was delayed several weeks while he learned it phonetically. In recent months, the singer has missed numerous performances, but there has been little audience comment and the matter was never reported in the dailies.

Britton, who has subbed in the part since Webb Tilton left the company to replace Richard Eastham as co-star of the touring edition, joined the cast about a month ago as one of the Seabees, doubling as understudy. Ezio Pinza, the original de Becque, left the show at the end of the 1949-50 season, after 15 months in the part. Meanwhile, Mary Martin, the original co-star as Ensign Nellie Forbush, withdrew last June, and is now playing the same role in the London edition.

Effective Monday night (14), Odette Myrtil took over the part of "Bloody Mary" in the Broadway troupe, succeeding Musa Williams, who had been subbing the part since Diosa Costello left some weeks ago because of illness.

'H'wood 9' Suits

Continued from page 3

were his aide, Joyce O'Hara, and MPAA's counsel, Sidney Schreiber. Schreiber is industry coordinator and an expert on both the "Hollywood Nine" suits and the antitrust actions by theatremen. Johnston and his aides will not participate in the Petrillo discussions.

Policy on the "Nine" suits has become of major industry importance since settlement two weeks ago of some of the actions by four companies. "Nine" are alleged pro-Communists who refused to answer House Un-American Activities Committee questions in 1947, and have been refused industry jobs since then.

Settlements by the four companies have caused some public relations backfire on the theory that they gave the impression the industry recognized it was wrong in blacklisting the "Nine." Four companies have refused to settle.

Petrillo has not indicated his demands as yet, but it is being taken virtually for granted that he'll ask tilts for the tooters. Almost equally likely, the opening gambit of the industry reps will be to object to the increases.

Prexies today will be briefed in preparation for the Petrillo talks. Charles Boren, labor contact for the Motion Picture Producers Assn., will be on hand from the Coast for the purpose.

MPPA prexy, Y. Frank Freeman, Paramount studio chief, who has been visiting in New York, also has gone to Miami for the conclave. Most of the other studios are believed sending their execs in charge of labor relations.

Prexies on hand include Barney Balaban, Paramount; Ned E. Depinet, RKO; Nicholas M. Schenck, Loew's, and Spyros Skouras, 20th-Fox. Major Albert Warner will represent Harry Warner, of Warner Bros.; Jack Cohn will rep Harry Cohn, of Columbia; John O'Connor will stand-in for Nate J. Blumberg, of Universal, and Ted Black will be on hand for Herbert J. Yates, Republic.

Present AFM studio contract represents a two-year renewal of an original two-year pact. When it was renewed, which occurred without even a top-brass meeting, Petrillo accepted the same terms as before. Thus, it is not anticipated that he'll repeat, since he has called for the negotiations.

AFM Mulls Fischer

Hollywood, Jan. 15.

American Federation of Musicians' exec board is reported considering Phil Fischer, veepee of Musicians Local 47, as successor to AFM studio rep J. W. Gillette, who has requested retirement.

Fischer, in charge of AM and TV, is understood to be leading candidate for the job, and it's believed decision will be made when AFM exec board goes into huddle in Miami Beach.

THE COURAGE OF COCHISE! THE VENGEANCE OF GERONIMO! THE GLORY OF THE U.S. CAVALRY!

The story of the blood-feud
that turned the greatest of Indian
nations into a land of fury!

The BATTLE AT APACHE PASS

COLOR BY Technicolor

These are some of
the leading theatres
playing "THE BATTLE
AT APACHE PASS"
during the month
of April!

**All key-city playdates
in April will be listed in a
powerful double-truck ad—appearing
in the SAT. EVE. POST—MARCH 26th
and LOOK—MARCH 25th**

A combined readership of over 20,000,000

ASK YOUR U-I SALESMAN!

Starring **JOHN LUND • JEFF CHANDLER**

...AGAIN AS "COCHISE"—the role in "Broken Arrow" that won him an Academy Award nomination!

with **SUSAN CABOT** • BRUCE COWLING • BEVERLY TYLER • Directed by GEORGE SHERMAN • Story and Screenplay by GERALD DRAYSON ADAMS • Produced by LEONARD GOLDSTEIN • A UNIVERSAL-INTERNATIONAL PICTURE

Universal International

Clips From Film Row

NEW YORK

John Cunningham, who joined Columbia in October, 1950, as special assistant to the pub-ad director, named creative advertising manager by the company.

Martin S. Davis, assistant ad-pub director for Samuel Goldwyn, left N. Y. yesterday (Tues.) for advance promotion work on the opening of "I Want You" Jan. 24 at the Beach and Olympia Theatres, Miami.

Samuel Rosen, executive v.p. and treasurer of the Fabian Theatres chain, named chairman of the program committee of the 45th annual meeting of the American Jewish Committee, Jan. 25-27, at the Hotel Commodore, N. Y.

William Snyder, head of Rembrandt Films, to London and Paris on four-week hunt for foreign product.

Sid Mesibov, Paramount exploitation manager, elected president of Paramount Pictures Club for 1952. Other officers of h.o. personnel outfit are Paul Ackerman, veepee; Herbert Schmidt, treasurer; Ida Miller, secretary, and Mary Brady, head of board of governors. Mesibov succeeds Albert Deane.

KANSAS CITY

Fox Midwest again revised its first-run day-date setup here as Tower Theatre reopened after a short closing. Tower joined the Uptown, Fairway and Granada in first-run combo, replacing the Esquire.

The Esquire now goes on solo operation with policy of dual subsequent-runs, films being mostly those which have played out all city time or having special bally angles.

Wintry weather coming early combined with the pre-holiday sag shuttered four subsequent-runs here. They are Southtown, Fiesta, Strand and Colonial, all southside houses.

Golden Theatre Service added two Kansas towns to its list of booking clients, the Meade, Meade, Kans., and Twilight Theatre, Greensburg, Kans.

Universal followed a previously proven pattern of ad-exploitation in playing "The Cimarron Kid" here and in surrounding area. It was advertised with large space in the K. C. Star, ad including places and dates for area bookings numbering over 150 in Kansas, Missouri, Arkansas, Iowa, Nebraska and Colorado. Also took large space in Weekly K. C. Star for emphasis over the territory. Preem was keyed with personals of five players from film at four Fox Midwest houses. Audie Murphy carried out schedule of press and radio interviews and speaking dates at luncheon clubs. Yvette Dugay, Beverly Tyler, John Hudson and James Best joined him for theatre appearances.

CHICAGO

Plains, Plainfield, Ill., is 141st house to shutter in Chicago exchange area. Theatre was operated by Anderson circuit.

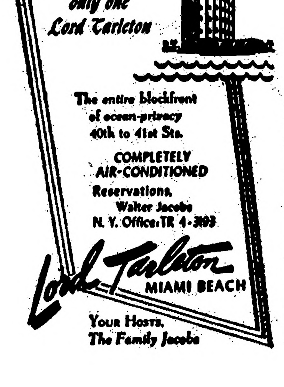
Clark Theatre will run two-week film festival starting Feb. 10.

Variety Club will hold amusement activities division meeting to screen appeals for aid.

Al Weinberg, Warner Bros. Theatre publicity head, off for two-week California vacation.

Picadilly, southside nabe, instituted student rate of 50c against normal 74c price, regardless of age.

Jack Shumow departs from Warners here after a decade as Chi branch manager. George Lefko, assistant manager, takes over the post.


There's only one Lord Tarleton

The entire blockfront of ocean-privacy 40th to 41st Sts.

COMPLETELY AIR-CONDITIONED

Reservations, Walter Jacobs
N. Y. Office: TR 4-3993

Lord Tarleton MIAMI BEACH

Your Hosts, The Family Jacobs

Albert Sherer and Dennis Williams elected directors of Encyclopaedia Britannica Films.

Warners George Lefko from assistant branch manager to branch manager in Chicago. He replaces Jack Shumow.

BOSTON

Sam Seletsky, formerly head buyer and booker for B&Q Circuit, joined the Phil Smith Management Circuit in like capacity.

John Feloney, assistant to 20th-Fox division manager Edward X. Callahan, recently subbing as branch manager at New Haven exchange, back at his desk here.

Kenneth G. Robinson, United Artists salesman, upped to sales manager replacing Irving Mendelson, who left to be branch manager of newly opened Lippert exchange here.

Arthur Mayer invited Ray Feeley, Samuel Pinanski and Martin J. Mullin to serve on committee to bally Civilian Defense Administration's forthcoming tour of exhibits.

DALLAS

John L. Franconi has organized Capitol Pictures, production-distribution firm to distribute through franchise holders. Franconi organized Screen Guild several years ago, selling out to Lippert.

James Lewellen named treasurer of recently reopened Tower Theatre. He held same post at the Forest Theatre.

W. W. Miller, formerly of National Theatre Supply, Oklahoma City, will become an operator for J. C. Parker, owner of three houses at Dalhart, Tex.

C. Mills and D. F. Strickland, Jr., purchased the Plaza at Donna from the Interstate Theatres.

Bill Wright made manager of Velasco at Freeport, Texas. He comes from Houston where he was manager of Union for the Long Theatres.

Audie Murphy and other Hollywood stars due here to attend opening of Universal's "Cimarron Kid" at the Majestic Jan. 16. Murphy and four other players will appear also in San Antonio, Houston and Fort Worth.

Cecil B. DeMille will be here Jan. 15 and 16 with a print of "Greatest Show on Earth" for special screening.

Heywood Simmons, former branch manager here for Paramount, opened his own booking office here.

Mrs. Kathryn Verser, manager of the Plaza in Donna, transferred to Weslaco where she will manage the Gem and Ritz for Interstate.

The Star drive-in at Brownsville sold by Howard Metzger to Dave Young, Sr., and C. C. Ezell and associates.

The Town at Spearman, which has been shuttered for two years, remodeled by Wright Hall who plans to reopen house in March.

Tom McKean, Jr., named manager of the Texan and Liberty at Shamrock, which are operated by Virby Conley.

MINNEAPOLIS

Good break for film industry here is a Minneapolis Sunday Tribune "match the stars" contest promotion with $3,500 in cash prizes.

Metro has invited bids for "Quo Vadis." On competitive bids, its "American in Paris" was sold away from the Paramount and RKO-Theatres circuits to the independent 400-seat World where it's in its ninth week.

Louis Orlove, Metro exploiteer, in from Milwaukee to pilot Leslie Caron and her husband George A. Hormel, 2d, member of the millionaire meat packers family, around town. Orlove has just returned north from a visit with his seriously ill mother in Florida.

Fay Dressell, RKO branch manager, summoned to Los Angeles by the death of his mother.

Joe Loeffler, Republic branch manager, in Chicago for sales conference.

LOS ANGELES

Gorman Heimuller, manager of the Egyptian, transferred to United Artists Theatre Circuit's home office to act as assistant to Harry Wallace, district manager. Al Huttig moved from United Artists Theatre to manage the Egyptian while Bill Saxton succeeded Huttig at the UA.

National Screen Service western district, managed by Bernie Wolf, will hold a two-day sales meeting Jan. 20-21, with salesmen from offices west of Denver attending. George Dembow, sales chief, and Burton Robbins, homeoffice executive, will preside.

Manhattan Films will distribute "A Watch for Joe," Hal R. Makelin production starring Edward Arnold, Alan Mowbray, Robert Jordan and Beverly Campbell.

Monogram's releasing program for February calls for three pictures, "Fort Osage," "Night Raiders" and "Waco."

Harold Wirthwein, western sales manager for Monogram-Allied Artists, left on tour of exchanges to set arrangements for Monogram Week.

'Bayonets' Dull $9,500, Seattle; 'Bride' Big 11G

Seattle, Jan. 15.

Cool and rainy rather instead of snow is helping firstruns currently. Holdovers are hurting somewhat. "Japanese War Bride" shapes solid at Coliseum. But "Fixed Bayonets" is slow at Paramount.

Estimates for This Week

Coliseum (Evergreen) (1,829; 65-90)—"Japanese War Bride" (20th) and "Jungle Manhunt" (Mono). Swell $11,000. Last week, "Ten Tall Men" (Col) and "Crazy Over Horses" (Mono) (2d wk), $8,800.

Fifth Avenue (Evergreen, (2,366; 65-90)—"Decision Before Dawn" (20th) and "Harlem Globetrotters" (Col) (2d wk). Fair $5,500. Last week, $9,800.

Liberty (Hamrick) (1,650; 65-90)—"Weekend With Father" (U) and "You Never Can Tell" (U). (2nd wk-8 days). Good $7,000. Last week, sock $11,700.

Music Box (Hamrick) (850; 65-90)—"Bright Victory" (U). Mild $3,000. Last week, "I Want You" (RKO), (2d wk), $3,800.

Music Hall (Hamrick) (2,282; 65-90)—"Westward Women" (M-G) and "Unknown Man" (M-G) (2d wk). Trim $9,000. Last week, $12,700.

Orpheum (Hamrick) (2,599; 65-90)—"Distant Drums" (WB) and "Cage of Gold" (Indie) (3d wk). Held at $4,000. Last week, good $8,400.

Palomar (Sterling) (1,350; 40-70)—"Love Nest" (20th) and "Ft. Defiance" (UA) (2d runs). Light $2,800. Last week, "Starlift" (WB) and "Mob" (Col) (2d runs), $3,200.

Paramount (Evergreen) (3,049; 65-90)—"Fixed Bayonets" (20th) and "Girl on Bridge" (20th). Slow $9,500. Last week, "Favorite Spy" (Par) and "Slaughter Trail" (RKO) (2d wk), big $8,800.

PORTLAND, ORE.

(Continued from page 9)

Climbed to $6,000 or better. Last week, stout $4,500.

Mayfair (Parker) (1,500; 65-90)—"Flame of Araby" (U) and "Finders Keepers" (U) (m.o.) About $1,000 in three days. Last week, "Wore Yellow Ribbon" (RKO) and "Blood on Moon" (RKO) (reissues). (5 days), $1,800.

Oriental (Evergreen) (2,000; 65-90)—"Blue Veil" (RKO) and "First Romance" (Col), day-date with Orpheum. Trim $6,000. Last week, "Favorite Spy" (Par) and "Cavalry Scout" (Mono), $9,000.

Orpheum (Evergreen) (1,750; 65-90)—"Blue Veil" (RKO) and "First Romance" (Col), also Oriental. Big $9,000. Last week, "Favorite Spy" (Par) and "Cavalry Scout" (Mono). $13,000.

Paramount (Evergreen) (3,400; 65-90)—"Fixed Bayonets" (20th) and "Two Dollar Bettor" (Indie). Good $11,000 or near. Last week, "Distant Drums" (WB) and "Never Trust Gambler" (Col), $16,000.

United Artists (Parker) (890; 65-90)—"Man With Cloak" (M-G). Sad $4,000 in 5 days. Last week, "Callaway Went Thataway" (M-G), $6,800.

BALTIMORE

(Continued from page 8)

week, "On Dangerous Ground" (RKO), $6,600.

Keith's (Schanberger) (2,460; 20-70)—"Strange Door" (U). Started today (Tues.) after "Weekend With Father" (U) inched out $6,000.

Little (Rappaport) (298; $1.20-$2.40)—"The River" (UA) (3d wk). Winding up with $3,000 after solid second round at $4,200 which topped preem.

Mayfair (Hicks) (980; 20-70) — "Man in Saddle" (Col). Fairish $6,000. Last week, "Wild Blue Yonder" (Rep) (2d wk), nice $4,800 after $7,300 opener.

New (Mechanic) (1,800; 20-70)—"Model and Marriage Broker" (20th). Fairish $7,000. Last week, "Never Forget You" (20th), $5,900.

Stanley (WB) (3,280; 25-75) — "See You in My Dreams" (WB). Despite tram tieup looks to do okay $12,000, with higher possible.

Town (Rappaport) (1,500; 35-65) — "Barefoot Mailman" (RKO). Might reach $6,500 in tough fight for trade. Last week, "Family Secret" (Col), $5,700.

Picture Grosses

DETROIT

(Continued from page 8)

70-95)—"Favorite Spy" (Par) and "Longhorn" (Mono). Good $18,000. Last week, "Distant Drums" (WB) and "Lady Pays Off" (U) (2d wk), nice $15,000.

Palms (UD) (2,900; 70-95)—"Slaughter Trail" (RKO) and "Whip Hand" (RKO). Slow $10,000. Last week, "Flame of Araby" (U) and "Street Bandits" (Mono), good $12,000.

Madison (UD) (1,900; 70-95)—"Native Son" (Indie) and "Angelo" (Indie) (2d wk). Oke $11,000. Last week, big $24,000.

United Artists (UA) (1,900; 70-95)—"Bright Victory" (U) and "Flight To Mars" (Mono). Trim $12,000. Last week, "Westward Women" (M-G) and "Calling Bulldog Drummond" (M-G) (2d wk), nice $12,500.

Adams (Balaban) (1,700; 70-95)—"American in Paris" (M-G) (7th wk). Steady $7,000. Last week, $8,000.

'Yonder' Lively $14,000, St. Loo; 'Drums' Hep 12G

St. Louis, Jan. 15.

Increase in temperature over weekend sent first-run biz up correspondingly at mainstem houses this session. "Callaway Went Thataway" looks trim at Loew's. "Distant Drums" is winding up a fancy stanza at the Ambassador, with "Favorite Spy" moving over from the Missouri for further run. "Wild Blue Yonder" did nicely at the Fox where "See You in Dreams" moves in today.

Estimates for This Week

Ambassador (F&M) (3,500; 60-75) — "Favorite Spy" (Par) (m.o.). Opened today (Tues.). Last week, "Distant Drums" (WB) and "Capt. Blood" (WB), solid $12,000.

Fox (F&M) (5,000; 60-75)—"See You In Dreams" (WB) and "Big Gusher" (Col). Opened today (Tues.). Last week, "Wild Blue Yonder" (Rep) and "FBI Girl" (Lip), nice $14,000.

Loew's (Loew) (3,172; 50-75) — "Callaway Went Thataway" (M-G) and "Fort Defiance" (UA). Good $15,000 or near. Last week, "Westward Women" (M-G) (2d wk), $4,500.

Missouri (F&M) (3,500; 60-75)—"Weekend With Father" (WB) and "Flight to Mars" (Mono). Opened today (Tues.). Last week, "Favorite Spy" (Par) and "Barefoot Mailman" (Col) (2d wk), fine $10,000.

Pageant (St. L. Amus.) (1,000; 75-90) — "Kind Hearts and Coronets" (UA). Okay $8,000. Last week, "Lilli Marlene" (Indie), $7,000.

St. Louis (F&M) (4,000; 90) — "Detective Story" (Rep) and "Magic Face" (Col) (2d wk). Off to $3,500 after big $7,500 opener.

Mpls. Skids But 'Flame' Hot $7,000; 'Victory' 5G

Minneapolis, Jan. 15.

Weather continues brutal here and so does biz. Major newcomers are in a minority and only a few are doing well. "Flame of Araby" shapes nice while "Bright Victory" is rated good. Holdovers still are making their presence felt.

Estimates for This Week

Gopher (Berger) (1,000; 50-76)—"Bright Victory" (U). Highly praised picture given fine exploitation and ad campaigns. Good $5,000. Last week, "Westward Women" (M-G) (2d wk), okay $4,800.

Lyceum (Nederlander) (1,859; 76-90) — "Pandora, Flying Dutchman" (M-G) (2d wk). Light $2,500. Last week, $4,000.

Lyric (Par) (1,000; 50-76) — "Wild Blue Yonder" (Rep) (2d wk). Packing plenty of boxoffice power. Good $4,000 in 9 days. Last week, smash $7,500.

Radio City (Par) (4,000; 50-76)—"Callaway Went Thataway" (M-G). Dull $8,000. Last week, "Favorite Spy" (Par) (2d wk), Okay $3,000 in 4 days.

RKO-Orpheum (RKO) (2,800; 40-76)—"Weekend With Father" (U). Modest $7,000. Last week, "Magic Carpet" (Col) and "Lady and Bandit" (Col). $3,500 in 4 days.

RKO-Pan (RKO) (1,600; 40-76)—"Harlem Globetrotters" (Col) and "Smugglers' Gold" (Col). Good $5,500. Last week, "Destry Rides Again" (Indie) and "Daltons Rode" (Indie) (reissues), anemic $2,000 in 3 days.

State (Par) (2,300; 50-76) — "Flame of Araby" (U). Nice $7,000. Last week, "Distant Drums" (WB) (2d wk), big $8,000 in 9 days.

World (Mann) (400; 65-$1) — "American in Paris" (M-G) (9th wk). Big $4,500. Last week, $6,000.

'POSSESSED' FAT 13G, FRISCO; 'POISON' 12G

San Francisco, Jan. 15.

Record rain and high winds sloughed weekend grosses and will cut down total biz this round. Patti Page heading four-day run of vaude with "Secret Flight" is only fair at the Paramount. "Decision Before Dawn," is giving the Fox a fairly stout week. James Mason came in for personals to boost "Lady Possessed" to a sock stanza at St. Francis while Douglas Fairbanks, Jr., helped start "Another Man's Poison" to big round at United Artists.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"Aladdin" (Mono) "Double Confession" (Mono). Weak $10,000 or close. Last week, "Dangerous Ground" (RKO) and "Young Scarface" (Indie), $13,500.

Fox (FWC) (4,651; 60-95)—"Decision Before Dawn" (20th) and "Calling Bulldog Drummond" (M-G). Stout $20,000. Last week, "Distant Drums" (WB) and "Bannerline" (M-G) (2d wk), okay $9,800.

Warfield (Loew's) (2,656; 60-85)—"Quo Vadis" (M-G) (8th wk). Holding near $18,000. Last week, sock $18,000.

Paramount (Par) (2,646; 60-85)—"Secret Flight" (Indie) and 4 days with Patti Page heading vaude plus Tennessee Ernie and Jay Lawrence. Fair $18,000. Last week, "Favorite Spy" (Par) (2d wk), $16,000 in 10 days.

St. Francis (Par) (1,400; 60-85)—"Lady Possessed" (Rep). World preem getting sock $13,000 or near. Last week, "Starlift" (WB) (2d wk), $8,500.

Orpheum (No. Coast) (2,448; 55-85)—"Weekend With Father" (U) and "Street Bandits" (Rep). Oke $11,000. Last week, "10 Tall Men" (Col) and "Forbidden Land" (Col) (2d wk), $12,500.

United Artists (No. Coast) (1,207; 55-85)—"Another Man's Poison" (UA). Big $12,000. Last week, "Flame of Araby" (U) (2d wk), $5,500.

Stagedoor (A-R) (370; 85-$1) — "Browning Version" (U). Nice $4,000. Last week, "Streetcar" (WB) (2d wk), $3,600.

MONTREAL

(Continued from page 8)

Last week, "Favorite Spy" (Par) (2d wk) okay $13,000.

Capitol (C.T.) (2,412; 34-60)—"Outlaw" (RKO). Great $24,000. Last week, "Anne of Indies" (20th), $17,000.

Princess (C.T.) (2,131; 34-60)—"The Racket" (RKO) (2d wk). Okay $11,000 following great first at $18,000.

Loew's (C.T.) (2,855; 40-65)—"American in Paris" (M-G) (4th wk). Fair $15,000 after socko third with $22,000.

Imperial (C.T.) (1,839; 34-60)—"Submarine Command" (Par) and "Voyage Royal" (Indie). Mild $6,000. Last week, "Flame of Araby" (U) and "Hayfoot" (U) (2d wk), $7,000.

Orpheum (C.T.) (1,048; 34-60)—"Lost Continent" (Lip) and "Master Detective" (Indie). Fine $8,000. Last week, "Man With My Face" (UA) and "Three Steps North" (UA), same.

New York Theatres

Columbia Pictures presents
BRODERICK CRAWFORD
DONNA REED · JOHN DEREK
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PARAMOUNT

In Person
THE INK SPOTS ★ SARAH VAUGHAN
ERSKINE HAWKINS
And His Orchestra

Midnight Feature Nightly

RADIO CITY MUSIC HALL
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"THE GREATEST SHOW ON EARTH"
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OUTDOOR REFRESHMENT SERVICE
from Coast to Coast
over ¼ Century

Refreshment Service for DRIVE - IN THEATRES

Open Letter
To Mr Hal Wallis

Dear Mr. Wallis:

During the holidays I got to thinking that all my life I never sued anybody. Why start now?

So I wrote my New York lawyers, Wilzin and Halperin, to drop the suit I started against you for the title, "That's My Boy"

Believe me, I'm sorry.

I didn't claim I owned the three words — but I figured that after plugging the title for seven years on radio, in theatres and cafes, and also having Jackie Barnett and Sammy Fain write the song, "That's My Boy" which Donald O'Connor and I sang in the picture, "The Milkman" I was entitled to some consideration.

After making "The Milkman", Universal was going to make a picture with Donald O'Connor and myself entitled, "That's My Boy". But as you registered the title ahead of Universal we couldn't make the picture.

Anyway, instead of suing I should have taken it like a good sport and said nothing. I feel better now that I dropped the suit and again I say—I'm sorry.

Wishing you and yours the best of everything - -

Sincerely,

Jimmy Durante

Illinois Allied Prexy Blasts Indie Filmites' Sale of Pix Oldies to TV

Chicago, Jan. 15.

In an open letter to indie producer Edward Small, Allied Theatres of Illinois prexy Jack Kirsch blasted the growing number of indie filmites who are turning their feature oldies over to television. He declared the nation's exhibitors will not "take this kind of treatment lying down," adding that the "indignation welling up in every individual exhibitor" will make unnecessary any threat of organized boycott against such producers.

Addressing the letter personally to Small, who recently established Peerless TV to handle sales of his old features to TV, Kirsch declared:

"I sincerely believe that you are doing the exhibitors of the country a grave injustice by attempting to carry water on both shoulders—to sell to both theatres and TV. If you think that TV offers you a better source of revenue, you should concentrate on that field. We will miss you but not so much as we would have a short while ago when we regarded you as a loyal friend. If you are going to continue to sell to TV, you should, in all fairness, leave the production of pictures for theatre consumption to those producers who still believe that their future rests with the motion picture industry."

Kirsch said his letter was prompted by announcement of Small's most recent feature, "Indian Uprising," which brought to his mind announcement of the sale of the first package of 26 Peerless films to a Chicago TV station. "Have you any idea as to the extent of the harm you have inflicted on theatres in the Chicago area by making these 26 pictures available for telecasting," he asked, "many of which, I am sorry to admit, were outstanding pictures of their time? Plenty!

"And did you ever stop to think that perhaps those theatres who might use 'Indian Uprising,' when it is released, will have to compete with the showing over TV of a picture made by the same producer? Does that make sense? Certainly not, because you know as well as I do that people are not going to pay to see motion picture entertainment that they can get free in their homes."

Small's Reply

If exhibs would pay more attention to selling new pix instead of worrying about teevee, they'd do better, producer Edward Small opined after hearing of the Kirsch blast. He says he's unable to understand why he was singled out for the attack and pointed out that a large number of companies have already sold pictures to video, and many majors have also applied for licenses.

Lewis Buys Out Branton Interest in Vidfilm Outfit, New Syndicate to Bankroll

Hollywood, Jan. 15.

Telepix producer Edward Lewis is finalizing a deal to purchase Ralph Branton's financial interest under the Lewis banner, which Branton is angeling. Sum involved is over $200,000.

Syndicate to bankroll future Lewis vidpix has been organized by the law firm of Brand, Rosenthal, Norton and Miller. Branton, prexy of Interstate Television, Monogram TV subsidiary, says he's selling out his interest to devote his time to Interstate production sked.

Lewis is near closing a deal for a top star to intro and femcee the former Joan Bennett series. Telepix canned include topliners Dan Duryea, Teresa Wright, Boris Karloff, Ann Harding, Preston Foster, Jane Wyatt, Eddie Albert and Richard Haydn. Lewis resumes shooting Jan. 20.

RKO's Cincy TV

The Albee Theatre, Cincinnati, is getting an RCA big-screen TV installation. Work already has been started.

It's the fourth RKO house to receive the system. The others are the Fordham, N. Y.; Keith's, Washington, and the Palace, Cleveland.

Fairbanks' Distrib

Hollywood, Jan. 15.

Jerry Fairbanks Productions creating new national distribution division to handle his and other companies' products for TV, move following relinquishing by Official Films of distrib rights to Fairbanks vidpix.

Fairbanks immediately throwing on market all his telepix plus huge batch of properties he recently bought from NBC for $200,000.

Dave Schooler to PRI On Religioso Pix Sales

Dave Schooler has joined Producers Representatives, Inc., N. Y., to handle TV sales of the series of religioso pix made by Cathedral Films. PRI, headed by Irving Lesser and Seymour Poe, recently acquired the Cathedral library for tele.

Schooler during the war was producer and chief booker for USO-Camp Shows, Inc. He was later on the talent staff of Warner Bros. and more recently has been producing TV packages on his own and for DuMont.

Cathedral films were made primarily for church and school use in 35m and 16m. PRI has 40 subjects, most of them ranging from 20 to 60 minutes. There are also a few briefies of single hymns and prayers.

Time Pact Pic Release With Churchill Visit

British Information Services has made available for bookings "Keeping the Peace," documentary film on the North Atlantic Pact.

Release in U. S. was timed to coincide with the visit of Prime Minister Winston Churchill.

Ben Hecht Pacts For Snader Pix

Hollywood, Jan. 15.

Ben Hecht has inked a deal with Snader Pictures for a series of 13 half-hour telepix and options for 26 more, which John Fulton will produce. Pact covers five years on an optional basis, with Hecht to serve as associate producer-writer-director.

Most of the series will be based on his stories. Snader Pictures prexy Alexander Bismo is associated with Snader and Reub Kaufman, head of Snader Sales, in the venture which has earmarked a budget of $28,000 for each telepix. Hecht and Snader will share ownership of the negatives and split profits 50-50.

Series, tagged "One Thousand and One Nights," starts June 1. Sales plan is being set for the fall.

'State Trooper' Vidpix

Charles Henderson flies to the Coast this week to wrap up final negotiations for filming of his vidpic series, "State Trooper." Show, being scripted by Wayne Shoemaker, is based on police files.

Wife Mitzi Mayfair remains east for some tele guesters.

Demand Stations Buy 3-Year Rights May Nix Selznick's 12-Pix-to-TV Deal

Deal for David O. Selznick to release 12-15 of his pix to television for an estimated $2,000,000 is reported still far from the jelling stage. Reason is that Selznick won't turn over the product until he gets commitments for the bulk of the country's 63 tele markets.

Thomas F. O'Neil, of the General Tire & Rubber radio and tele interests (Yankee & Don Lee Networks, plus the upcoming merger with WOR, N. Y., which is still before the FCC), had lined up a national sponsor who is willing to back the Selznick pix in 26 markets. Stations taking this biz would have to buy residual rights for the second and third runs of the pix.

It's reported that in some stances the stations are reluctant to commit themselves for the second and third years, although they would have made a profit on time sale for the first year. In the other 37 markets, stations would have had to sign for three years, without a definite sponsorship commitment. Some feel the product was strong enough to warrant the investment, while others are hesitant.

O'Neil, it's understood, may now exit the deal, feeling that it won't go through on the present basis. Option on the Selznick product is held by Bruce Eells & Associates, headed by Eells, former Coast exec for Young & Rubicam.

Plan has been to televise the pix in two half-hours a week, with the features continued for two to five broadcasts, depending their length.

Snader Expansion

In an expansion of its scales organization to handle sale of its television film packages on the local level, Snader Telescriptions this week named George Fisher to head its midwest sales, with Alfred LeVine also joining the Chicago office and Robert F. Blair heading the Cleveland branch.

Fisher is a vet radioite, who broke in at WIBO, Boston. LeVine was formerly with the Rex agency, Detroit, while Blair was with the Fuller, Smith & Ross agency in Cleveland.

Cliff Norton East For Briefie Vidpix Series

Comedian Cliff Norton, formerly of NBC-TV's "Garroway at Large" cast, is slated to arrive in New York from Chicago this week for filming of his new five-minute television film series, which is being produced by Benton & Bowles. Plans call for Norton, on a souped-up production schedule, to rehearse for the shows on a Thursday and shoot five of them completely on Friday.

Series is now being spotted by B&B via local sales in TV markets throughout the country, with 13 having accepted them to date. In N. Y., the pix are aired from 11:10 to 11:15 p.m. cross-the-board on WNBT, the NBC web's flagship, where they are bankrolled by the Nucoa branch of Best Foods.

SCHULBERG TO RESUME TV PIX IN EAST IN MONTH

B. P. Schulberg will resume the production of vidpix in the east in about a month, Budd Schulberg, novelist-son of the producer, disclosed Friday (11). Reached at his Bucks Country, Pa., home, the author of "What Makes Sammy Run" and "The Disenchanted" said that his father has been ailing and when he fully recuperates will once again begin work on a tele series.

Telepix series is based on short yarns by Budd Schulberg, of which one was completed about a year ago. Finished pic, "The Gnat," was sold to Bing Crosby Enterprises, which is arranging for tele distribution. Young Schulberg said that he had completed four more screenplays and that there were about 20 more short stories suitable for tele adaptation. He said he was seeking writers to tackle the job of converting the yarns for vidpixing, since he wanted to devote his full time to a novel on which he is currently working. Author said he had no knowledge of whether or not his father would reenter theatrical film production, but disclosed that the elder Schulberg would be available next month to reveal his future plans.

Gargan to Coast For 'Barrie' Vidpix Version

William Gargan, who stars on NBC's "Barrie Craig," has gone to the Coast to plan filming a series of pix based on the radio show. Gargan expects to shoot the whodunits as 30-minute features for distribution to theatres. However, script would be tailored to allow for deletion of three minutes' worth of footage, permitting later insertion of commercials when the pic is used on tele.

Gargan taped several broadcasts of "Craig" in advance enabling him to spend a month on the Coast.

Weill Sells Interest In Masterpiece Prod.

Jules B. Weill, head of Specialty Television Films, Inc., last week sold his interest in Masterpiece Productions to Essential T. V. Films for what is described as a "substantial sum." Masterpiece has a sizable library of film oldies.

Specialty is a production-distribution organization for packaged TV film shows. On its release slate are 26 half-hour Buster Crabb westerns; "The Big Game Hunt," a series of Martin and Osa Johnson jungle adventures, plus 63 features and 35 full-length oaters.

TV Films in Production

AS of JAN. 11, 1952

WILLIAM F. BROIDY PRODS.

Sunset Studios, Hollywood

"CONSULTATION ROOM," half-hour human interest medical telepix series, rolls Jan. 20.

Producer: Wesley Barry
Director: Frank McDonald
Writer: Sam Roeca, John Marks

CBS-TV

"AMOS 'N' ANDY" Hal Roach Studios, Culver City series of character comedy telepix resumes shooting week of Jan. 16. Sponsored by Blatz Beer.

Cast: Tim Moore, Spencer Williams, Alvin Childress, Ernestine Wade, Johnny Lee, Jester Hairston.
Supervisors: Freeman Gosden, Charles Correll.
Director: James Barton
Producer: James Fonda
Assistant director: B. F. MacEveety

COMMODORE PRODUCTIONS

General Service Studios, Hollywood

Twenty-six half-hour adventure telepix featuring Clyde Beatty. Shoot to March 20.

Producer: Walter White.
Director: George Blair

BING CROSBY ENTERPRISES

RKO-Pathe, Culver City

"REBOUND" series of half-hour adult drama series resumed shooting January 14.

Executive producer: Basil Gri
Producer: Bernard Girard
Director: B. Girard

DESILU PRODS., INC.

General Service Studios, Hollywood

"I LOVE LUCY" half-hour comedy series for CBS-TV, sponsored by Philip Morris. Shoots to June.

Cast: Lucille Ball, Desi Arnez; set leads with William Frawley, Vivian Vance in support. No parts to fill.
Producer: Jess Oppenheimer
Director: Marc Daniels
Writers: Jess Oppenheimer, Madelyn Pugh, Bob Carroll

DONLEVY DEVELOPMENT CORP.

Republic Studios, North Hollywood

"DANGEROUS ASSIGNMENT" half-hour adventure series starring Brian Donlevy shooting two films a week, 32 to be shot to June.

Producer: Harold E.
Director: Bill Karn

JERRY FAIRBANKS

6052 Sunset Blvd., Hollywood

"HOLLYWOOD THEATRE" half-hour drama series resumes shooting Jan. 15.

"FRONT PAGE DETECTIVE" series of half-hour adventure telepix scheduled for Feb. 1 start.

Associate producer: Riley Jackson
Directors: Derwin Abbe, Arnold Wester

FAMILY FILMS

(Shooting at Iverson Ranch)

Begin shooting 13 13½-minute Bible stories January 15.

Producer: Nelson Leigh, Eddie Dew
Director: Eddie Dew

FILMCRAFT PRODS.

8451 Melrose, Hollywood

GROUCHO MARX starred in 39 half-hour audience participation film productions, to be made once a week, began Aug. 23 for NBC. DeSoto-Plymouth sponsoring.

Producer: John Guedel
Film producer: I. Lindenbaum
Directors: Bob Dwan, Bernie Smith

FLYING A PRODUCTIONS

6920 Sunset Blvd., Hollywood

(Shooting Interiors at Eagle Lion Studios)

"RANGE RIDER" second half of series of 52 half-hour telepix now shooting. Jack Mahoney, Dick Jones in fixed leads.

Producer: Louis Gray
Director: Wallace Fox

JOHN GUEDEL PRODS.

600 Taft Bldg., Hollywood

"LIFE WITH LINKLETTER," starring Art Linkletter in series of 16 vidpix, half-hour audience participation show for ABC web, shooting every other week for 26 weeks.

Green Giant sponsors.
Producer: John Guedel
Director: Irvin Atkins

McCONKEY TELE-ARTISTS CORP.

Swanstrom Studios: Hollywood

Ten telepix begin shooting Jan. 9, different artists to be featured each week.

Producer: Mack McConkey
Director: Hubbard Hunt

MARK 7 PRODUCTIONS

Republic Studios, North Hollywood

"DRAGNET" series of half-hour adventure telepix now shooting with Jack Webb set lead. General parts to fill.

Producer: Homer Canfield
Director: Jack Webb
Assistant director: Marty Moss

MARTED PRODUCTIONS

General Service Studios: Hollywood

"THE HOT STOVE LEAGUE" Leo Durocher and Laraine Day star in a series of 104 quarter-hour interviews of baseball greats. Different guest stars each week. Shooting to resume Jan. 15 until Spring training, when show goes on road until end of baseball season, returning here to wind series.

Producer: Marty Martyn, Ted Kneeland

ODYSSEY PICTURES

666 N. Robertson Blvd., Hollywood

"TERRY AND THE PIRATES" 26 half-hour adventure telepix slated for Jan. 15 start.

Producers: Douglas Fair Sol Lesser
Associate producer: Barney Sarecky
Writers: Norman Hall, Arthur Pearson

ROLAND REED PRODS.

Hal Roach Studios: Culver City
Casting: Ruth Burch

"On The Trail" skedded for Jan. 14 start in "TROUBLE WITH FATHER" series.

Cast: Stu Erwin, June Collyer, Ann Todd, Sheila James, Willie Best, Ralph Brooke, Charles Collins, Peter Mamakos.
Producer: Roland Reed
Director: Howard Bretherton
Assistant director: Harry Mancke

"MYSTERY THEATRE" half-hour adventure series resumes shooting Jan. 28 with "Appointment With Death." "Idol of Death" rolls Jan. 30. Tom Conway, Jim Burke set leads.

"ROCKY JONES, SPACE RANGER" half-hour adventure series with Dick Crane, Crystal Reeves in set leads rolls Feb. 4th.

REVUE PRODUCTIONS

Eagle Lion Studios: Hollywood
Casting: Bob Walker

"KIT CARSON" series of half-hour Western adventure telepix shooting "Badmen of Marysville" Jan. 15. Bill Williams, Don Diamond set leads.

Half-hour drama telepix series for Gruen Watch Co. resume shooting January 15.

Producer: Fred Jackman
Director: Norman Lloyd, Richard Irving, Axel Gruenberg
Producer: Leon Fromkes

HAL ROACH STUDIOS

Culver City, Hollywood

"CHILDREN'S HOUR" one hour telepic done in four parts: "Stray Lamb," "Hal Roach Rascals," "Crummy the Clown," "The Little People." Maureen O'Sullivan femcees each portion.

Producer: Sidney F. Van Keuren
Production supervisor: Jack Reynolds
Director: James Tinling, Louis McManus

ROY ROGERS PRODUCTIONS

Goldwyn Studio, Hollywood

ROY ROGERS in four oater telepix rolled Jan. 7. Vidpix are half-hour each. Roy Rogers, Dale Evans topline, Pat Brady in support. General western parts to fill. Sponsored by General Foods for NBC-TV.

Producer: Roy Rogers
Associate producer: Jack Lacey
Director: Bob Walker

SCREEN TELEVIDEO PRODS.

Eagle Lion Studios, Hollywood

"THE ADVENTURE" rolls Jan. 14 in "Electric Theatre" series of half-hour telepix. "Tiger Bait" skedded for Jan. 17.

Producer: Gil Ralston
Director: Victor Stoloff

SHOWCASE PRODUCTIONS

Hal Roach Studios, Culver City

"RACKET SQUAD" series of half-hour adventure telepix will resume shooting January 14. General parts to fill.

Producer: Hal Roach, Jr.; Carroll Case
Director: Jim Tinling

DICK TRACY PRODUCTIONS

General Service Studios, Hollywood
Casting: Phil Bloom

"DICK TRACY IN "THE MUMMY CASE," "DICK TRACY MEETS THE SHARK" shooting this week as part of 39 half-hour mystery drama telepix.

Cast: Ralph Byrd, Joe Devlin set leads.
Director: Thomas Carr

WDBC FILMS

KTTV Studios: Hollywood
Casting: Milton Bowron

Resume shooting 15-minute dramas Jan. 17th, first two entitled "Five Minutes Before Eternity" and "Cindy Is Dead."

Cast: Richard Powers, Angela Stevens, Phyllis Coates set leads.
Producer-director-writer: Edward D. Wood, Jr.
Associate producer: Milton Bowron, Joe Carter

FRANK WISBAR PRODS.

Eagle Lion Studios: Hollywood

"FIRESIDE THEATRE" series of half-hour drama telepix resume shooting Jan. 21, casting began Jan. 3.

Producer-director: Frank Wisbar
Associate producer: Sidney Smith

ZIV TV

5255 Clinton St., Hollywood

Eight in "UNEXPECTED" series of half-hour telepix shoot in January. General casting for all pictures.

Director: Paul Landres, Eddie Davis, Sobey Martin

'TONIGHT' TO FOLLOW 'TODAY'

Did He or Didn't He?

Tex McCrary says he didn't mean to infer on his "Tex and Jinx" radio show Monday (14) that the NBC-TV brass had swiped an original idea of his for the net's new "Today" show, which preemed that day. Rather, McCrary said, he had meant to compliment the web on its initiative in finally giving news coverage its rightful place on TV. According to McCrary, news is the "only solid foundation that can keep TV from becoming a vidiot's delight."

McCrary's remarks, made with his wife, Jinx Falkenburg, on their Mr. and Mrs. Show, occasioned considerable comment in the trade, especially since their show is aired on WNBC, N.Y., flagship of the NBC radio web. Listeners were convinced that he had literally accused NBC-TV exec veepee, Sylvester L. (Pat) Weaver, Jr., of stealing his idea. On his program, McCrary said:

"Just four years ago, we really tried hard to sell NBC on the same kind of show that finally made the grade with Dave Garroway this morning—a show called 'Today'." After outlining the idea he had at that time for a similar program, to be titled "Daily World Mirror," McCrary said Frank E. Mullen, then NBC video chief, had turned down the idea as being "too expensive." He said he then pitched the idea to agencies and advertisers.

At Young & Rubicam, he said, prexy Sig Larmon told his staff to "take a good look at this idea." But, McCrary added, "the guy over at Y&R who really helped us most to get a thorough hearing was a young vice president who had just been put in charge of television. I spent a couple of hours one day outlining our ideas to him and he asked every account executive at Y&R to come to a big meeting for a look at our 'television newspaper'." But McCrary said, again the idea was found to be too expensive.

He then traced the various attempts to utilize his idea on TV, first in the abortive Philip Morris-sponsored series on CBS and then the Swift-sponsored series on NBC. "All of this account of our flops," McCrary told his radio listeners Monday, "explains the reason we'd like to tip our hats this morning to the super-salesman who listened to our ideas so courteously four years ago at Y&R and gave us a hearing and as much help as he could. His name is Pat Weaver and he's the head of NBC-TV now—and somehow he sold NBC in 1952 on taking the gamble on a basic idea which NBC turned down in 1948."

Sponsors Draw a 'Straight' in AM Deals as Webs Pull for 'Full House'

Indicating that sponsors are finally turning their sights back to radio, both CBS and NBC this week inked straight, non-gimmicked deals with major advertisers for weekly shows. On CBS, General Foods bought the web's "Mr. Chameleon" for slotting in the Thursday night at 9 period, starting Jan. 24, while American Bakers pacted with NBC for the Sunday 5 to 5:30 p.m. slot for "Hollywood Star Playhouse."

CBS is also near the inking stage for American Safety Razor to buy the Red Skelton show on the web's special one-shot availability deal for a 12-week spread, as part of a special promotion push this spring. In addition, CBS sold its "Garden Gate" show, aired Saturday mornings from 9:45 to 10, to the Ferry-Morse Seed Co. of Detroit on a 14-week cycle starting Feb. 16. For CBS, the GF purchase marked the second such straight deal in as many weeks, following Admiral's decision last week to buy the 5:30 to 5:55 Sunday afternoon slot for a worldwide news roundup, featuring Bob Trout as chief newscaster.

Top AM sales execs attributed the bankrollers' renewed interest

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Dead Air

Chicago, Jan. 15.

Gabber Al Parker is working the graveyard shift on WJJD, only this time it's mid-morning rather than midnight. He's spieling the station's new "Obituary Column of the Air," which goes six days weekly at 10 a. m.

The show includes the reading of death notices. It's bankrolled by a local undertaker.

Dailies' 'Beware' Of NBC's 'Today'

NBC has found that its high-pressure publicizing of its ambitious early morning "Today" TV series is paying off—in reverse. Network press department over the past several weeks is credited with doing a particularly effective job in exploiting the manner in which the Dave Garroway-emceed show will project itself as a newspaper-magazine of the air, bringing to the early morning viewer a visual presentation of practically everything—and more—that he'd get in his favorite morning newspaper.

It now appears that NBC did its job too well—for the newspapers are looking askance at the show and are inclined to treat it as a competitive encroachment on their own domain of news communication. Apparently the word's gone out from the high command of the dailies to lay off publicizing the shows and some dailies are even giving it the brusheroo in the program listings.

NBC-TV PLANNING POST-MIDNIGHTER

On the heels of the critical kudoes and agency reaction to Monday's (14) initial installment of NBC-TV's two-hour, early-morning "Today" show, the network's television administrators began setting their sights on a late-night companion show. Latter would be tabbed "Tonight" and, when and if the plans are crystallized, will go into the midnight to 2 a.m. period, virtually giving NBC-TV a round-the-clock, 24-hour operation.

(Although the network had to return 11 to midnight back to the stations because of the clamor of local clients seeking late night periods, NBC, on the basis of studies, is convinced the affiliates will hop abroad the midnight to 2 a.m. showcase, just as they did with the 7 to 9 a.m. display. On the basis of preliminary discussion, the late show would follow approximately the same pattern as the early morning newspaper-feature page attraction.)

With only two clients sold for once-a-week, five-minute participations as of the time "Today" preemed, within 24 hours the network reported a veritable onrush of agencies and prospective sponsors making inquiries. Kiplinger's magazine, "Changing Times," began its sponsor participation on Monday. Kenwill Corp., makers of "Magikoter Paintroller," starts sponsorship in February. Deals are imminent with Lucky Strike and American Chicle Co.

"Give us 10 more days and we'll be sold out," said one top NBC video exec.

'Today's' Local Bonanza

Chicago, Jan. 15.

Now that NBC-TV's "Today," hosted by Dave Garroway, is off and running, it shapes up as a potential bonanza for the local outlets carrying it. To secure the best possible lineup of stations, the web obviously has patterned the ambitious two-hour morning spread so it can be used by the local plants as a lure for hometown revenue.

For instance, WNBQ, the Chi

(Continued on page 36)

Time-Life Eyes ABC-TV for Politico Spread—If It Can Deliver Network

Now It Can Be Told

It took a trip to Mexico to find a title for the two-hour early morning NBC-TV "Today" series, which preemed Monday (14).

It was while visiting in Mexico City some weeks back, and looking over Emilio Azcarraga's TV operation there, that Sylvester L. (Pat) Weaver, Jr., NBC's video chieftain, came across the word Hoy (meaning "Today") on practically every street corner, in front of film houses, etc.

That, Weaver decided, is it.

Henry R. Luce's Time and Life mags may wind up with an ABC-TV sponsorship deal on the political conventions and election coverage, similar to the pacts negotiated between CBS and Westinghouse and NBC and Philco. It's understood talks have been progressing over the past couple of weeks, contingent on just what kind of network ABC will be able to deliver.

With NBC now practically assured 50 video outlets and CBS settling for 30 on behalf of its Westinghouse client, the big poser for ABC lies in grabbing off sufficient outlets, over and above its five owned-and-operated setups, to make a Time-Life deal attractive. Meanwhile, it's reported there has been pressure from some ABC outlets to set up a co-op sponsorship deal.

What DuMont intends to do appears a moot point. NBC has offered to feed the network its Philco-sponsored coverage of the conventions and election (sans commercials), which would enable NBC-Philco to move in on the DuMont WDTV in Pittsburgh, home base of the Westinghouse Corp.

Meanwhile, CBS-Westinghouse appears to be facing up to the realization that NBC and Philco grabbed off practically all the cream single station market availabilities, as detailed in last week's VARIETY, necessitating bids for auxiliary deals with stations for sale of Westinghouse spots and other methods of video penetration.

NBC Seeks Metop Deal to Showcase Opera Stars on TV

In a further bid to glamorize its TV programming rosters, NBC is reported dickering with Rudolf Bing, general manager of the Metropolitan Opera, for a deal whereby some of the Met's top stars would be available for a series of guest shots on the network's top musical extravaganzas.

Deal would be completely independent of the overtures initiated last year by Bing via the William Morris agency to showcase a series of Met TV packages, but which fell through some months back.

Currently Marguerite Piazza, a Met singer, is integrated into the NBC-TV Saturday night "Show of Shows," but on a regular feature basis. NBC's plan is to rotate different opera stars on various major shows as inserts in perhaps 10 or 15-minute scenes highlighting their favorite arias.

WB Nixes Sullivan On 'Streetcar' Clips

Pointing up again the continued adamance of the major film companies' stand against television, Warners this week refused to permit clips from its "Streetcar Named Desire" to be used on Ed Sullivan's "Toast of the Town" Sunday night (20), despite the fact that it's to receive the N. Y. Film Critics' award on the program as the best feature of 1951. Producer Charles K. Feldman and director Elia Kazan, however, are to appear on the show to receive their citations.

Awards are to be handed out by N. Y. Times' film critic Bosley Crowther, representing the crix group. This marks the first time that the awards are to be presented on a video show; in former years they were handed out at the Rainbow Room in Radio City, N. Y. While WB nixed the showing of "Streetcar" clips, Sullivan will be able to present scenes from Universal's "Bright Victory," featuring "best actor" Arthur Kennedy, who's slated to appear on the program in person, and from the Italian-made "Miracle in Milan," selected by the crix as the best foreign film of the year.

CBS-TV SELLS SINATRA ON ONE-SHOT BASIS

CBS-TV will gain a small, temporary respite from the cost of sustaining its expensive Frank Sinatra show when Elgin-American comes in for a one-shot, quarter-hour segment Feb. 12. Jewelry outfit is buying the time as part of a special pre-Valentine's Day promotion push.

Web's sales execs declared this week that there are no prospects in sight for a long-term deal on Sinatra, which buck's NBC-TV's Milton Berle show Tuesday nights at 8. They said, however, that they're presently working on a number of prospects interested in buying into the show on a one-shot basis similar to E-A. Show has been sustaining since the end of the year, following Ekco Products' decision to give up the 8 to 8:15 segment

'Pat' Weaver's 'Opportunities' For TV, 'But Let's Keep It in the Family, Boys'

In a throwback to an earlier era in broadcasting when his ex-boss, the late George Washington Hill, who masterminded the Lucky Strike programming, published in booklet form his own treatise on the GWH concepts of radio, Sylvestor L. (Pat) Weaver, Jr., NBC's veepee in charge of television, has issued to his production staffers an exhaustive, searching memorandum called "Opportunity." Weaver's analytical looking-into-the-future-of-TV broadside went out to the program department, executives, producers and directors in TV as "interdepartment correspondence."

A couple weeks back VARIETY made a stab at unearthing a copy. Weaver said he'd rather not give it out. Subsequently the word apparently went out to "Keep it in the family, boys," for several efforts to latch on to one of the mimeoed copies sent to directors and producers failed.

Following is the text of Weaver's "Opportunities":

This, continues my discursive memorandum on the dramatic form for television, and the limitations of our work therein. Perhaps I am not articulate enough to spell it out for the higher primates in our employ, but my themes are simple.

First, television is primarily a communications medium, taking the viewer out of his home to arenas, theatres, movie houses, Broadway extravaganzas, etc. It is also an art form on its own, and television originals will gradually develop to gain major audiences. So far, no television original has been a smash, if you take the top five or 10 to be a smash. Berle works from a vaudeville house, and you have a front seat, and closeups too. Godfrey works a radio show with the camera on. Liebman presents a Broadway show. Skelton does almost a personal appearance. Durante appears in an extravaganza, Philco is a legit house. Montgomery does a movie. And so on.

Second, dialog in a set is a very limited form of entertainment or theatre, yet it comprises most of our shows, and virtually all of our drama. This is wrong, because it fails to try new avenues open to all writers and producers.

Medium of Reality

Third, television is a medium of reality, which is why great special events and sports are so compelling, why Point 1 is so important in program planning, whereas in the theatre and more importantly in the movies, most thinking is done in the fictional, make-believe, amusement field. It is also why television will be used to upgrade humanity across a broad base, whereas movies have largely diverted a selective mob, and the theatre has been potent only to a small group. When you use television remembering that it is a medium of realty, it enables you to be true to the form you are working on. This can be, and largely is, the communications use of the medium in taking you to places where shows are being put on, or as in our "Today" show, taking you to the communications centre of the planet. But it also should be applied by the many over-produced and over-experted shows which are neither fish nor flesh, to go no further with the proverb, and which have mixed up radio, theatre, television original, and movies into a mishmash.

Fourth, to the student of entertainment through the aeons, the limitation of drama generally to developments of story is most unnecessary. The ancient theatre was basically without suspense, in that the audience knew the plot, and came to watch performance, or what the author had to say in terms of message, and in terms of technique. Moving the accent from writer to a performer, modern theatre replays the same basic material giving individuals a performance opportunity, in opera or in far eastern drama and dance, and as in our own Shakespearean and Shaw revivals.

'Job Runs You'

Let me repeat that I know a great many of you are working very hard, and that one of the difficulties in running a dynamic operation without sufficient men, money, or material is that the job runs you. Consequently you labor in the vineyards without a thought about getting your shoes off to press the grapes. But some chaps will kill themselves on the work and still think and plan and try and create. To those, I address these several thousand symbols.

I may be unfair to our creative group, but I do not sense in the work the restlessness with our

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NCAA's '52 Reprise on TV Grid Seen Cuing Jockeying by Webs

Cincinnati, Jan. 15.

While it's expected that the National Collegiate Athletic Assn. will duplicate for the 1952 season the same limited television plan it had in effect last year for college football games, decision on which network or sponsor will have the games is still undetermined. According to delegates attending the NCAA annual conclave here last week, neither NBC, which carried all games during 1951, nor Westinghouse, which bankrolled them, has any carryover rights. As a result, it will be up to the new NCAA video committee, to be named in March, to make a deal with the web or bankroller for next season's schedule.

All networks, consequently, are expected to be pitching for next season's games, since the '51 schedule meant almost $1,000,000 to NBC in gross billings. While it's thought that the questioned legality of the limited TV plan might have scared off one or two of the nets last year, the fact that the NCAA has voted the same system into effect for '52 indicates the legality is no longer a question. In addition, CBS bowed out of the running last year in order to concentrate on its color TV pickups of college football. That web will have no color by next football season so is also expected to put in a bid for the games.

See CBS in Favored Spot

If Westinghouse buys the '52 schedule, in fact, CBS may be in a more favorable position to snare the business because of its present close association with the appliance manufacturer. Besides having sponsored "Studio One" for several years via CBS-TV, Westing house will also bankroll the political conventions next summer on the same web, along with the Presidential election returns and a 13-week series in between. Ketchum, McLeod & Grove, the agency which repped Westinghouse on the football deal last year, also set the deal with CBS for the political events.

In setting plans for what it termed a "middle course of moderation" for TV football in '52, the NCAA emphasized its belief that "college football and live TV can and will live side by side." Committee, in rejecting the "urgings of those who seek a complete ban on live telecasting," declared that "equally firmly we reject urgings of those who would return college football to unrestricted live TV and seek thereby to profit from the loss of others, and particularly from the loss of small colleges and high schools."

Committee presented a 30-page

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McConnell Hoopla On Salvation Army

Designation of NBC prexy Joseph H. McConnell as chairman of the Salvation Army Drive for Greater New York has sparked an unprecedented round of activity embracing show biz and the various arts.

As one of the major entertainment facets in connection with the drive, James Starbuck, choreographer on the NBC-TV Saturday night "Show of Shows" has been commissioned to do a special "Salvation Army Ballet," which will be performed on WNBT, the Gotham key station of the TV network.

Noted composers, including Meredith Willson, Don Gillis and others, will vie in competitive composition for a theme song set for juke-box airing. Fannie Hurst, Bob Considine, Ed Murrow, Mary Margaret McBride and Norman Cousins will write special pieces for distribution in pamphlet form. There will be a photography contest, embracing top amateurs and professionals, for a special exhibit. Top cartoonists, including Milt Canniff, Al Capp and others will do special drawings themed to the drive, for display and auctioning, with proceeds going to the Salvation Army.

RCA veepee Manie Sacks heads up the entertainment committee solicitation.

Televicious

Detroit, Jan. 15.

WWJ-TV and its parent—The Detroit News—are apologizing all over the place because one of the actors in the telecast "Traffic Court" program gave a too realistic performance of a drunk driver.

The actor was John Holland, who served as commentator during the Christmas religious telecasts. He enacted the part of a drunk driver in a reenactment of the court scene. Sometimes the actual defendants do appear on the program, and that's what led to all the trouble.

WWJ-TV began to get indignant calls asking what was the idea of humiliating Holland, etc. So the News ran a long story clearing his reputation and assuring his friends that he was just acting.

WWJ-TV issued a statement which said: "The only connection John Holland has had with drunk driving has been strictly fictitious and *televicious*."

Sears Auto Spot Rates Rile Station Reps; See Nat'l Auto Adv. Threat

Spot radio campaign prepped by Sears Roebuck for its new automobile, the All-States, has brought recommendations from several station representatives that their clients turn down the biz. The reps say that the SR deal, which would be placed at the local rather than national time rate, "threatens the generally established policy in broadcasting, whereby automotive accounts pay at the national rate."

The All-States is a new car which is being built for Sears by Kaiser-Frazer. Sears has outlined a spot campaign which would plug the new model in 18 markets. According to the reps, the biz would be placed by the local Sears store, without agency or station reps getting commissions.

Motor accounts usually pay a higher rate than other national advertisers in newspapers, for which the papers generally give them extra editorial support, such as photos and stories on new models. It's reported that the dailies are holding the line on their automotive rates, which has prompted the station reps' recommendation that the AM outlets stand by the national rate for the All-States campaign.

The station reps view the Sears deal as a test case. Should Sears get the lower local rate for its campaign, they argue, Plymouth, Chevrolet and other automotive spenders would similarly want to place their billings through their many local dealers and get the lower rate.

JANIS PAIGE SERIES SET FOR ABC PREEM

Janis Paige, co-star of Leland Hayward's "Remains to Be Seen" on Broadway, will star in a new radio series, tentatively titled "The Affairs of Janis," on ABC. Situation comedy is being booked into the Thursday 8 p.m. spot, starting Jan. 25, following the dropping of "Hollywood Star Playhouse" (which moves to NBC).

ABC program veepee Leonard Reeg is skedding a quarter-hour of "Dean Cameron" at 4:30 p.m. and George Ansbro's "Manhattan Maharajah" at 4:45 p.m. cross-the-board. Both Ansbro and "Cameron" (Arthur Van Horn) are currently beamed on WJZ, ABC's Gotham outlet. They are taking over the half-hour of George Fennamen's "Perfect Husband," audience participationer which exits after Jan. 25.

Tootsie Roll TV Coin

Tootsie Roll will sweeten ABC-TV's coffers with a new stanza, "Kids Karnival Kwiz," Sundays at 12:15 to 12:30 p.m. Show will start on Feb. 3, with John Reed King as emcee.

Stang's TV Lampoon Of Private Eye Shows

Comedian Arnold Stang has been set as star of a projected new television series designed to lampoon the rash of private eye shows now on the air. Titled "Malcolm Murdock, Boy Detective," the show is being packaged by Al Levy, who is working out plans for an audition kinescope to pitch the property to agencies and cilents.

Show will be scripted by Joe Stein, who wrote the "Gerard" spots for Stang when the latter played that role on Henry Morgan's old radio series. It's to be a half-hour, once-weekly deal.

FCC Hearing Revamp Sought By Legalites

Washington, Jan. 15.

Federal Communications Bar Assn., whose membership includes the nation's radio lawyers, started the ball rolling here last week to revamp hearing procedures of the FCC. Such a move, it was pointed out, will speed up handling of TV station applications following the lifting of the freeze.

Association adopted a recommendation by Leonard Marks, chairman of its Practices and Procedures Committee, to form a Government-industry group to prepare revised rules for conduct of hearing cases. Marks submitted a report declaring that radio lawyers are trying cases today under antiquated rules. He recommended that procedures be streamlined, unnecessary testimony eliminated, and the number of witnesses be kept to the minimum.

The proposed Government-industry committee would consist of one member of the FCC, one FCC examiner, one Commission top staffer, one representative of FCBA, one from the National Assn. of Radio and TV Broadcasters, and one from the Assn. of Federal Communications Consulting Engineers.

To implement the FCBA action, efforts are being made to enlist the aid of Judge Justin Miller, general counsel and board chairman of NARTB, who has had extensive experience as a judge of the U. S. Court of Appeals, in effecting improvements in hearing procedures.

At its annual election last week, FCBA elected Arthur W. Scharfeld as president, Fred Albertson and Vincent B. Welch as first and second vice-presidents, John Spearman as secretary and Charles F. Duvall as treasurer.

Named as new members of the executive committee were Clyde Bailey, George O. Sutton and Marks.

FCC Still Hands Out Radio Station Permits

Washington, Jan. 15.

Just as though there were no such thing as television, radio station permits were being handed out as usual last week by the FCC. Authorizations were issued for two new AM stations and one FM station. In addition, several grants were made for expansion of existing facilities.

A daytime AM permit was issued to a firm in Pratt, Kans., and a fulltime authorization was granted for Reedsburg, Wis. The FM permit, for a community type station, went to Paris Broadcasting Co., of Paris, Ill.

Change of facilities from daytime to fulltime was approved for WQXI in Atlanta, and power increases were granted WPAW in Pawtucket, R. I.; KBMY in Billings, Mont., and KCNI in Broken Bow, Neb.

WCAU's Round-the-Clock

Philadelphia, Jan. 15.

WCAU began around-the-clock operation yesterday (14), the first invasion of late night programming since the war years, and the first permanent 24-hour schedule in the station's 30-year history.

Occupying the new air time is the "Barry Kaye Show," which has been extended from its midnight to 1 a.m. segment to 5 a.m.

School-by-School Breakdown

Cincinnati, Jan. 15.

National Collegiate Athletic Assn., in a move to convince its member schools of the adverse effect television has had on football gate receipts, last week included several school-by-school breakdowns in the 30-page report submitted at its annual conclave. NCAA will base its final TV report on a study now being made by the National Opinion Research Centre but, in the meantime, the TV committee declared these "individual instances" are "no doubt typical of dozens of similar instances throughout the country." Following are the instances cited in the report:

When it was announced that the blackout of Washington, D. C., scheduled for Nov. 10, was to be shifted to Nov. 17, sales of tickets for the Maryland-North Carolina State game on the latter date accelerated to a point three times the normal rate of sales for the season. The Nov. 17 blackout in Washington received widespread publicity because of the controversy which resulted in the blackout of Nov. (the day of the Notre Dame-Michigan State telecast) being shifted to Nov. This instance is significant because it illustrates that when the existence of a blackout is known to the public early enough, there is a definite favorable effect on sales.

In like vein, when it became generally known that the Michigan-Ohio State game was to be telecast, there was a deluge of requests for refunds or cancellations. So, too, when it became known that the Colorado-Nebraska game of Nov. 17 was to be telecast, requests for refunds mounted and even entire train parties were cancelled to watch the game by television instead of actual attendance.

The Mid-American Conference provided a startling example of the adverse effect of television on attendance. The Miami-Cincinnati game was played this year on the same day that the Michigan-Ohio State game was telecast in Cincinnati and the surrounding territory. This game decided the football championship of the Mid-American Conference. Weather conditions were very good; the rivalry is over 50 years old; but schools had fine records. Usually the Cincinnati-Miami game is a sellout of 30,000. This years attendance was 16,000.

Freeze-Lift Report Seen Due Feb. 15; FCC Setting Daily Exec Sessions

Washington, Jan. 15.

Members of the Federal Communications Commission are expected to begin daily executive sessions next week to work out the final allocation plan for the lifting of the TV freeze. Chances look good, VARIETY learned, for an announcement of the thaw by Feb. 15.

It's understood that the Commission's Broadcast Bureau will have ready for next Wednesday's (23) regular meeting of the members a draft of the report, which will incorporate the final allocation table, the standards on which VHF and UHF stations shall operate, and the reservation of channels for non-commercial educational stations.

The report will also include procedure for handling VHF and UHF applications in intermixed areas. The determination of this question is eagerly awaited by Washington radio lawyers, who are believed to be holding back some 500 station applications pending the report. If the agency decides on separate handling of UHF applications, it is likely that many applicants will specify UHF rather than VHF channels in the hope of avoiding hearings.

Another determination which may be included in the report is the limitation on multiple ownership of TV stations. The agency has been weighing suggestions that the present limit of five licenses under the same interests be raised to seven, provided at least two are UHF. A formal proposal along this line was recently filed with the Commission by NBC, which now has five owned and operated stations. The web is ready to go into

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PACKARD MAY RETURN TO TV VIA 'REBOUND'

With ABC-TV dropping "Crime With Father" after Feb. 1, the web may pick up a bankroller for the Friday night at 9 period. Packard is reported considering the slot for "Rebound," a vidpic series via Maxon agency.

If Packard buys the time, it will be a return for the automotive sponsor which bankrolled the Don Ameche "Holiday Hotel" stanza on the web Thursdays at 9 p.m. That program was set while Young & Rubicam had the account.

Cincy AFRA Slaps 1G Fine on Mel Martin; Signs WLW-T Pact

Cincinnati, Jan. 15.

Cincy local of the American Federation of Radio Artists inked its first contract covering TV network fees last week and also slapped a $1,000 fine on one of its members over an undisclosed "intra-union affair."

New agreement was reached with Crosley's WLW-T. It raised minimum fee of $5.50 for a local half-hour program to $72.50 if the program goes to the affiliated NBC video web. Rates for 15-minute programs are $4.25 local and $40.60 network. Fees for performers are in addition to their staff salaries and include rehearsal time, fixed at up to an hour for a local 30-minute show and up to 12 hours for a network feed.

Signing was by Dwight W. Martin, Crosley Broadcasting Corp. veepee, and Benjamin Gettler, attorney for the union.

Bargaining of AFRA contracts with WKRC-TV, CBS affiliate, and WCPO-TV, linked with ABC and Dumont, on network fees for performers will start soon.

Mel Martin, WLW-T staffer and star of its "Breakfast Party" show, which is carried by NBC's video outlets, was the subject of the $1,000 fine. "There are a lot of things involved in the situation and in my own heart I feel that I am not guilty," Martin said, "but in order not to make the situation more unpleasant I am paying the fine, in installments."

Thelma Ritter Show

Based on her clicks in the pix "All About Eve" and "Model and the Marriage Broker," Thelma Ritter is being auditioned for a radio series of her own on ABC.

Actress, who resides in N. Y. between films, will cut an audition next month in a situation comedy in which she'll play a character similar to the roles she's done recently on the screen.

Mutual-Metro's Co-op Bonanza

The five new MGM Radio Attractions which are available for co-op sponsors are doing well and racked up 117 program sales by Dec. 31, date that the Metro series kicked off on Mutual, according to MBS co-op manager Burt Hauser. In addition, another 251 sales came in between Jan. 1-15 for the five MGMRA shows—"Crime Does Not Pay," "Hardy Family," "Story of Dr. Kildare," "Gracie Fields Show" and "MGM Theatre of the Air." Hauser said that the flurry of MGMRA biz hasn't cut into sales of the web's other co-ops.

Local and regional sales of MBS co-ops set a record in 1951, Hauser said. Mutual, which has more co-op sales than any other web, tallied 1,345 in '51, against 987 in '50, an increase of 37%.

Fulton Lewis, Jr., led the MBS co-op list in airing on 379 stations, followed by Cedric Foster, who is beamed on 197 outlets.

'BLACKLIST' ACTION IN LOEB CASE

But Where Was Radio?

Somewhere along the line, it's reasoned within the trade, radio muffed the ball completely in getting on top of one of the most thrilling sagas in modern maritime annals—the 16-day struggle of the ill-fated Flying Enterprise and its gallant captain, Henrik Kurt Carlsen.

Unlike the competitive special events era of a bygone day radio, which would have found the networks sending their ace men to the scene for detailed on-the-spot coverage, no matter how intrepid the expedition, radio contented itself with cursory pickups of the wire services in bringing to the public the blow-by-blow of the ill-fated vessel.

It's argued that here was one of outstanding opportunities for radio to solidify its new sphere of importance (as the top medium in news and special events); in an era when television was taking the play away in all other programming facets. For this reason alone, it's maintained, radio should have alerted itself to pooling its resources for an on-the-spot job.

Radio, TV Charge 'Discrimination' As Senate Group Ousts Them in D.C.

Washington, Jan. 15.

Charges of discrimination against radio and TV were hurled against Senate committee yesterday (Mon.) after it stopped broadcast coverage of testimony on crime in the District of Columbia, when a witness objected. The hearing, before the Senate D. C. Crime Committee, had been on the air 26 minutes when TV cameras, microphones and recording equipment were ordered removed by Chairman Matthew Neely (D.-W. Va.).

A protest against the committee's action was immediately filed by Hollis M. Seavey, president of the Radio Correspondents Assn., who said the ban was unfair since it permitted coverage by the press. Seavey's action was backed up by NBC and stations WWDC and WOL in the capital, which were carrying the hearing by radio.

Plans for pooled TV coverage by the four stations here were cancelled as a result of the committee ban, even though it applied only to the initial witness, former D. C. police chief Robert J. Barrett, who resigned recently. Their attitude was summed up by WTOP-TV, which issued a statement saying the restrictions imposed by the committee "make the broadcasting of what have been designated 'open

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Look Mag's TV Dramatic Series

Look magazine, whose promotional activities over the past year have embraced a wide use of television and radio, is going into the TV packaging business on its own. The Cowles-owned mag, in association with the William Morris agency, is currently in the process of whipping together a "Look Preview Theatre" dramatic series, which will be peddled for sponsorship.

Series will be inspired by articles appearing in the semi-monthly, tyeing in with stars and other top personalities getting pictorial-editorial spread. News, discussion formats, etc., will also be encompassed in the series.

Wally Jordan, radio-TV boss of the Morris office, is supervising the project.

BOB HEALY'S COLGATE EXIT AFTER 18 YEARS

In a sudden decision that took the trade by surprise, Robert E. Healy, vice-president in charge of advertising for Colgate, one of radio-TV's major spenders, announced he is resigning from the company effective Feb. 1. He did not announce his future plans.

In his 18 years with Colgate, during which he became involved with many of the top radio-video attractions, it's estimated that Healy was responsible for negotiating $1,000,000,000 in billings in all media.

Healy ascended to his veepeeship in 1946. There's been no decision as yet on a successor.

NBC Ups Cleary

John P. Cleary has been upped to eastern program director and production manager of NBC radio, under program v.p. Charles (Bud) Barry.

Cleary has been an NBC producer since 1950, but started at the web in 1938 as a page boy. He was with ABC from '42 to '49, when he left to produce "Duffy's Tavern" in Puerto Rico. Last November he wrapped up the show for NBC's get-together at Boca Raton.

NBC in $90,000 Nielsen TV Pact For Overall Data

NBC-TV has signed up for the full Nielsen TV service, at a cost of $80,000-$90,000 a year. Web is the second chain to subscribe to the complete video rating service, ABC-TV having been inked in November at a cost of around $50,000 a year. Difference in price is due to fact that subscribers are charged according to their proportionate share of total network tele billings.

Move by NBC-TV tends to strengthen Nielsen's position as the "big ump" in the tele rating field, where there is a multiplicity of nose-counters with varying techniques. According to some web researchers, while the Nielsen sample is small, his use of probability methods in determining in which homes his Audimeters will be installed gives his ratings validity. NBC decided to subscribe after considerable study of the question.

The "complete" Nielsen data makes available to NBC-TV, as it does to ABC-TV, minute-by-minute ratings, cumulative audience figures, flow of audience charts and data from the Nielsen food and drug indexes (which be used to indicate the sales effectiveness of a program). In addition to the nationally projectable circulation figures, the new Nielsens include a "popularity" rating based on 10 cities with at least three tele stations.

WBBM SELLS ITS GRID GAMES FOR NEXT FALL

Chicago, Jan. 15.

In one of the earliest football wrapups on local record, WBBM last week signed the Chicago Ford Dealers to bankroll its 12-game grid package next fall. The Ford dealers sponsored the games last season and decided to again stick with the Chi CBS outlet.

Tilts are called by John Harrington, who also airs a 15-minute nightly newscast for the Ford retailers.

EQUITY MEMBERS TAKE 1ST MOVE

The case of Philip Loeb, vet character actor dropped from the cast of "The Goldbergs" following his listing in "Red Channels," is stirring union action against "blacklisting."

Board of Television Authority met Monday (14) night on the matter and endorsed a recommendation by a special committee that Loeb be given a fair and impartial hearing. It was recommended that the hearing be conducted by three persons connected neither with the industry nor the union.

Loeb told VARIETY, "Either of two things will happen. Those who have made allegations against me may be afraid to make their charges in the light of an open court, or they will make them and I'll blast them to pieces."

On Friday (11) a membership meeting of Actors Equity voted to recommend, by an 180-3 vote, that the Equity council list "Goldbergs" as "unfair" as long as Loeb is barred from the program. Meeting was attended by 283 qualified voters, of whom 183 were around when the balloting was taken. Loeb was given an ovation at the conclusion of his speech.

Ask 'Unfair' Rap

Equity meeting also recommended that its council urge Equity reps on the TVA board to call a special membership meeting on or before Jan. 23 to tag "Goldbergs" with an "unfair" rap, and asked the legit union to seek cooperation from other TVA branches in taking similar action. Committee of five, consisting of Michael Lewin, Sam Jaffe, John Randolph, Jay Barney and John Garth, was named to implement the resolution.

Meanwhile, Loeb has brought suit against "Red Channels," which is a listing of 153 persons in radio and tele with alleged "subversive" affiliations. Case is being handled by Arthur Garfield Hays, whose firm is also serving as counsel to Ralph and Pert (Kelton) Bell and Allan E. Sloane in their suits against the publishers of "Channels," who also put out Counterattack, a newsletter. First suit to reach the trial stage is expected to be Sloane's.

Morton Edell, prez of Vitamin Corp. of America, first sponsor

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NBC's Cassidy Goes Out On '52 Prediction Limb In Alerting News Staff

Mao Tse-Tung may break with Stalin in 1952, and Soviet Russia may put the heat on Marshal Tito for his defections in Yugoslavia—at least in the opinion of Henry Cassidy, NBC news and special events chief. In a memo to his staff in all parts of the world on some of the top news stories to look for during the coming year, Cassidy listed both of those, not, as he said, as predictions, but as "indications" of stories that may break.

One of Cassidy's "indications," in fact, has already occurred. That was his idea that Gen. Dwight D. Eisenhower would announce his decision to stand as a Presidential candidate this year. Cassidy issued his memo during a year-end vacation, thereby calling the turn on the Eisenhower decision at least a week before it happened. Cassidy noted that the upcoming political conventions and election will monopolize much of the public's attention this year, but emphasized that there will be "much more" for his staff to look for at home and abroad. Among other top news stories he thinks may break during the year are:

The release of Associated Press correspondent William Otis from his imprisonment in Czechoslovakia and the "death of a head of state, and great natural disaster, the precise nature of the last two not to be predicted."

Fellows Sees $700,000,000 Invested In 1,800 New TV Stations in Post-Freeze

Keep Thinking

Washington, Jan. 15.

Addressing the Federal Communications Bar Assn. here last week, Harold E. Fellows, prexy of the National Assn. of Radio and TV Broadcasters, expressed as his hopes for closer understanding in 1952:

"That broadcasters will think like educators, part of the time.

"That educators will think like advertisers, part of the time.

"That lawyers will think like judges, part of the time.

"That judges will think like lawyers, part of the time.

"That Commissioners will think like examiners, and

"That examiners will think like Commission lawyers, and that Commission lawyers, and all lawyers for that matter, will think like broadcasters, part of the time."

Washington, Jan. 15.

Forecasting a "flood of dollars" which will "inundate" industry when the TV freeze is lifted, Harold E. Fellows, prexy of National Assn. of Radio and TV Broadcasters, last week estimated that $700,000,000 will be invested in construction alone of the 1,800 new stations expected to be built in the next few years.

Fellows' estimate, given in an address here before the Federal Communications Bar Assn., was based on a new study by the NARTB engineering department, of construction and equipment costs of VHF and UHF stations. It did not include professional fees charged by lawyers and engineers, in connection with filing applications with the Federal Communications Commission.

The study shows a range in TV station costs from $219,000 for VHF outlet in a community of less than 50,000 population, to $541,250 for a UHF station in a city of over 1,000,000 population.

"If the break in the freeze," said Fellows, "portends the construction of some 1,800 additional television stations over a period of the next few years, and if present costs remain static (which of course they are not likely to do), there will be in excess of $700,000,000 invested in construction of station facilities alone."

Don't Overlook Radio

But while "we are girding for the inevitable battles that must come in television," Fellows asserted, "let us not forget the 30-year

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CBS-TV Tops Web Sponsored Hours In Affiliate Ties

CBS-TV research department, lining up selling aid material for the web's sales department, came up with the unexpected fact this week that CBS is now clearing more time on affiliate stations for sponsored shows than any of its competitors, including NBC. According to the CBS-TV statistics, the web now has an average of 23.52 station hours per show, as compared to the 21.64 averaged by NBC.

CBS statistics are based not on the average number of stations cleared for each sponsored program, which has been the peg used by NBC for its exploitation, but on the actual amount of time each sponsor has bought on the stations. CBS figures are based on a formula which designates an hour show as 1.0 which, multiplied by the number of stations carrying that show, would give the number of station hours. For each half-hour show, consequently, the figure would be trimmed in half.

Number of stations carrying each commercial program is based on the November rating reports, which were the last available when the research job was undertaken. As figured by CBS, if a half-hour show is sponsored once a week on 40 stations, the total of sponsored station hours would be 20. By averaging the station hours in that way for all its commercial shows, the web comes up with its average of 23.52 per show. On the basis only of the number of stations carrying a particular show, CBS has

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NAVY'S KIMMELL TO QUIT CHICAGO FOR L.A. LOCALE

Chicago, Jan. 15.

Commander Walter H. Kimmell, for the past five years radio-TV director of the Naval Air Reserve Training Command, has requested and received inactive duty status, effective Jan. 31.

Kimmell for three years produced and placed the "Naval Air Reserve Show" series, two years with local Chi talent, and the third year with Coast talent. Annual series of 26 quarter-hours was placed on 543 stations in 1947, and in 1949, the program was aired on over 1,700 radio outlets. After the 1949 season, the NAR centered its production activities in Washington, and bypassed the midwestern Glenview operation.

Kimmell leaves for radio and television work in L. A. early in February.

Top 10: Or Proof Is in the Berle

Underscoring how much a top star can mean to the audience pull of a television show, NBC-TV's "Texaco Star Theatre," with Milton Berle vacationing, wound up in sixth place on Trendex' Top 10 network ratings for the week of Jan. 2-8. (Georgie Price subbed for Berle that week. Frank Sinatra show, aired directly opposite on the CBS-TV web, climbed to a 12.8 rating, indicating that it probably inherited some of Berle's regular audience.)

Dip in the Texaco rating permitted CBS-TV's "Talent Scouts" to move into top place for the second time, with the latter web's "I Love Lucy" also zooming up in the standings. Following is the Trendex Top 10, representing the "most popular" shows in 10 cities, each of which has three or more stations:

Talent Scouts (CBS)	47.3
I Love Lucy (CBS)	43.9
Red Skelton (NBC)	40.4
Show of Shows (NBC)	37.4
Godfrey & Friends (CBS)	37.2
Texaco Star Theatre (NBC)	35.6
Fireside Theatre (NBC)	32.7
Mama (CBS)	32.3
Big Town (CBS)	30.7
Goodyear Playhouse (NBC)	30.3
Man Against Crime (CBS)	30.3

JONES EXITS WJBK IN HASSLE ON POLICY

Detroit, Jan. 15.

Richard E. Jones has resigned as veepee of the Fort Industry's northern district and general manager of the company's WJBK and WJBK-TV, it was announced Friday (11) by Lee B. Wailes, executive veepee of the Fort Industry Co. The resignation was effective immediately.

In his statement Wailes said: "The Fort Industry Co. makes this announcement with deepest regret, but certain disagreements concerning basic operation policies have resulted in Mr. Jones' resignation. At the present time there are no plans as to his successor."

Jones joined the Fort Industry Co. in September, 1948, as general manager of WJBK.

RALPH EDWARDS SHOW
With Sara Berner, Carole Richards, Varieteers
Producer: Edwards
Director: Cal Howard
Writers: Paul Edwards, Tom Adair, Mott Lachman
30 Mins., Mon., 3:30 p.m. (EST)
Sustaining
NBC-TV, from Hollywood

Ralph Edwards, who conducted "Truth and Consequences" for many years, is essaying a daytime tele stand emanating from Hollywood. It promises to have some of the elements of his former shows, but apparently, Edwards is, at this point, keeping his zaniness well in check.

Apparently, viewers will be disappointed because of the restraint exercised by this program's conductor. Actually, if he can get started along the more conservative lines, he could develop a good show for the daytime trade. He seems to be handicapped because during the daylight hours, he apparently must keep his stunts and gimmicks confined to those that can be gotten across aurally. It's a tough handicap at this point.

The preem show (14) had Edwards setting the stage for subsequent sessions. He introduced a "come as you are when you got this call" gimmick for a subsequent stanza and had a woman call relatives at a distant point for the express purpose of finding how they are and then hang up. He interviewed a spry nonagenerian for some okay moments.

Assistants are Sara Berner, who does a character bit in and out of the show, and singer Carole Richards, who scores with a tune.

While this makes for passable video, Edwards will have to bring in the heavier artillery if he's to create fuller impact. *Jose.*

THE BIG PICTURE
With Capt. Carl Zimmerman, nouncer
Writer: Capt. Zimmerman
30 Mins.; Sun., 2 p.m.
FEDERATION BANK & TRUST CO.
WCBS-TV, N. Y.
(Donohue & Coe)

"Big Picture" is a 13-week series of film on the Korean war, produced jointly by the Radio-TV branch of the Army's public information department and the Signal Corps Photographic Centre at Astoria, L. I., with each stanza to cover a month of the conflict. Judging from the edition viewed (13), the pix lack the showmanly touch of such similar ventures as the March of Time's "Crusade in Europe" and "Crusade in the Pacific," but certainly rate attention as an incisive and pertinent reporting job on what the Korean war looks like.

Last Sunday's stanza dealt with the war from mid-September, 1950, to mid-October. It included scenes of the landing at Inchon, the first assault of the Yank paratroopers behind enemy lines and some brutal pictures of victims of the Communist atrocities. Bodies, stretched out side-by-side in mass graves, resembled nothing so much as the horrors of the Nazi Buchenwald. Of special interest to tradesters, moreover, were clips of the late Al Jolson entertaining the Korean GIs. These films were lensed five days before the singer's death and are believed to be the last taken of him.

While the films were technically good and certainly served to point up the way modern war is fought, they lacked sufficient continuity for maximum impact. Scenes of the United Nations' recapture of Seoul, for example, comprised varied clips of the troops rolling into the city and cleaning out snipers. But, if it could have been possible, it would have been much better to follow the actions of a single soldier or company in the action. Army Capt. Carl Zimmerman, who scripts the series, furnished a good commentary and also did well in a live interview with a GI who had participated in the war.

Series is being syndicated by the Army to stations throughout the country. It is sponsored on WCBS-TV, the CBS flagship in N. Y., by the Federation Bank & Trust Co. Plugs were confined to an opening and closing announcement, and were strictly institutional in charact *Stal.*

Gordon, Foley Split

Richard H. Gordon, Jr., veepee of Foley & Gordon, indie package outfit, has sold out his interest to George F. Foley, Jr., prez.

Corporation will continue to produce "Tales of Tomorrow" on ABC-TV and "Coast Guard Cadets on Parade" on NBC, and will continue to manage its stable of talent.

Gordon will take with him "Dining Out With Richard Dana," beamed on WJZ-TV, N. Y., which he produces in association with **Robin Moore.**

Tele Followup Comment

Ed Sullivan's biog series on CBS Sundays, 8 p.m., took in this week (13) one of the more important showmen of the '20s and '30s. George White, whose series of "Scandals" was a top entertainment highlight of the era, was the centrepiece of a colorful and well-paced show. The entertainment, per se, failed to capture the colorful era in which White was at his height, but it didn't seem to matter too much inasmuch as the entertainment Sullivan gathered was tastefully presented with an extremely competent lineup.

Topping the listing was Peggy Lee, one of the more expressive songchicks around. Miss Lee negotiated one of the top White tunes, "Are You Having Any Fun," and participated in a well-presented finale.

One of the more interesting items was the appearance of Harry Richman, probably the top star developed in the "Scandals." Richman reprised "Birth of the Blues" which he did in 1926. He can still belt out a tune.

The singing lineup also had Rudy Vallee, who was also a prominent working under White's aegis. Vallee gave out with "Life is Just a Chell of Bowlies" according to the crooner's vocal switch. Richard Hayes also hit it off well with his rendition of "The Thrill is Gone."

The comedy contingent was ushered in by Smith & Dale, one of the best low comedy teams in the business. This tandem did the familiar "I Can Get it for You Wholesale." It's still a yockful piece. Rudy Vallee with assist by Horace McMahon reprised "The Man of the Hour" and clocked a laugh quota with it.

Dancers comprised Betty Bruce, a skillful tapster who made the "Charleston" an entertaining item, Helen Wood and Hal LeRoy, who participated in a "Black Bottom." White came on for the finale and this former hoofer-producer proved that he still knows how to handle his pedals when there's music to be danced to.

Although it's conceded that White presented some superior comics in his day, there are many that would quarrel with Sullivan's statement that Ziegfeld and Earl Carroll didn't know what to do with funny men.

CBS-TV's "Schlitz Playhouse of Stars" achieved what was probably its peak performance of the season with its presentation of Herman Melville's "Billy Budd" last Friday night (11). Show, presented on Broadway last season, was the occasion of considerable controversy among the N. Y. legit critics and managed to rack up a fairly long run under the almost fanatic backing of a few of the reviewers. Judging from the interest and emotions engendered by its TV presentation, those who backed the show were correct.

Video version was excellently adapted by Don Ettlinger from the play by Louis O. Coxe and Robert Chapman, which in turn was based on Melville's original novel. With a cast headed by Walter Hampden as the ship's captain (the role essayed on Broadway by Dennis King) and Charles Nolte, repeating his Broadway role as the ingenuous seaman, the "Playhouse" presentation captured the full intent of Melville's allegory about the inevitable conflict between good and evil, with its tragic results for both, and the contrapuntal theme of the stern and unbending discipline of man-made laws. Apparently with an eye to the mass TV audience, Ettlinger fashioned his script in more obvious tones than the Broadway original but in no way played down to viewers. This gave the show even more impact.

Hampden, one of the regular "stars" of the Schlitz series, gave a masterful impersonation of the captain, torn between his duty and his love and pity for the innocent sailor. Nolte matched him step for step, making entirely believable his personification of perfection and his ultimate doom. Peter Hobbs scored solidly as Claggert, the evil master-at-arms, etching his role as the complete villain with telling effect. Guy Spaull as the ship's second officer, and Wolfe Barzell, as the wise and understanding old sailor, topped a unanimously fine supporting cast. Producer director William H. Brown, Jr., also rates top kudos for his work in both departments. Sets by Al Ostrander almost duplicated those of the original Broadway production and so were just as successful in depicting the American battleship of the War of 1812. Glen Osser's score backed the show excellently. Withal, this was another fine example of TV's maturity when it comes to dramatic presentation.

"Colgate Comedy Hour" via NBC-TV Sunday (13) added up to a great waste of talent. For guestars Errol Flynn, Bruce Cabot, Rhonda Fleming and George Raft were chiefly used as foils for their hosts, Bud Abbott and Lou Costello.

Flynn was unimpressive in monologing a tale of how his search for his lady love ended at Niagara Falls where he found her with a stranger. Punch line of "Niagara Falls" was his cue to push Costello over a prop log.

A frontier saloon scene later in the session brought Flynn in as the heavy. But this bit also proved another springboard on which to get off some of A & C's typical slapstick humor. Viz.: Flynn forces Costello to swallow bullets which later appear to explode when he's shaken.

When not straighting for A & C, Miss Fleming pleased with sock vocals of "I'm in Love with a Wonderful Guy" and "Don't Blame Me." No one could blame her either for being unable to hold a straight face in a romantic scene with Costello.

Cabot had little to do as counterman at a one-arm restaurant patronized by A & C. Raft appeared briefly at the finale and presented the comics with a "trophy from the Motion Picture Academy in recognition of their help in spurring sales of popcorn." Obviously a gag, but a meaningless one.

As far as they themselves were concerned, A & C were guilty of bad taste by using a nine-year-old schoolboy as a stooge in one sequence. Calling him a "brat" wasn't very happy choice of words on the part of the comics.

Another piece of low-grade humor was a bit in which A & C along with sundry members of the company squirted milk out of their mouths into each others' faces. A cow milking scene was good for laughs despite its silliness.

No one expects the Abbott & Costello brand of levity to turn subtle or acquire some decorum. But in the future when film stars of the calibre of Flynn, Cabot, Raft and Miss Fleming are on hand as guests why not give them some material that viewers didn't see on the Hirst burlesque circuit 20 years ago?

George Price, substituting for Milton Berle while the latter vacations, became involved in a typically Berle type of show without the character of the same name.

Price had a chance to show that he's an excellent performer. He ingratiated himself early in the show and nearly maintained the same pace, but formatwise, the show fell flat.

The major entertainment came in the finale, with Joe Frisco. Frisco sounded as if he were ad libbing all over the lot and his lines came off with flavor. He did imitations of Joe Frisco, but his stuff had a greater ring of authenticity than the others doing the same act.

The talent lineup contained a batch of fine entertainers. Included were the Clark Bros., with a punchy dance routine, the De Marco Sisters (5) doubling from the Paramount, who delivered a sock rendition of "Jamboree Jones," and Vera Lynn, the English import. Miss Lynn has a voice and style that reflect great sensitivity. However, her single tune didn't seem to fit the general proceedings. Price and his son, Peter, did some sentimentalizing, which came off comparatively well.

The major letdown was the sketch by Jack Carter, Horace McMahon and Art Carney. The writing in this scene was of such calibre that it wouldn't matter who performed it. Ventriloquist Jimmy Nelson, now doing the commercials in place of Sid Stone, did an excellent job of selling in an ingratiating manner. He's an excellent technician, has a good sense of humor and makes the salesspiel entertainingly.

ABC-TV's "Celanese Theatre" came somewhat of a cropper with its presentation last Wednesday night (9) of Robert E. Sherwood's "Reunion in Vienna." Show had a certain sparkle and tempo, but it was more akin to comic opera than to the subtle, charmful quality of Sherwood's original. This might be attributed to the fact that World War II has completely negated any charm to be found in Sherwood's cast of the Austro-Hungarian court derelicts foundering after World War I (story took place in Vienna in 1929). But figuring even more importantly in the video show was the over-emphasis on farce and raciness imparted to the play by adapter Don Ettlinger, producer-director Alex Segal and the cast, headed by Melvyn Douglas, Signe Hasso, Ernest Truex and Paul McGrath.

Where Sherwood's original left the audience to imagine whether the psychiatrist's wife had spent the night with the madcap Rudolph Maximilian, Ettlinger and Segal permitted no question or supposition. They merely had Miss Hasso follow Douglas into the bedroom and coyly close the door, then come out happily singing the next morning. (That scene, incidentally, along with a couple of other smooching scenes between the two, was probably as "adult" as any video yet attempted and is almost certain to create comment, adverse or otherwise.) And the entire show had that obvious quality, which militated against it.

On the basis that Segal wanted the show played that way, the cast made out okay. Douglas was bombastic and sex-crazy as the exiled archduke, and Miss Hasso gave a good reading to her lines as his former lover. Truex caricatured his role as her father-in-law and McGrath, as the soft-spoken psychiatrist, turned in perhaps the best performance. Evelyn Varden, as the cigar-smoking dame who tossed the party for the one-time nobility, topped a competent supporting cast. Show had the usual top-drawer Celanese production mountings.

NBC-TV's "Kate Smith Evening Hour" was chosen this year by Look magazine for the handing out of Look's second annual TV awards and, despite the usual monotony associated with such affairs, the program came off rather well last Wednesday night (9). Most of the winners, of course, were present, either for a walkon or to go through a small routine, which accounted for most of the show's entertainment quality. But Miss Smith and her producer, Ted Collins, also rate nods for confining their usual accolading platitudes to a minimum in their intros, letting the awards speak for themselves.

Miss Smith was guilty of a slight oversight in the initial presentation, when she acclaimed ABC-TV's Alex Segal as the top director of the year but failed to mention that he does "Celanese Theatre." That it was no more than an oversight was proved later in the show, when she gave CBS-TV's "Studio One" a hefty plug in her intro of producer Worthington Miner, who was cited as the top dramatic producer. Other winners included Max Liebman, producer-director of NBC's "Show of Shows;" Sid Caesar and Imogene Coca, as stars of that show; Rudolph Halley and Sen. Estes Kefauver, for their roles in the crime investigation hearings; Burr Tillstrom and his Kuklapolitan Players; sportscasters Jim Britt, Jack Brickhouse and Jimmy Powers, of NBC's "Cavalcade of Sports;" Marlo Perkins, of the same web's "Zoo Parade;" John Cameron Swayze, of "Camel News Caravan," and Milton Berle, for "Texaco Star Theatre."

Since Berle is presently vacationing on the Coast, the show cut to Hollywood for a live pickup from NBC's studios there, with Bob Hope presenting the plaque to Berle, along with the usual badinage between the two. Caesar and Miss Coca socked across one of their pantomime skits, with "Show of Shows" also represented via a socko dance by the Hamilton Trio and a well-executed tune by the Billy Williams Quartet. "Kukla, Fran & Ollie" presented their "Cherchez la Femme" number with topdrawer results. Miss Smith introed the show with a song and also took over a few minutes after the midway station break for another few tunes at her piano. Look publisher Gardner Cowles appeared at the finale, to present a "special award" to Miss Smith, on the plea that her evening show took the air too late this season to be included in Look's selections.

Audrey Meadows, who subbed four weeks for the ailing Rose Marie in the current Broadway legiter, "Top Banana," displayed her versatility Monday night (14) on CBS-TV's "Lux Video Theatre" by singing in Chinese. Producers of the show reportedly auditioned a number of Chinese girls for the small role but found none of them capable of singing a Chinese tune. Miss Meadows, who's also featured in NBC-TV's "Bob and Ray" show,

(Continued on page 40)

M&M CANDY CARNIVAL
With Gene Crane, Barry Cassell, Don Lenox, Bill Bailey, others
Producer: Charles Vanda
Director: Alan Bergman
30 Mins.; Sun., 12:30 p.m.
M&M, LTD.
CBS-TV, from Philadelphia
(Esty)

Charles Vanda, veepee of WCAU-TV, Philadelphia, has come up with a bright new kid show in "Candy Carnival" merely by staging a moppet amateur contest against a carnival background. Show, played for the kids at home before a kid studio audience, has much of a carny flavor, complete with the sideshow attractions, centre ring action, etc. As such, it should attract and hold a sizeable small-fry audience.

Basic format has a group of amateurs, who must be 18 or under, competing on each program for a $25 savings bond. Winners each week are then to be brought back during the 11th, 12th and 13th weeks of each cycle to compete for the grand prize—a week's pro booking at Hamid's Steel Pier, Atlantic City. George Hamid serves as an in-person judge (but was absent on the show caught) (13), together with two TV editors of various newspapers around the country, whose comments are phoned in.

Interspersed with the tyro acts are the standard carny stunts, such as dunking a clown via baseball pitching, the high striker (hitting a gong with a sledge hammer), etc. Kids also get bonds or some of the sponsor's candy for these. Carny flavor is also projected by the fine work of Gene Crane, as the barker, and Barry Cassell, as the ring-master-owner of the show. Don Lenox and Bill Bailey are okay as a couple of clowns.

On the stanza caught, the acts were surprisingly good. Winner was a baton-twirler from Harrisburg, Pa., who'll now compete in the finals. Plugs for M&M Candies were neatly integrated into the action, and shots of the studio audience contentedly munching the sponsor's product didn't hurt the cause any. *Stal.*

RICHARD HARKNESS NEWS REVIEW
Producer: James Day
15 Mins., Mon.-thru-Fri., 11:45 a.m.
Sustaining
NBC-TV, from Washington

Richard Harkness, ace NBC radio news analyst, is getting his first try at the TV web on a regularly skedded basis via his own pre-noon show. Despite the fact that he debuted on the co-ax only last Monday (7), Harkness is no novice to the medium, having put i several years of apprenticeship on the local NBC station (WNBW), plus numerous one-shot appearances on the network.

Mainstay of the Harkness approach is a quiet air of authority, despite a rather nervous first show. Blessed with the looks and air of a statesman, rather than reporter, Harkness speaks deliberately and surely, convincing his viewers that he knows whereof he speaks. He avoids the breathless, stop-the-presses approach, a quality which makes him easy to listen to and comprehend. He has a colloquial appeal, even though he keeps his "script" strictly literate. His personality, backed by a reputation of years in the newspaper and radio field, should make him a safe bet for sponsorship and success with the housewives who must, at this hour, make up a large share of his audience.

Slant of the show is in no way, however, predicated to the so-called "woman's viewpoint." Harkness either credits the house frau with an intelligent adult interest in the news of the day, or is prepping his show along lines that would fit into any time segment—or both. At any rate, his assumption that he needn't scale the show for the feminine listener is flattery in itself.

Format, though it undoubtedly has yet to shake itself down, shows promise and interest. In the two shows caught, there was a constructive use of the TV newsreel camera, both in the spot news and the feature departments. Latter, a three times a week feature of show, has a behind-the-scenes approach. For example, on initial show, local NBC lensers, with Harkness commenting, did a pickup at the Taft campaign h.q. Newsreel portions capitalize on the news of the day. For example, one show carried the Churchill arrival, another the sinking of the "Flying Enterprise," a particularly lucky coup of timing.

Camera work is sharp and well handled, with photographed background of the Harkness home library showing up as the McCoy and adding an intimate touch. *Lowe.*

QUIZ KIDS
With Joe Kelly, Harvey Dytch, Frankie Vander Ploeg, Brenda Liebling, Janet Ahern, Vincent Granatelli
Producer: John Lewellen
Director: Bill Taylor
30 Mins.; Sun., 2 p.m.
Sustaining
CBS-TV, from Chicago

"Quiz Kids," panel show pegged on the gray matter semantics of five youngsters, returned to TV Sunday (13) on CBS-TV after a long AM and TV ride on NBC. CBS debut via WBKB, web's Chi affiliate, really demonstrated that NBC's loss is Columbia's gain. It's the type of format that blends especially well with TV and with its slightly re-tooled approach the kiddies' intellect displays should rapidly climb to the head of the Sunday afternoon class.

Wisely, package owner Louis G. Cowan and producer John Lewellen have discarded visual gadgets that slowed down the kids during their NBC tenure and, as shown on the opener, are relying on the personality of the youngsters and quizmaster Joe Kelly to put over the half-hour.

Wisdom of the change was obvious on this first CBS show with Kelly jovially fixing the questions and deftly pacing the affair. Kids projected excellently for the session that had moments of seriousness as well as comedy. Apparently on the theory that the younger panelists the more video animated their faces, the top age is eight years. The theory was substantiated.

That this group is an unusual collection of grade schoolers was evident during Gov. Adlai Stephenson's guest spot. Chief executive asked the kids if they'd like to be president. Their replies belied their youth. Frankie Vander Ploeg, age six, said he'd like to be president "to stop wars and to help poor people and to make his parents proud." Harvey Dytch, age eight, wasn't so sure he wanted the job "because the president has to have help from others for ideas and if the ideas fail he gets the blame alone."

Master Dytch was named the quiz kid of the week at the end of the show, having the best record for questions answered. His exposition on the king of prehistoric beasts, complete with a listing of geological eras, would have shamed a college grad. Young man also drew biggest laugh while explaining he wasn't planning on matrimony. Said he was going to be an explorer and "a safari was no place to get a baby."

Chief quizzer Kelly was in fine form and handled the kids expertly. Production from the stage of WBKB's Garrick Theatre was up to top standard. There might be just a bit more camera attention on the youngsters for better impact. All in all, "Quiz Kids" looks like a sure investment for some bankroller. *Dave.*

IT'S IN THE BAG
With Bob Russell, Arlene James, The Jesters
Producer: William von Zehll
Director: Frank Jacoby
30 Mins.; Mon.-thru-Fri., 10:30 a.m.
Sustaining
NBC-TV, from New York

"It's in the Bag," new audience participation show on NBC-TV, is a routine quizzer that viewers can ither take or leave. Half-hour cross-the-board stanza may satisfy those who have accidentally tuned in. But on the other hand there's little in the program that would encourage channel-switchers to make a point of catching it a second time.

On Monday's (14) edition emcee Bob Russell plied three women contestants with innocuous questions and charades. Correct answers were rewarded with cans of soup, peaches, food mixers, etc. Those at home possibly may take a vicarious interest in the success of the studio contestants.

However, if some means were incorporated in the format whereby viewers could be cut in on the spoils the show's rating should rise appreciably. At present, the camera fails to pick up the studio audience. That's point in the airer's favor for most TV producers have yet to learn that the bulk of the audience is an unseen one and not the handful of people in the studio.

Russell is an affable emcee who has a glib way with words as well as contestants. He's aided by songstress Arlene James, a pert brunette, and "The Jesters," a musical combo headed by Red Latham. Physical production values are meagre. Background consists of some grocery-lined shelves. Stanz owned by Package *Gilb.*

MY FRIEND IRMA
With Marie Wilson, Cathy Lewis, Hal March, Margaret Dumont, Sig Arno, Gloria Gordon, Brooks West, Don McBride; Lud Gluskin orch
Director-producer: Richard Whorf
Supervising Producer: Cy Howard
Writers: Howard, Frank Galen
30 Mins., Tues., 10:30 p.m. (EST)
CAVALIER CIGARETS
CBS-TV, from Hollywood
(*Esty*)

Cy Howard's "My Friend Irma" creation, which has gotten some enviable boxoffice mileage out of radio and films over the past half-dozen years, appears headed for an even more sprightly career in television on the basis of last week's premiere installment on CBS-TV, as situation comedies go on video, "Irma's" a natural; so much so that Marie Wilson - Cathy Lewis & Co. grooved themselves into the Tuesday night 10:30 to 11 slot last week with an ease and finesse which left the impression they'd been doing TV duty these many months.

For a preem performance it was sock—a faithful video reincarnation of likeable, familiar characterizations, aided and abetted by some slick direction and production, with particularly sparkling performances by Miss Wilson and the long-suffering Miss Lewis as her roommate, and the sort of glib, light scripting that's been one of the basic assets of "Irma" in its radio career. There's little doubt that Cavalier Cigarets (R. J. Reynolds) grabbed itself a winner in this one.

Over and above the show's inherent comedy values (with always an added genuflection in the direction of both Miss Wilson and Miss Lewis, who are its two most valuable elements), the emergence of "Irma" on the CBS-TV roster accents anew the Columbia network's gradual strengthening in the widening and conflicting ideologies attending the NBC vs. CBS program masterminding for TV. As opposed to the NBC credo of "spectaculars" and hit-'em-with-the-bestest-and-the-mostest, with coin no object, CBS has—as in its earlier radio career—been nurturing a TV formula designed within a more intimate framework, with its roots planted in the situation comedy formula.

Thus, "Irma" makes a fitting companion piece for such other strong CBS entries as the Lucille Ball-Dezi Arnez "I Love Lucy," the Burns & Allen Show, the Alan Young Show, "Amos 'n' Andy" and "Mama," among others. Both in the realm of economics and from a standpoint of evolving an entertainment pattern, the CBS long-range bid for a top stake in the TV program sweepstakes rates encouragement.

In addition to Misses Wilson and Lewis, the "Irma" casting is top-flight, with Hal March as Irma's boyfriend, Al; Gloria Gordon as the landlady; Sig Arno as Professor Kropotkin; Don McBride as Irma's exasperated boss; vet film actress Margaret Dumont as the blue-blooded Mrs. Rhinelander, and Brooks West as Jane's (Cathy Lewis) boyfriend. Richard Whorf as director-producer vested the program with qualitative values. *Rose.*

MORNING NEWS
With Dorothy Doan, Harry Marble, Jim Fidler
Producer-director: Ted Marvel
15 Mins.; Mon.-thru-Thurs., 10 a.m. (Fri. 30 Mins.)
Sustaining
CBS-TV, from N. Y. and Washington

CBS-TV's "Morning News," a new quarter-hour cross-the-board show (half-hour on Fridays), got away to a relatively good start last week. Format wisely accents things feminine in light of the predominant hausfrau audience on hand at 10 a.m.

Such features as regional reports on food prices, fashion news and home furnishing trends are stressed as is a comprehensive weather roundup from Washington. On Friday's (11) session, newscaster Harry Marble briefed viewers on domestic and world happenings while Dorothy Doan served up some tasty sidelights on the day's events.

Film coverage of out-of-town fashion editors' opinions on new styles was especially well done. Piped in from Washington, Jim Fidler nicely sums up the weather situation for the eastern half of the U. S. But from a straight news aspect, this new series doesn't provide viewers with anything they hadn't read already in the morning paper. An effort should be made to get some "hot-off-the-ticker" bulletins into the layout. *Gilb.*

CBS TELEVISION WORKSHOP
(Don Quixote)
With Boris Karloff, Jimmy Savo, Robert H. Harris, Grace Kelly, others
Producer: Norris Houghton
Director: Sidney Lumet
Writer: Alvin Sapinsley, based on adaptation by Joseph Liss of Miguel de Cervantes' novel
30 Mins.; Sun., 4 p.m.
Sustaining
CBS-TV, from N. Y.

"CBS-TV Workshop," designed as a projection into video of the once-famous "Columbia Radio Workshop," got off entirely on the wrong foot in its preem Sunday (13). Show's producers ambitiously attempted to capsule the lengthy "Don Quixote" into a half-hour format but, as the results proved, this was an impossibility. Aside from the scripting problems, however, the production itself emerged as almost amateurish.

Avowed (and stated) purpose of this series is to showcase new production techniques for TV. It would be presumed from that that the producers would have been solidly grounded first in the techniques developed to date but if they were, it certainly wasn't apparent on the preem. Pace was static till it hurt, and the few possibilities on which they could have capitalized to project at least partially the flavor of the Cervantes classic were snafued or lost. End result, instead of carrying TV's drama techniques forward, pushed them back a couple of years.

As was anticipated, the program picked up the most famous Quixote incident, his jousting with the windmills. Cameras had the forlorn knight, played by Boris Karloff, charge a group of prop windmills on his horse. Karloff was then seen perched on a windmill spoke, with the wind blowing through his hair to give the illusion of motion. Second camera, rotating on its axis, showed the horizon revolving. But, where a simple super-imposition shot might have obtained the desired effect of Karloff actually riding the spoke, the two lenses for some reason were never brought together. And that was only one example of the faulty camera and production technique.

Script by Alvin Sapinsley, based on an adaptation by Joseph Liss of the Cervantes original, depicted Karloff as a sympathetic madman but conveyed little of Cervantes' satire. Karloff's thesping was adequate for the job but he could have sparked much more with a better script and better production. Jimmy Savo, as Sancho Panza, the lackey, managed to convey his unique impish quality despite the show, not because of it. Grace Kelly was wasted as the scullery maid at the inn where the knight found his commission, and Robert H. Harris fared little better as the innkeeper.

Producer Norris Houghton, along with Donald Davis, CBS-TV exec producer of dramatic programs, and Dorothy Mathews reportedly have a string of experimental shows coming up to test the efficacy of their plans. Final judging, consequently, will have to await further results. It's to be hoped, though, that they don't try to bite off too much in the programs to come. *Stal.*

IMPACT
With Austin Kiplinger, Tom Casey, guests
Director: Doug Gabrielle
30 Mins.; Tues., 10 p.m.
Sustaining
WENR-TV, Chicago

One of the potentially most interesting formats to come out of a local shop in a long spell, "Impact" provides a needed hypo on the hometown tele front. Sort of a lower case "See It Now," it's produced by the Chi ABC station in cooperation with the Chicago Daily News whose staffers come on to interview local personalities in the news and to discuss current events.

If the premier was a bit disappointing, that was partly due to the advance buildup by the News, which frontpaged the show as one that "will make television history." There were some lagging spots on the opener, and some of the interview segments weren't too productive. But, in the main, it came off as an interesting session that evidenced considerable enterprise that bodes well for its future.

Best portion was a remote visit to O'Hara Field, where Tom Casey chinned with the jet interceptor pilots stationed there. This segment was preceded by Austin Kiplinger's studio interview with the unit's commanding officer, who outlined the functions of the air defense setup. It wound up with a shot of the jets taking off on a mission. It was a well-rounded backgrounding of a little known but

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Garroway 'Today' Off to Boff Start As Revolutionary News Concept

By GEORGE ROSEN

NBC on Monday (14) preemed its widely-ballyhooed 7 to 9 a.m. "Today" television show—trailerized as a revolutionary concept in TV programming designed to bring to the waker-upper a camera display of his morning newspaper, plus all the supplementary magazine-feature attractions. That it's novel, ambitious and charts a new step in NBC's continuing quest for fresh patterns, there's no denying. In fact radio in its most bullish days never dared venture into such gargantuan coin-splurging avenues of unorthodox programming.

That it managed to create an unmatched pre-premiere excitement within the trade is evidenced from the unusual response from affiliates on the the interconnected network willing to warm up their transmitters at such an early hour. Too, it marks the return of Dave Garroway (this time in the role of emcee - "communicator") to the NBC channels after a longtime absence.

Almost from the moment that the cameras picked up Garroway and the Communications Center in RCA Exhibition Hall, N. Y., "nerve center" and originating point, the program captured an electric excitement and tempo perhaps never before realized on such a broad canvas. The idea is big and the NBC cameras, tackling a tough marathon assignment, managed to project its bigness. Obviously the 120-minute program is patterned to achieve both a running continuity and an overlap of its basic features at frequent intervals, with an awareness that there will be an equal overlap in viewers. Thus Chicago, for example, is picked up at 8 o'clock (EST) so that the midwest is viewing its second hour of the show after the eastern channels have signed off.

For the preem performance, the bugs were reduced to a minimum and the camera boys turned in a sock job on pacing the "TV newspaper." The beehive of Communications Center activity provided an ideal background flavor as Garroway and his two principal aides, James Fleming and Jack Lescoulie, succeeded in vesting the variegated elements with a maximum of showmanship. There were few static spots as "Today" molded a conglomerate of attractions into cohesive whole.

In quick succession, there were capsule news presentations off the on-camera AP, UP and INS machines. Monitors picked up mobile units around the country, with pictorial spreads of the Pentagon in Washington and Grand Central Station in N. Y. coming alive in the morning.

There was the Chi police cruiser at Randolph and Michigan alerted to an approaching day of traffic hazards. There was the occasional charting of weather bureau reports from Jim Fidler in Washington, the telephoto machines grinding out pictures and front page facsimilies of the San Francisco Chronicle for a cross-country camera projection even as the S. F. daily presses were turning 'em out; again a rack of the same morning's dailies flown in from all parts of the country heralding individual headlines to "localize" the show's formula. There was overseas news with on-the-spot pickups from London and Frankfurt. There were drama and human interest values, too, as families were brought into the Communications Center to talk with their sons and brothers in Korea as the monitors picked up (pre-filmed) the GI's visually.

There's a continuing running ribbon of news framing the lower screen and the time in the lower right hand corner as Garroway & Co. move on to the other program facets for recitals of sports, art events, theatre premieres, the new books (Fleur Cowles brought on to background release of her "Bloody Precedent" tome); an occasional break-in with recordings, and the regular quarter-hour "recesses" to permit for local station cut-ins—tied in to a sales pattern formulated by NBC to allow for local sponsorship well as national participation.

Thus the whole show has a flexibility that could anticipate unscheduled innovations, changes and additions. And while it all suggests careful through-the-night planning and preparedness, there is an ad lib quality and an air of spontaneity about it, too, thanks primarily to Garroway, who appears an ideal choice for top man of the display. An old hand at newscasts stemming from his early Chi days in radio, Garroway also manages to personalize the presentation and bring to it a human equation.

This is lofty programming in the overall TV scheme, even anticipating a day when early morning commuters will have access to the receivers on trains. It merits that kind of viewer and sponsor acceptance.

TODAY
With Dave Garroway, James Fleming, Jack Lescoulie, others
Producer - editors: Bill Stuart, Charles Spier
Executive producer: Mort Werner
Supervisor: Abe Schechter
120 Mins., 7 to 9 a.m.
PARTICIPATING
NBC-TV, from New York

ROYAL SHOWCASE
With Bert Lahr, Rosemary Clooney, Joel Grey; George Abbott, emcee; Gordon Jenkins orch; Ben Grauer, announcer
Producer: Joe Bigelow
Director: Abbott
30 Mins.; Sun., 7 p.m.
U. S. RUBBER
NBC-TV, from New York
(*Fletcher D. Richards*)

U. S. Rubber has an entertaining entry in its "Royal Showcase," which preemed Sunday (13) at 7 p.m. It's slotted directly opposite "Paul Whiteman Revue," which a competing tire manufacturer, Goodyear, backs on ABC-TV. While the Goodyear series has a more lavish production, with impressive sets, a vocal group and a corps of terpers, "Royal" hues closer to the more intimate vaudeo format and includes sketches.

Emcee-director is Broadway producer George Abbott, who handles himself well. His intros are straightforward and delivered with a sense of humor and proportion that avoids the cliche superlatives. Additionally, he can project himself briefly into the sketches in a natural manner. All in all, he conveys the impression of being more than the usual "talent-pointer."

Format is not contrived. On each show there will be an established comic, an "up-and-comer" and a name recording artist. On the kick-off telecast, 19-year-old Joel Grey was the neophyte and demonstrated real promise. Performing in a backstage setting as a kid who couldn't get an audition with Abbott, Grey did a sock satiric tune spoofing nostalgia songs ("do you remember Rita and Aly, Ava and Frankie. . . . Dagmar?"). He wove in some carbons—a deft bit of Jerry Lewis and a so-so Margaret O'Brien. In the dance department he was clicko, with good comic effect.

In the middle spot Rosemary Clooney did a nice job on "Be My Life's Companion" and followed with "Come-on-A My House." Latter utilized a harpsichord in the orchestration, to duplicate the arrangement of her original platter hit.

As the established comic, Bert Lahr slammed home a sketch, written by Nat Hiken, on his struggle with red tape in getting a library card. Funny in itself, it also took a healthy cut at bureaucracy in general.

Production was topflight throughout, with good camerawork on Miss Clooney's vocals and an effective opening shot of orchleader Gordon Jenkins giving the downbeat. Commercials for the tires were nicely put over by Ben Grauer. *Bril.*

CARTOON PARTY
With Pauline Comonar
15 Mins.; Sat., 11 a.m.
FFV COOKIES
WPTZ, Philadelphia

"Cartoon Party" begins another season with a new sponsor, but pretty much of the same format. Pauline Comonar is the artist and she does the illustrations for children's stories to a musical accompaniment. With rhythmic timing, Miss Comonar pictures the story of the "Three Little Fishes." As a clincher for a steady juve following, the artist features a serial on the show. This one, from the "Magic Story Book," concerns the adventures of "Billy Bear," who gets into difficulties from which he is not extricated until next week's program.

There is a studio audience of sprouts, and the young home viewers are asked to send in cartoons for prizes. Commercials are geared to the moppet audience, with a puppet Cookie Clown, a circus train, and only a few seconds devoted to such adult considerations as wrapped in double foil, freshness, etc. *Gagh.*

VAUGHN MONROE SHOW

Director-Producer: Louise Frolland
30 Mins.; Sat., 10 p.m.
CAMEL CIGARETS
NBC, from various points
(*Esty*)

After a long hitch on the CBS network, Vaughn Monroe has been shifted to the NBC web to do his plugging for Camel cigs. Otherwise, it's the same Saturday night show featuring the Monroe organization in a rundown of the current hit tunes as registered by VARIETY's compilation of disk jockey listenings in the Music Section.

It's a pleasing musical layout with Monroe originating each weekly program from the various key cities which his band is touring. The maestro handles the bulk of the vocals in his trademarked baritone with a guest femme vocalist also spotlighted on a couple of tunes in each frame. Monroe's crew and choral groups supply excellent backgrounds.

On last Saturday's stanza (12), Monroe delivered a brace of tunes, including "Charmaine," "Shrimpboats," "Ooh What You Did" and "How High The Moon," while guest vocalist Betty Clooney (Rosemary Clooney's sister) neatly handled her assignments on "Slow Poke" and "Anytime." Monroe also continues to salute various colleges on each show via a medley of campus numbers. Introes to each number and some of the plugs are dished up in jingle form, but not too obtrusively.

The straight plugs hammer away at the well-worn theme of "leading medical specialists find no throat irritation after 30 days," etc.

Herm.

HELLO SUCKER

With Arthur Peterson, Paul Barnes, Don Gallagher, Geraldine Kay, Jack Lester, Norma Ransom
Producer: Judith Waller
Director: John Keown
Writer: Madeleine Peters
30 Mins.; Sat., 6:30 p.m.
Sustaining
WMAQ, Chicago

WMAQ, the Chi NBC anchor, has set aside this Saturday evening period for a continuing series of pub-service airers dealing primarily with hometown problems. This latest cycle, produced with the aid of the Better Business Bureau, focuses the spotlight on various shady business practices. If the rest of the series continues in the same hardhitting vein as the opener which dealt with the parasties who've attached themselves to TV set retailing, the venture should find itself in the award-winning category.

Unfolded in believable dramatic form, the "TV Racket" segment did a neat gloves-off job on the shysters hovering around the ledge of the video boom. Such tactics were outlined as the 10-day home trial with the fine-printed stipulation the sets are not returnable; the phoney TV service club deals with their hyped charges, and the old contract switcheroo in which the gullible thinks he's making a token down payment on a receiver for which he gets a watch as a bonus only to find a collection outfit moving in to collect for the balance due on the timepiece.

Interestingly, the one sales twist that was given the most detailing was one that's similar to the come-on pitch beamed on several local stations. That's the "Mystery Tune" sales crutch where everyone who sends in a guess automatically cops a $100 "gift certificate." The paper is good only as down payment on a tele set with an inflated price tag.

Show was narrated patly by Arthur Peterson with the generous-sized cast expertly depicting the conners and the conned.

Dave.

SPORTS PARADE

With Keyes Perrin
15 Mins.; Mon.-thru-Sat., 6:30 p.m.
RUPPERT BREWING CO.
WROW, Albany

WROW program manager Keyes Perrin recently took over sports, with which he is familiar through a longtime WOR partnership with Al Schacht, and other experiences. Perrin handles the show for his beer sponsor in a briskly authoritative manner, although on two blocks caught he read principally wire service material. He closed the second segment with a local angle: an experiment with the use of a handkerchief in basketball refereeing, which an Albany official predicts will be widely adopted. An interview would have clinched this point.

Perri possesses a clear voice, sizable volume and sure technique. At times, his grouping of words and sentence endings take on a slightly monotonous pattern. Greater flexibility would be desirable. There could be more variation in the copy.

Jaco.

PHILIP MORRIS PLAYHOUSE ON BROADWAY

With Ronald Colman, Minrose Lucas, Everett Sloane, Howard Freeman, Enid Markey, Arthur Vinton, Ward Wilson, Betty Garde, Carl Emory, Joseph Bell, Rock Rogers; Charles Martin, host; Joe King, announcer
Producer-director-scripter: Martin
30 Mins.; Sun., 8:30 p.m.
PHILIP MORRIS
CBS, from N. Y.

Vet dramatic show, which made its bow on CBS in 1941, is back on its home grounds, and as interesting as ever despite its stock, glib character. Gimmick of using a budding collegiate actor or actress to play opposite a name star is still a good one, and production values make this a sturdy contender. One could have wished for a less Hollywoodish script, with fewer stock gags and wisecracks, than on Sunday's (13) opener, however.

Plot concerned a law prof renting a house in which a fugitive from justice had taken shelter. Guy had been framed by a greedy factory-owner, who burned down his plant and accused the guy of the deed. An ugly mob was seeking to lynch the boy. His gal friend found him in the house; at some difficulty enlisted the prof's aid in helping to clear his name, and all ended well.

Ronald Colman was his suave, smooth self portraying the law prof. Minrose Lucas, a U. of St. Louis co-ed, playing opposite, handled her role satisfactorily, fitting into the contrived story adequately. Supporting roles were better than the script deserved.

An ANTA board will judge the collegian participants, with a system of quarter-finals, semis and finals. Winners get $250, with grand finalists copping $1,000, plus at least $1,000 in guest star fees on future web radio shows.

Bron.

Radio Follow-Up

WNEW, N. Y. program topper Dick Pack has come up with an entertaining public service feature in its "Singing Weathermen" transcriptions, 10 quickie songs that serve as weather bulletins. The tunes are in standard pop forms—hillbilly, jazz riff, ballad, march, etc.—which are cued to the weather; the rain report is in blues idiom, natch. Eight of the items cover specific situations and two are general intros to spoken announcements.

Lyrics, scripted by Bill Kaland, and music by Roy Ross, come over appealingly as chirped by Bob Haymes and the Jesters with Darlene Zito, backed by Ross' WNEW orch. It's a feature that should attract dialers and get a hearing for the integrated Taystee Bread commercials.

Second broadcast of CBS' "The People Act," documentary series presented in association with the Ford Foundation, offered a provocative story on the recent fight over the school system in Arlington, Va. The program, which uses no actors, reported on the way in which suburban commuters in the area near the nation's capital were able to win new schools for their children against the opposition of older residents who feared higher taxes.

Broadcast described the overcrowded conditions in the Arlington schools, with insufficient classrooms, kids forced to attend classes only half a day, the steady loss of teachers, lack of equipment, and other conditions which robbed the youngsters of decent education. Using taped comments from ordinary citizens and those who actually participated in the movement, it outlined the formation of the Citizens Committee for School Improvement. CCSI, finding it got no satisfaction from the existing school board, which was appointed in Richmond and not responsible to the people, campaigned to change the method of selecting the board and then got a group which was able to end the deplorable conditions. It was able to push through a bond issue which made possible construction of new buildings.

All in all, this airer underlined the series' theme, that the public has it in its power to solve crucial everyday living problems by getting together with hard work, and despite threats, according to democratic principles.

Producer Irving Gitlin wrapped up a listenable show. It didn't answer many of the questions raised by the Arlington experience, but it did hit the highspots of a problem which affects not only Arlington but the great majority of all U. S. cities.

MAKING DEMOCRACY WORK FOR YOU AND ME

(Our Role in the World Today)
With Sen. Estes Kefauver
15 Mins.; Fri., 9:30 p.m.
Sustaining
WMCA, New Work

Sen. Estes Kefauver is off on a four-broadcast statement of his principles —foreign and domestic —with Nathan Straus' N. Y. indie, WMCA, providing the platform. Regardless of whatever political aspirations reside in the conscience of the "TV-made" Tennesseean, the man whose name has become virtually a generic term for clamping down on vice and crime has something significant to say. With all his great attributes, however, the legislator-investigator can stand some coaching in script-reading. He would appear to be better in extempore style. With this one under his belt, improvement should set in.

The senator's initialer was in the form of a formal speech delivered at a dinner of the Manhattan Club, N. Y., where he was introed by Straus as a "statesman and respected leader in American public life." The soft voiced southerner plumped for a calm assessment of our position in the world with special emphasis to our main adversary—Soviet Russia. Citing the historic roles of old Britain and ancient Rome as having achieved peace through force (e.g., Pax Romano), he embraced the U. S. counterpart as peace through leadership.

In preamble to the crux of his address, he asserted that both political parties must set up permanent machinery for mutual consultation on matters of foreign policy, these functions having been considerably watered down since the death of bipartisan-"un-partisan" Michigan Sen. Arthur Vandenburg.

Sen. Kefauver then launched into an elaboration of a four-point outline for the U. S. covering (1), the creation of a better atmosphere here and abroad; (2), leadership in elminating the trouble spots of the world; (3), helping the peoples in the world vs. hunger, poverty and disease and, (4), relations with the Soviet. Within that ambitious framework, the senator indicated he has a program of his own for future discussion. Next up (18) is the subject, "Cracks in the Iron Curtain." Score one up for Kefauver-WMCA-U. S. A.

Trau.

YOUR HOME TOWN

With George Grim, Ramona Gerhard
Producer-Director: Bob Sutton
Writer: Grim
30 Mins., Sun. 1:30 p.m.
NORTHERN STATES POWER
WCCO, Minneapolis

This transcribed show has Cedric Adams, local top radio personality, visiting the state's various small towns and interviewing some of their residents and calling attention to their points of interest, industries and commercial establishments. With Adams confined to his home by injuries, George Grim, who also rates high in radio and as a newspaper columnist here, is pinchhitting and he comes through admirably, the same as always.

Show is, perhaps, primarily a goodwill builder for station and sponsor. But skillful and clever scripting and handling give it entertainment value, too. It possesses interest not only for the homefolks directly concerned, but also for the public generally. After all, most people like to know about some of the more interesting people and features of nearby communities which they might or might not have ever visited and in which friends or relatives might or might not reside.

In this particular instance, it being the next to the last day of 1951, Grim, deviating from the usual format resumed the past year's more important Minnesota and adjacent North Dakota happenings, sprinkling his recital with clips from other taped 1951 WCCO broadcasts at opportune moments. The manner in which the narrative was given and the recorded interpolations made, as well as Grim's top-drawer delivery, produced a smooth unfolding, accentuated by staffer Ramona Gerhard's pleasant background organ music.

Grim has the faculty of selecting the best material and tying it together in shipshape fashion.

Rees.

PERRY MARTIN SINGS

With Martin, Bill Metchnek orch (5), Lawrence Malmberg
Producer-director: Judy Bryson
30 Mins., Sun., 2:30 p.m.
GOPHER CAFE
WTCN, Minneapolis

Long one of the most popular local warblers, Perry Martin not only possesses a high-grade singing voice, but also a personality that carries neatly over the ether waves. Well poised, Martin proves equally adept at both chirping and talking. In emerging his own show, a pleasant mixture of song and music, and in handling commercials, too, he's always at home.

Martin makes his own poll of local music and phonograph shops to learn the week's three top tunes, judged by sheet music and record sales, and includes these in his routine. Interspersing his sallies into song, the Bill Metchnek orch contributions stand out as agreeable music making. In particular, the Lawrence Malmberg accordion solo is of a high order.

Rees.

From the Production Centres

IN NEW YORK CITY

Bob Callan and **Roger Gallagher** will take alternate hours on "Record Shop," WMCA's upcoming replacement for **Ted and Doris Steele**.... **Johnny** and **Penny Olsen** collected 250,000 pennies in their recent Penny Drive for charity.... **Walter Dunn**, ex-Headley-Reed Co. and ABC spot sales, added to H-R Representatives.... **Bob Finnegan**, **Chi** sportscaster, has joined ABC staff and will do a cross-the-board sports report at 11:15 p.m., starting Feb. 6.... **Adrienne Bayan** into cast of "Young Dr. Malone".... **Sherman H. Dryer** is writing and producing "Out of the Thunder," series on the history of mankind, which preems on Mutual Sunday (20) with **Charles Irving** as narrator.... **Paul Ford** of Merrill, Lynch, Pierce, Fenner & Beane is doing a daily stock market show on WNJR.... "Mr. and Mrs. North" now being taped.... **Spencer Bentley**, former manager of WHAN, Charleston, recovering from serious auto accident of last fall, is headed for Florida to recuperate further and will visit several station managers in the south before returning to N.Y. in February.... Added to "Front Page Farrell" are **Klock Ryder**, **Sidney Smith**, **Ann Seymour**, **Harold Huber** and **John Stanley**.... **Donald Briggs** added to "Strange Romance of Evelyn Winters".... **Bret Morrison** has joined "Young Widder Brown."

Larry Lesueur to address Poor Richard Club meeting in Philly Jan. 22.... The **Bill Leonards** (he's WCBS gabber) expect their sixth child (the first five are all boys) in April. Incidentally, he's been named an aide to N. Y. Civil Defense Communications chief **Seymour Siegel**.. **Joel Conron**, ex-Kings super markets, new assistant sales promotion director for Kenyon & Eckhardt.... **Georgia Gibbs** signed to co-star with **Vera Ellen** in M-G-M Radio Attractions version of "Born to Dance" on Mutual.... **Red Barber** back in town from the South where he covered the Orange Bowl and Senior Bowl games for CBS.... NBC prexy **Joseph H. McConnell** named chairman for the broadcasting division of the National Jewish Hospital at Denver.... WNEW on prowl for a new staff scripter.... WCBS disk jock **John Faulk** took over Dr. John Ashworth's graduate writing courses at Columbia U. last week; he was a U. of Texas English instructor before taking up mike work.

IN HOLLYWOOD

Amos Baron, manager of ABC's KECA, checked into a Pasadena hospital for the fourth time to have a slowly-healing bone break in his leg patched up. This time it will be a bone-graft operation. Also hobbling around on canes are **Bill Lawrence**, long time producer of Screen Guild Players, and **Hobe Donavan**, who wrote the **Smilin' Ed McConnell** scripts.... **Alan Courtney** pulled stakes for his N.Y. post with NBC as station relations attache. He started as a ticket clerk and has been climbing gradually.... **Truman Bradley**, long one of the town's top announcers, is back at the mike after a financial venture in the tuna trade that swam the wrong way.... **Jack Bailey** gave **Ben Alexander** Stanford and 13 points, which is why Bailey has been missing from "Queen For a Day." They bet three guest shots on each other's shows, which forces Alexander to double over from "Watch and Win".... Don Lee prexy, **Willet Brown**, realigned his sales crews and brought in **Art Mortensen** and **John Bradley** as national radio and TV sales managers. Revamp came after **Henry Gertstenkorn** moved over to the Raymond R. Morgan agency.... NBC's **Joe McConnell** cut short his Hollywood visit to get back to N.Y. in time to head up a Salvation Army campaign.... **Russ Burroughs** now operations head of NBC's radio division in addition to business manager.... The swapping season is on among those with the same initials, viz, **Joe Rines**, **Jack Rourke and Jack Runyon**, **Art Linkletter** and **Abe Lastfogel**.... **Lynn Castile**, former Broadway show gal, had her Don Lee program renewed for another year by Metro. She also completed her book, "Call of the Cricket," after eight years and without a ghost.... **Lewis TeeGarden** and **Gus Hagenah** have been made managing directors of Standard Radio by **Jerry King**.... Fugitives from eastern cold wave: Procter & Gamble's **Bill Craig**, Pedlar & Ryan's **"Wiff" Roberts** and Compton's **Lewis Titterton**.... **Joe Laurie, Jr.**, can't call an hour his own on this trip. Every radi and TV show is after him for a guesting to tell about the book "Show Biz" he wrote with **Abel Green**.... **Lew Weiss** is now a grandpa. Daughter Pat (**Mrs. Jack Armitage**) just got under the wire in '51 with Lewis Leighton.

IN CHICAGO

BMI's **Glenn Dolberg** hosted station and network execs at a luncheon spread last week.... **Bob Finnegan**, w.k. Chi sportscaster, has departed the hometown to join the ABC New York staff. First web assignment is a cross-the-board evening sports roundup, teeing off Feb. 6.... **Pat O'Brien guested** last week on **Tommy Bartlett** "Welcome Travelers" when it resumed from the College Inn after the California junket.... WGN, Inc., in cooperation with local business firms, is distributing a Chicagoland Civil Defense Manual.... **Ell Henry**, **Chi ABC** publicity chief, takes over today (Wed.) from his second-in-command **Jimmy Duffy** in Atlanta, Ga., as advance man on the "Breakfast Club" tour through the south.... Mutual special events director **Art Feldman** i town working out details for the political convention coverage.... **Bud Campbell** and Daily News sports editor **John Carmichael** sharing the mike on WIND's "Hot Stove League" sponsored Saturday nights by Gibby's Restaurant.... WBBM farm director **Harry Campbell** sat in on the agricultural development session yesterday (Tues.) sponsored by Illinois Dept. of Agriculture and ag schools.... Chi Mutual account exec **Arnold Carlsen** sunning in California.... Dolcin is bankrolling **Bob Grant's** Tuesday and Thursday afternoon newscast on WBBM.... Chi NBC commentator **Alex Dreier** featured chinner at the Western Retail Implement and Hardware Assn. conclave in Kansas City yesterday (Tues.).

IN WASHINGTON

Robert Saudek, head of Ford Foundation TV-Radio Workshop, whose CBS public service airer, "The People Act," was devoted past Sunday to the people of nearby suburb Arlington, Va., was guest of honor at press luncheon tossed by WTOP-CBS Tuesday (15). Also in for the luncheon were **Irv Gitlin**, producer-scripter of show, and **Elmore McKee**, brai child of the series.... **Jerry Strong**, WMAL-ABC disk jockey, adds another musical chore to his schedule with a late "Nightwatchman" show featuring VARIETY's weekly hit tunes.... **Nancy Osgood**, femme commentator-emcee for WRC-NBC and WNBW-NBC, increasing her schedule to four ayem shows weekly.... **Benny Goodman's** "Music Festival" added to the WOL-Liberty roster.... Promotion for new RCA-Victor pop-tune album with commentary by WTOP-CBS d.j. **Eddie Gallaher**, includes a Mayflower Hotel dinner with Gallaher and chantoosey **April Stevens**.... WNBW-NBC singer **Gene Archer** to appear on the **Kate Smith** (NBC-TV) show Jan. 22.... NBC shows "Meet the Press," "American Forum of Air" and "American Youth Forum" slated to originate in Chicago during the July political conventions, a move likely to be followed by many news panel shows.

Guest Stars Like 'Em Fast & Easy

TV dramatic shows with guest star policies are finding the going much rougher these days in pacting names. And all because of the fact that the glamor boys and gals find they can pick up just as many bucks doing a quick on-and-off routine on the multiplicity of high-budgeted variety shows ("Toast of the Town," "Texaco Star Theatre," et al.).

Producers of dramatic shows complain that they're getting the same brushoff answer from top stars, and with recurring frequency: "Why should we involve ourselves with 15 to 20 hours of rehearsal a week, for the same fee we could knock off by doing a five or 10-minute unrehearsed bit on a variety show?"

Chi Still in No. 2 Spot, Turning Out More Video Shows Than Ever Before

Chicago, Jan. 15.

Lost in the hullabaloo that attended the demise of the "Garroway At Large" showpiece and the halving of "Kukla, Fran and Ollie," both hallmarks of the so-called Chicago school of video technique, is the fact that this midwest point is actually turning out more network originations than ever before in its four-year TV career.

With the recent addition of three Chi-anchored shows, the Loop tele plants are presently feeding 20 different shows to the four webs weekly for a total of 17 hours. That's considerably above the previous year, despite the loss of the Garroway show and "Magic Slate" on NBC-TV and the Don McNeill stint on ABC-TV.

Admittedly some of the current Chi offerings fall in the sustaining "filler" class, with their existence pretty much dependent upon the whims of the New York home offices. But the bulk of the roster is backed by sponsorship and significant ratings.

Although Hollywood is moving rapidly into the picture since the advent of the cross-country hookup, the Windy City still holds down the No. 2 production spot, second only to Manhattan in terms of number of live shows and total web time filled. This fact has frequently been overlooked, Chi TV tubthumpers complain, because of the absence of the high-budgeted hooplas on the local front.

NBC Increases Pickups

Surprisingly, it's been NBC, which has come in for a lot of hometime beefing as a result of the Garroway and "Kukla" situation,

(Continued on page 39)

Gen. Mills CBS-TV Buy Of 'Bride & Groom' Cuing Wholesale Show Shifts

General - Mills, which pacted some time ago for the 10:30 to 10:45 a.m. strip on CBS-TV to take advantage of the adjacency to the new Arthur Godfrey simulcast, this week chose the web's "Bride and Groom" to fill that spot. Show, currently airing cross-the-board from 2:45 to 3 p.m., will move into its new time slot as soon as CBS wraps up the necessary arrangements, which will occasion considerable shifting of both the morning and afternoon programming schedules.

Major item still to be settled before the new lineup can take effect is Hudson Paper's current sponsorship of "Bride" on Thursday afternoons. CBS must obtain Hudson's consent to the move, but is confident that consent will be forthcoming. It's expected that the paper napkin firm will pick up the show in its new morning slot on either Thursdays or Fridays, with GM bankrolling the other

(Continued on page 36)

Collingwood's Leave For Harriman Post

Washington, Jan. 15.

Charles B. Collingwood, White House Correspondent for CBS, has taken a leave of absence to become top information officer for W. Averell Harriman, the new Mutual Security Administrator. Collingwood takes up his new post tomorrow (Wed.).

Job involves coordinating information activities of the Mutual Security Program carried out by the State and Defense Departments and Mutual Security Administration. Collingwood has been with CBS since 1941. Prior to that he was with United Press.

Mulvahill Exits GAC

John Mulvahill has resigned as General Artists Corp television dept. head, effective Jan. 25. He goes out to the Coast shortly afterwards to finalize TV deal now under discussion. Mulvahill has been with GAC for six years, three of which were spent on the Coast.

It's likely that GAC veepee Milton Krasny will take over as head of the GAC tele division.

Slap 500G Suit On Roosevelt, Others

Breach of contract action seeking damages of $500,000 has been instituted against Roosevelt & Jones, indie packagers, NBC and Eleanor Roosevelt by Syndicated Broadcast Productions, Inc. Case is now in the examination stage in New York Supreme Court, with Elliott Roosevelt and WNBC, N. Y., general manager Ted Cott having been examined. Further action awaits return of Mrs. Roosevelt from the United Nations meetings now taking place in Paris.

SBP claims that in August of 1950 it made a deal with Roosevelt & Jones to produce and sell a commercial stanza, with Mrs. Roosevelt getting 30% of the gross for their services. Plaintiff alleges that in September, 1950, R&J made a separate deal with several outlets, including WNBC, N. Y., thereby breaching the contract.

Martin Jones exited R&J last year, when the outfit was reorganized, with John Roosevelt joining his brother Elliott as Roosevelt Enterprises. Mrs. Roosevelt's program went off WNBC several months ago due to Mrs. Roosevelt's extended European stay. Time has been taken over by Kate Smith.

WYATT JOINS SCHUBERT AS AM-TV SALES CHIEF

Indi packagers are starting to emphasize stronger selling techniques, as pointed up by the inking of Gene Wyatt, one of ABC-TV's top account execs, to post of radio and television sales director for Bernard L. Schubert. Wyatt, who had been with ABC for three years, brought in some of the tele web's big shows, such as Schlitz's "Pulitzer Prize Playhouse," Goodyear's "Paul Whiteman Revue," General Mills' "Lone Ranger," Seiberling's "Amazing Mr. Malone" and others.

Schubert's concept is that Wyatt will be able to go direct to potential bankrollers with a knowledge of media, agencies, rates, research and station clearance problems. Among the packages he'll be peddling are "Topper," "Two Girls Named Smith," "Blind Date," etc. Before World War II Wyatt was commercial manager of WBEN, Buffalo, N. Y.

Local Boy Moore Makes Good in Balto Video

Baltimore, Jan. 15.

A hometown boy, Garry Moore, has been named to receive this year's plaque as the "outstanding television personality of 1951" awarded annually by the Baltimore Advertising Club. Presentation will be made at the club's annual banquet the Emerson Hotel, Feb. 23.

Previous winners were Milton Berle, Abe Burrows and Faye Emerson.

Speedy Trial Seen For Govt. Anti-Trust Case On Airing of Football

Philadelphia, Jan. 13.

Prospects of a speedy trial in the Government's anti-trust action against the National Football League were indicated by Judge Allan K. Grim, who threw out the League's motion to dismiss the suit at a hearing in U. S. District Court here.

Although the defense has been granted 45 days in which to file its reply to the Government's complaint, Court attaches expect the case to go to trial within two months. Judge Grim is scheduled to hear the case in open court and without a jury.

Judge Grim wants to hold the trial as soon as possible, he told both sides, because of its "tremendous public importance." The ultimate decision will have wide repercussions on all regulations pertaining to the broadcasting and telecasting of sports events.

Describing himself as a football fan and TV follower of the NFL games, Judge Grim promised the defendants a "fair shake" in court. The Judge advised a pre-trial conference as soon as possible for the purpose of determining the issues.

Specifically, the Government charges that the NFL is violating the Sherman Anti-Trust Act by limiting the broadcast and telecast privileges to towns other than the one in which the game is being played. These local blackouts are part of the NFL code.

ELMO ROPER SET FOR NBC-TV OPINION SERIES

As his first major assignment under his new longterm pact with NBC, which succeeded recently in luring him away from CBS, Elmo Roper will do a series of 15-minute one-man "opinion" TV shows, which will be slotted Sunday afternoons, starting in March. Major accent will be on the political conventions and the 1952 general elections.

Roper's on-camera assignment is only one of several operational facets in which he'll engage himself. Primarily, he'll devote his time to exhaustive nationwide surveys on audience trends in the realm of public service and education as a means of patterning the web's programming operation to achieve maximum audience benefits.

Ballantine, HFC, Among Clients Pacted by WOR

WOR, N. Y., has wrapped up a bevy of sponsors for news programs. Ballantine, which has been absent from local radio for some time, has bought two quarter-hour news programs within 15 minutes of each other, with Lyle Van at 6 p. m. and Henry Gladstone at 6:30 p. m. Both shows, aired three times weekly, start this week for 52 weeks via J. Walter Thompson.

Household Finance Corp. bought the 11 p. m. Saturday news, to start Feb. 2, via Needham, Louis & Brorby. American Safety Razor, for Silver Star Blades, has picked up the 11 p. m. newscast twice weekly, via McCann-Erickson.

Gambarelli & Davitto wines has bought a package of seven time signals nightly, seven nights a week on a yearly basis, via Platt-Forbes. G&D will have all the time signals from 6 p. m. to midnight, starting this week.

ABC's Comings-&-Goings

With American Chicle dropping the twice-weekly Will Rogers show on ABC with the Jan. 17 broadcast, the web opening up the 5:55 p. m. strip for a new stanza, "World Flight Reporter." Airer will originate from Idlewild Airport, N. Y., with taped interviews of important people in the news landing at and departing from the field.

The program, which will have a special events flavor, will be emceed by Don Peterson. The news angle is cued to the fact the show will precede the net's 6 p. m. newscast. "Flight" will be beamed at 5:55 p.m. in each of the four-time zones.

Detroit—Robert F. Reynolds, former sportscaster for WJBK and WJBK-TV, has been appointed associate sports editor of WJR.

DuMont Bares Bid for St. L., Boston Channels if VHF Allocations Upped

Washington, Jan. 15.

Dr. Allen B. DuMont, prez of the DuMont Laboratories, told the Federal Communications Commission this afternoon (Tues.) that his company would apply for tele stations in Boston and St. Louis if the final allocations provide more VHF channels than the Commission has proposed.

Dr. DuMont appeared as the FCC began hearings on the proposed American Broadcasting Co.-United Paramount Theatres merger and the Paramount antitrust issue. Testimony on Par's interest in DuMont, which the FCC contends is controlling, will be heard during the next four or five days. Proceedings will then be recessed until Feb. 4 when the other phases of the inquiry will be taken up.

Presiding at the hearings is Leo Resnick, FCC examiner, with Frederick Ford and Max Paglin as Commission counsels. Repping DuMont is William A. Roberts, with Paul Porter heading the legal staff for Par Pictures, Duke Patrick for UPT and James A. McKenna for ABC. Leon Brooks appears for CBS, whose deal to purchase WBKB, Chicago, is contingent upon approval of the ABC-UPT merger.

Porter said he would put in testimony for Par showing the original investment by the company in 1938, 1939 and 1942. This will show that Par's total investment in DuMont was $164,000, for which Par has already received more than that amount in dividends. Par's interest is believed worth over $12,000,000.

DuMont, who testified today on TV's development, will continue tomorrow (Wed.).

Lightcap to WINS

Jack Lightcap, assistant sports director of NBC under Bill Stern, has been signed by Harry Folts, general manager of WINS, N. Y., as the Crosley outlet's sports director. He'll continue at NBC until early March when he'll make the move in time for the spring training activities of baseball.

Lightcap will do a Monday-through-Saturday sports roundup on WINS skedded in the late evening, probably at 10:45 p. m., due to the large number of night baseball games this season. He will also handle 15-minute pre-game and post-game stanzas adjacent to WINS' play-by-plays of the N. Y. Yankees.

Berle's '52-'53 TV Status in Doubt

With option time coming up for Milton Berle and his Texaco sponsor, both the comedian and the Kudner agency, which handles the Texaco account, are playing close to their vests the question of whether Berle will renew for next season. Berle has been intimating this may be his last season under the Texaco banner but the agency disclaims any split is in the works, claiming the comic is endeavoring to smoke out in advance whether Texaco will meet his demands for an upped budget, a more liberal vacation schedule, etc.

Berle, currently on vacation, has reportedly declared his intentions to bow out of the star role next season on NBC-TV's "Texaco Star Theatre," in order to devote his complete time and efforts to producing and staging the show. He's said to think that the show would retain its current flavor and continue to be known as the "Milton Berle Show." It's believed definite, however, that Texaco would refuse to go along with such an arrangement. Berle's option with Texaco expires at the end of April and Kudner reps are meeting now with the oil firm to line up plans for next season.

If a break occurs between the comic and his sponsor, it would constitute one of the rarities of TV, that of a client dropping the toprated show. Berle is now in his fourth year for the oil firm and has topped the rating parade practically from the start. Berle is said to have complained to his intimates that he's had a long series of differences with Kudner veepee Myron Kirk. He's quoted as saying that he's had to pay for acts he wanted on the show because Texaco would not increase his budget.

PHILCO GETS $40,000,000 CREDIT FOR GOVT. WORK

Philadelphia, Jan. 15.

Philco Corp. has arranged a $40,000,000 three-year V-loan revolving credit to finance increasing defense production of advanced electronic equipment and missiles for the armed services.

Dr. Courtnay Pitt, vice president on finance, who announced the loan, said the credit, which is guaranteed 70% by the Navy Dept., is being extended by a nationwide group of 18 banks headed by the Pennsylvania Co., of Philadelphia.

For the last 10 years, Philco Corp. has devoted a large part of its research work to the development of electronic equipment and missiles. The company's production of this military equipment has increased so rapidly that the first quarter of 1952 should exceed the total of all of last year, Dr. Pitt declared.

Stagg to Lewis

Carolyn Stagg, former eastern story editor for Samuel Goldwyn, has joined Lester Lewis Associates, N. Y., TV-radio packaging and personal management outfit.

Mrs. Stagg will develop a new literary department in her new post.

Legal Snarl Looming On Ziv's 'Communist' Due To Writer, Attorney Tieups

Pittsburgh, Jan. 15.

Frederick W. Ziv Co. may face a legal battle here over the rights to "I Was a Communist for the F.B.I.," based on the experiences of Matt Cvetic, local undercover man who served as a member of the Communist party in order to get evidence on them for the Government. Ziv announced last week that he had contracted with Cvetic for the series and was starting production immediately on radio transcriptions of the adventures with Dana Andrews playing Cvetic.

Harry Alan Sherman, a Pittsburgh attorney, said he and James Moore, reporter for the Sun Telegraph, and Pete Martin, Saturday Evening Post writer who ghosted the Cvetic stories in that mag, have a contract with Cvetic under which they share his income, and that they were not consulted or declared in by Cvetic when he signed with Ziv.

Sherman also stated that Warner Bros., who made the screen version of "I Was a Communist," would have to be negotiated with, inasmuch as the film contract specified that radio rights were to be withheld for three years and TV rights for nine.

The deal originally negotiated with Cvetic by Sherman called for Partin to get the first 15% of anything growing out of the sale of "I Was a Communist," and the remainder to be divided 30% to Sherman, 30 to Moore and 40 to Cvetic.

Cvetic claimed the necessary re-

(Continued on page 39)

Waring's Gus Kahn Bio

Lyricist Gus Kahn, who is bi filmed in the current Warner Bros. release, "I'll See You in My Dreams," will receive similar treatment next Sunday (20) on CBS-TV's "Fred Waring Show."

Waring plans to present a cavalcade of Kahn's top hit tunes, similar to the way he saluted the Richard Rodgers-Lorenz Hart tunes last Thanksgiving weekend. Web has not been able to obtain clips of the Warner film, but the picture is to get a substantial plug during the show.

this

THE TV VERSION OF "tello-test"

A 15-minute, 5-time-a-week show that will be the bell-ringer of 1952 as a viewership-getter and sales-maker!

AT LAST a practical program, custom-built for television...a show that has legitimate, visual values...that will not be great occasionally and sour the balance of the time...but will consistently possess a high measure of interest for the viewer...and wonder of all wonders, finally, a TV package that is sensibly priced so that now an advertiser at the local level can realistically afford this medium and use it to immediate advantage.

WHAT'S MOVIE QUICK QUIZ? Stripped down to its basic elements, it's the same as the radio show, "Tello-Test." An emcee phones out and asks a provocative question. Except in this case, ther a minute movie to illustrate the question. And for each succeeding call —there's a *brand new minute movie* and a brand new question. (All movies ar original, dramatic producti exclusively made for this program.) Sounds sort of simple and obvi , doesn't it? But you've got to see the pilot film to appreciate the know-how and the planning that has gone into MOVIE QUICK QUIZ. What we're trying to convey is—MOVIE QUICK QUIZ is a most ingeni combination of quiz technique with TV eye appeal—and therefore, cannot help but do a terrific job as a viewership-getter and sales-maker!

AWARDS! Glory be, the contestant wins those good old U. S. Savings Bonds. Every day, the show pyramids with another bond added to the jackpot. What's more, the loot comes as part of the package. Donated by leading manufacturers for a quickie tag mention at the end of the show.

MERCHANDISING HOOK! We've got one that's surefir Guaranteed to bring droves of panting people (and we mean droves!) every day into the sponsor's place of business. Ask us about this hook. It's a lulu!

LEGALITY? Simon-pure. Of course, you'd be a fool not to watch the minute movies—but you can answer each and every question out of your own realm of knowledge, without hints from the films.

QUIZ WHIZ! It's about time we told you that the whole thing has been engineered by Walter Schwimmer, who virtually invented the quiz giveaway show for radi . As most of you know, Schwimmer created and developed "Tello-Test," the country's most successful, most widely syndicated quiz. Now locally broadcast on over 250 radi stations, coast-to-coast. For high listenership ratings and for

is it!

MOVIE QUICK QUIZ

outstanding selling jobs for advertisers—"Tello-Test" has few equals in the land. Schwimmer and his staff of quiz experts have put in two years' work and a barrel of money into research and on-the-air tests to develop MOVIE QUICK QUIZ, the TV version of "Tello-Test." That's your guarantee the bugs have been removed, that the show will work successfully and smoothly, that the gimmicks are sound, and that all the features will be delivered as promised.

HERE'S WHAT WE GIVE YOU. We repeat, MOVIE QUICK QUIZ is a 15-minute, five-time-a-week show, to be telecast by each station locally. Can be put on morning, noon or night. Can be sponsored by local retail chain, local store, national advertiser, or used as a spot carrier by station. We furnish all minute movies, questions and answers, special slides, film opening and close, operational i structions, and jackpot awards. Station provides emcee. (For stations without camera equipment, we have the answer—ask us.)

HERE'S WHAT YOU DO. You can now buy MOVIE QUICK QUIZ in one or more markets. Practically the entire country is open. So far, we have only exposed the show in three or four spots, wher we must confess, the show was instantly snapped up. You must buy the complete strip, minimum 26 weeks. May we mildly suggest that it may be a wise idea to be opportunistic. Wire or phone your nearest United office—prices and pilot film immediately available.

MOVIE QUICK QUIZ is a Walter Schwimmer Production

Other successful **UTP** *releases:*

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Television Chatter

New York

Col. William Mayer, retired from the army, joined ABC-TV as executive assistant to program v.p. **Harold L. Morgan, Jr.** . . . **Bob Russell** took over as quizmaster on NBC-TV's "It's in the Bag," replacing **Jerry Toman** . . . **Clark H. Getts** back from Washington with Harold Stassen, Senator Lodge and Postmaster General Donaldson inked for his CBS-TV "Chronoscope" show . . . ABC-TV's "Arthur Murray Show" saluting a different charitable cause each week, with Mary MacArthur Foundation, Damon Runyon Fund, Cerebral Palsy, Heart Assn., etc., to be plugged . . . "Celanese Theatre" is returning to policy of sending out the original plays from which the show is adapted. Last week's "Reunion in Vienna" was sent out in TV script form because the original play is out of print . . . ABC-TV veepee **Alexander Stronach** accepts a citation from Veterans Administration tomorrow (Thurs.) for the web's beaming of VA films.

Clement Fuller, former NBC script chief, pacted by Ted Baldwin, Inc., to write "Spotlight, U. S. A.," new vidfilm series which rolls this month . . . Local Chevrolet Dealers have signed for the fourth consecutive year to bankroll the Golden Gloves matches televised by WPIX . . . **Anne Sargent** has replaced **Olive Stacey** as the young bride in CBS-TV's "First 100 Years" soapera . . . **Franklin Pulaski** signed for "Hollywood Off-Beat," new vidfilm series starring **Melvyn Douglas** . . . **Robert Q. Lewis**, as a special stunt for his CBS Radio "Wax Works," is taking a portable tape recorder along on a tour of a day in the life of a TV serviceman. He plans to play back the anticipated setowner gripes on the radio series. . . CBS producer **Henry Tobias** assigned to handle the projected **Walter O'Keefe** audience participationer, being packaged for the web by **Irving Mansfield** . . . Comic **Jerry Lester** and former Hollywood scripter **Ernest Pagano** have set up a new vidfilm production unit . . . **Phyllis Houston**, Young & Rubicam copywriter CBS-TV's "Garry Moore Show," to wed **Ed Peck**, star of DuMont's "Flying Tigers."

Hollywood

Stu Reynolds acquired television sales rights to "Rawhide Riley," telepix series starring **Richard Arlen**, featuring **Raymond Hatton** . . . **Al Jarvis** inked through **Erin O'Brien** for new KECA-TV show starting Jan. 28 . . . Five Star Productions exec **Harry McMahon** talks on tele-blurbs to Ad Clubs in Jacksonville and Miami next month . . . Heath-King Productions formed to supply video companies with scripts . . . Cosmopolitan Films moved to General Service lot, prepping series of half-hour telepix to roll soon . . . **Dave Bogard** inked as regular for **Donald O'Connor** TV show . . . **Dave Bogard** joins Mike Moser Enterprises as promotion, public relations manager for "Space Patrol" . . . Hollywood Newsreel, **Erman Pessis'** TV company, lost releasing deal with Columbia Pictures, when top brass nixed first product on grounds it is not new or novel . . . KTLA's "Wild Bill Hickok" moved up to 6 p.m. to avoid bucking **Red Skelton** show at 7 p.m. Sundays . . . **Richard Benedict** will direct three pilot vidpix for N. Y. producer **Sam Frashling**, series tagged "Prowl Car 33" . . . KTLA v.p. **Klaus Landsberg** inked **Lawrence Welk** orch to two-year contract, and thrush **Roberta Linn** to personal pact with channel . . . William F. Broidy Productions guns human interest medico series, "Consultation Room," Jan. 20 . . . Snader Productions opened department for productions of teleblurbs . . . Screen Televideo inking six-months pact with Eagle-Lion studios . . . **Richard Crane**, back from N. Y., starts lead role in "Rocky Jones, Space Ranger," for Roland Reed Productions Feb. 4 at Hal Roach studios . . . **Richard Grey** named production operations manager for KTTV . . . **Ray Collins** makes tele debut in "Consultation Room" vidpix series skedded by William F. Broidy Productions for Jan. 18 start, with **Sara Haden** in femme lead . . . Jerry Fairbanks returned from a week's junket to N. Y. where he huddled with TV and agency execs.

Chicago

Len O'Connor is handling the three five-minute local news WNBQ cutins on NBC-TV's "Today" . . . Warbler **Evelyn Knight** guesting tomorrow night (Thurs.) on "Pace of Chicago," bankrolled on WBKB by Marshall Field & Co. . . . **Russ Reed's** "Top O' the Weather" now sponsored three times weekly . . . WENR-TV by Iron Fireman . . . Working fast, **John McPartlin's** WNBQ sales crew peddled Saturday's (12) pickup of the Pro All-Star football game NBC-TV telecast to the Chi Miller's High-Life distribs . . . **Boris Hamilton** and **Bill O'Brien** have joined forces in a new tele packaging firm . . . Friday night edition of WGN-TV's "Chicagoland Newsreel" picked up by Grand Specialties Co. . . . **Bill Ballance** is hosting a new late evening gab and music session strip on WBKB . . . With **Bob Murphy** off on the Southern trek with **Don McNeill's** ABC "Breakfast Club" menage, brother **Pat Murphy** and **Wayne Griffin** are filling in on WENR-TV's "Bob and Kay" daytimer . . . **Joseph M. Callan** upped to veepee rank at Kling Studios . . . Chicago Motor Club now paying the bill for WGN-TV's Thursday night "Press Conference" . . . Chi NBC photog **Marshall Head** guestspoke at a joint meeting of the Assn. Amateur Cinema Clubs last week . . . **Eddie** and **Jackie Hubbard** unwrapped a new 60-minute interview stanza in the 11 p.m. slot Saturdays on WENR-TV. First half-hour sponsored by Patricia Stevens, Inc. and Mrs. Klein's Potato Chips.

Eileen BARTON
BILL GOODWIN SHOW
— NBC-TV —
Coral Recording Artist
Direction: M. C. A.

WTIC Buys TV Station Gear, But Has No CP; 'Training for the Future'

Hartford, Jan. 15.

WTIC, 50,000-watt affiliate here, is the possessor of a high degree of optimism or a crystal ball insight into the future. The station last week received partial equipment for the establishment of a TV station here. This despite the fact that there are three and possibly four applicants for two channels and that hearings haven't been scheduled for the area. (It's recalled that WTIC manager Paul Morency had turned back an application for a TV station.)

Equipment consists of cameras, monitor, lighting equipment and amplifiers. Station plans on using its FM antenna for TV. Members of the staff have been receiving TV training at the RCA lab in Camden, N. J., and at NBC in New York.

The explanation by Morency is that equipment will be used for the training of personnel so that when "TV finally comes to Hartford, experienced people will be ready to handle it."

Educators Mull Nat'l Video Web

St. Louis, Jan. 15.

Educators from 18 states met in St. Louis last week to aid in creating a nationwide educational TV web, and completion of the plan was urged by Mayor Joseph M. Darst. Discussion of the "St. Louis Plan" centered on the financing and maintaining of daily TV broadcasts in the educational field.

The mayor said, "it is almost a matter of now or never," and warned that unless provision is made in the near future to make use of channels allocated by FCC, they may be "forever lost to education." He also stated that the main obstacles, finding the money to finance stations and the talent to sustain worthwhile programs, can be solved if cities pool their resources.

"Television," the mayor said, "is the most dynamic and effective means of mass communication yet devised. I believe it can revitalize and expand education to the same extent that the development of printing did in the early days of civilization as we know it. I can visualize our Washington and St. Louis universities playing a major role in the preparation of programs that will be viewed throughout the nation.

"On the lighter side of the presentation, we call well imagine our nationally-known Municipal Opera being televised for educational purposes one night a week."

Raymond H. Wittcoff, chairman of the Mayor's Committee on Educational Television, said there are more than 350,000 TV sets in the St. Louis metropolitan area, which has a population of approximately 1,500,000. "All of our local educational agencies combined do not influence as many adults as the TV station does in one evening," Wittcoff declared.

Philadelphia—Dr. Roy K. Marshall, educational director of WFIL stations, will be honored by Drexel Institute of Technology, Thursday (17), when he receives the Engineers Award, at Engineers Day ceremonies in the college auditorium.

Inside Stuff—Television

When his film projector chain went out of synchronization with the soundtrack on the CBS-TV "See It Now" show Sunday (13), announcer Edward R. Murrow had his audio man cut to the film studio to let viewers in on what had happened. In answer to Murrow's question on how soon the projector would be fixed, the film technician answered (and on the air, too), "We're all working like hell down here."

Equipment breakdown snafued almost entirely Murrow's feature story of the week, on how atomic energy is used in cancer research. He and his co-producer, Fred W. Friendly, incidentally, tried the equipment after the show went off the air and claim that it worked for a solid six hours with nary a mishap.

At the Philadelphia Federal Court hearing on the National Football League's motion to throw out the Government's TV and radio suit, Jerome Fink, a young attorney with the Department of Justice, was the fourth Government lawyer to get up. Fink, who was detailed certain side issues of the case, felt it necessary to explain his presence: "If your honor is wondering why the Government is using the two-platoon system today, it's not because we place so much importance on the arguments of Senator Myers." (Former U. S. Sen. Francis J. Myers, of Pennsylvania, headed the League's defensive squad of eight counsel). "The real reason I'm here, your Honor, is to earn my letter," Fink declared. A short time later when Judge Allan K. Grim surprised everyone by knocking out the NFL case, Sen. Myers flipped back: "It seems that Mr. Fink has made the varsity."

New series of educational television shows, grooved for an audience from the teenage to adult levels, is slated to preem Feb. 2 on WCBS-TV, the CBS web's N.Y. flagship, in the 5:30 to 6 p.m. period. Programs, to be aired each Saturday afternoon, will be produced by WCBS-TV in cooperation with the metropolitan division of the Dept. of Audio-Visual Instruction of the National Educational Assn., and will be titled "It's Worth Knowing."

Present plans call for the series to be a combination of live and film, with NEA currently shopping among all sources for the best educational film available. Program is to have the widest possible scope, ranging through all branches of culture and education. First group of shows, for example, will be based on the overall category of "Understanding Yourself and Others." Series is to have a moderator, who will be selected by NEA, plus weekly guests.

WCBS-TV will make the series available to institutional-type sponsors. Staffer Ned Cramer will direct.

WOR-TV, N.Y., is going 3,000 miles afield to advertise two local programs via the Paris edition of the N.Y. Herald Tribune.

Indie station placed the ads in the English language Paris daily to tout its "Teatro Televisione" and "Italian Movie Matinee," both of which feature Italian pix. Theme of the copy pointed out that travelers in Italy would be able to see the scenes and sights of the country, when they get back to the States, on the Italo stanzas. Both shows are sponsored by La Rosa products.

Mystery Writers of America, Inc., for the first time will award an "Edgar" (a statuette of Edgar Allan Poe) for the "best television mystery program" this year. Prizes will be distributed at the organization's annual dinner on April 21.

With some 23 mystery, suspense and crime shows reportedly on the TV nets, a special awards committee will study them to select what it considers the six outstanding sessions. Winner, however, will be determined by a poll of some 350 MWA members.

Special television show to salute New York's first Mardi Gras Ball, scheduled for the Hotel Plaza Feb. 26 for the N.Y. Junior League's Welfare Fund, will be produced by Fred Coe for WNBT, key station of the NBC-TV web in N.Y. Both WNBT and its AM sister station, WNBC, are acting as sponsors of the ball and will have designed for them a costume representing the radio and TV industry. N.Y. Mayor Vincent R. Impellitteri will appear on the TV show, to be aired from 11 p.m. to midnight, Feb. 26, along with Vaughn Monroe, Paul Whiteman, Tex McCrary and Jinx Falkenburg, Jane Pickens and others.

WDAF-TV's 113 Hours In Stepped-Up Roster

Kansas City, Jan. 15.

WDAF-TV, the Kansas City Star station, stepped up its programming this week, adding the early morning hours to its broadcast schedule. Station has taken the NBC show, "Today" for the first two morning hours beginning at 7 a.m., and continues through the day until midnight. It previously had been beginning the broadcast day at 10:30 a. m.

The new schedule adds nearly 30 hours to the weekly operation, the new total being 113 hours against the former weekly average of 85 hours. New schedule applies to weekdays, with Saturday and Sunday remaining virtually the same as in recent weeks.

WANTED
Only Top Level Executive Sales Organizer, with strong TV experience accustomed to making over $25,000 yearly. Has opportunity to become shareholder and associate in strong TV outfit.
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DARVAS and JULIA
SEE PAGES 48-49

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Eloise Salutes the Stars
Quick on the Draw
Leave It to the Girls
RCA's Musical Merry-Go-Round

Artists

Bill Stern
Vanessa Brown
Don Cherry

Walter Kiernan
Emily Kimbrough
Gloria Warner

• Bob Scheerer

Writers

Alton Alexander
Mort Lewis

Priscilla Kent
Larry Markes

Productions

Hollywood Screen Test
Eloise Salutes the Stars

LESTER LEWIS ASSOCIATES

11 East 48th Street, New York
PLaza 3-5083

• Ex-Top Banana
Now Armed Forces

Local Chi Stations, Stressing 'On-Spot' News Coverage, Scoop Other M[illegible]

Chicago, Jan. 15.

Chi radio stations, particularly WMAQ and WBBM, are putting increasing accent on local news coverage. Emphasis is on on-the-spot reporting by wire-recorders. Bulk of the news copy still comes from the wire services but the "exclu[illegible]" angles garnered from the scene are being used to spice the newscasts.

The use of recorded or direct coverage has proved so successful at WMAQ that the Chi NBC station is currently airing two daily shows using the roving reporter format. They are Len O'Connors' early evening "News On the Spot" strip, sponsored by Gordan Baking Co., and Jim Hurlbut's "Reporter At Large," bankrolled by Hotpoint Dealers at 11 p.m.

Although Chuck Wiley, WBBM special events chief, hasn't as yet a regularly scheduled show for his recorded "leg work," he's been feeding his stuff to the other news shows. One of Wiley's recent scoops was getting the hung jury decision on the hot local Michael Moretti murder case on the air several minutes before the wire services' bulletin came through. Wiley's report was put on the air via phone from the Criminal Court building.

Upbeat in radio reporting, too, was reflected in the recent okay by the city council for at least a trial run at recording council proceedings. For the first time in history, the chambers were thrown open to recording mikes for coverage of the city budget hearings last month. WMAQ, WBBM and WGN covered on radio and WNBQ and WGN-TV shot films for teevee.

Because of the union stipulations that recorder reporters be accompanied by an engineer, on-the-scene newsgathering can become a fairly costly item. That's why Chi NBC news director William Ray holds to the theory that the roving reporters should have their own [illegible] so concrete results [illegible] value can be evidenced.

It's the thinking at the CBS station, at least for the time being, that the costs of Wiley's news activities can be charged off as "plus" service for the bankrollers of the regular newscasts.

Interest in local news has resulted in the Chi NBC plant buying the Community News Service, which covers Windy City newsbeats strictly for radio and teevee. The wire also serves WBBM, WIND and WCFL with hometown news copy.

Straight Deals

Continued from page 25

in radio to their growing realization that no medium can compete with radio on a cost-per-thousand basis. Sponsors buying in now are turning down the so-called gimmick deals, which they might be able to get at less cost, for a straight time buy because they want to establish a new franchise, in many instances on a firm five-year basis. ASR, on the other hand, seeking only a seasonal deal, is taking CBS' offer of the Skelton show for $23,500 per week but, in so doing, is bypassing some Coast and Rocky Mountain area markets, where the show is bankrolled regularly by Norge.

CBS, incidentally, found itself in the strange (for these times) position of being unable to clear time for an interested client. American Bakers had originally attempted to buy a half-hour Sunday afternoons on that web but, in order to have the show heard by as many as possible of its dealers and employees, asked specifically for either the 5 or 5:30 slot. Since CBS now has sponsors for both periods, the advertiser took its business to NBC.

"Mr. Chameleon," the show GF will sponsor through Foote, Cone & Belding, is one of the Air Features packages, which has been on the CBS web sporadically as a sustainer for some time. It will replace "Inspector Hearthstone," "Star Playhouse," which the bak[illegible] group bought for NBC, is now on the ABC web as a sustainer, [illegible] Thursday nights at 8. It [illegible] replace "Whitehall 1212" on N[illegible] starting Feb. 24.

Freeze Lift

Continued from page 26

UHF as soon as the agency lets down the bars.

Comment Analysis

It is likely that the daily "grind" of meetings between the Commission and its staff will be largely concerned with the city-by-city channel assignment which comprise the allocation table, and the final decision as to which of these assignments shall be reserved for educational stations.

Approximately 1,500 comments were received on the proposed allocations issued last March, and the staff has been analyzing this material for the last five months. Most of the comments are from applicants who want more channels assigned to their areas. Many suggest ways by which channels may be shifted among various cities to accomplish this purpose. Some oppose the setting aside of channels in their cities for educational stations. Some are from TV stations which object to shifting from their present channel locations, as required under the proposed allocation plan.

The final plan will no doubt be a compromise of the proposed assignments, the objections by applicants, and alterative plans offered, include the comprehensive DuMont scheme which claims to make better use of the available channels in providing nationwide TV service.

With the issuance of the freeze-lifting report, the Commission will probably set a 30 or 60-day "last call" period for filing of applications before starting the machinery for handing out permits. At the expiration of this period, the staff will begin work on a hearing calendar which will include dates and places where hearings will be held on applications in cities where applicants exceed available channels. Because of the demand for channels, the bulk of applicants are expected to require hearings.

The only permits which can be issued soon after the deadline for filing are for stations in smaller communities, where applicants do not exceed channel supply. It's expected that between 30 and 80 permits will be handed out this year.

Blacklist

Continued from page 27

inked for the NBC airing of "Goldbergs," which preems Feb. 4, disclaimed any part in the dropping of Loeb. Saying he feels "terrible" because of the situation, Edell declared: "If Loeb is a Communist, I wouldn't want him within a thousand miles of the show. But if he is not, I wish there were some way to find out. The show would certainly be a lot better with him in it. But I don't want to be the judge of some other man's guilt or innocence." He added that he didn't know whether he had "the right to tell NBC how to cast the show."

Edell said the program was offered to VCA without Loeb and "at that time I'd never heard of the controversy about Mr. Loeb."

Commenting on the Edell statement, Loeb said, "I think it completely dispells the story that sponsors wouldn't buy the show with me in it. Edell hadn't been asked whether he wanted the program with me in the cast."

"Goldbergs," which after its run for Sanka on CBS-TV had been off the air, has picked up two more bankrollers for the 7:15 p.m. strip on NBC-TV and is now sold out. Ekco Products (kitchen utensils) will pick up the tab on Wednesdays and Necchi sewing machines will take the Friday edition. Incidentally, it's Necchi's first ride in video.

Columbus—Charles Cady, director at WBNS-TV, Columbus Dispatch station, has been named director of educational programs for the station while John Haldi, production staffer, has been upped to post of production director.

Gen. Mills

Continued from page 31

four days each week. Web expects to have the complete deal ironed out within the next 30 days.

Under the new setup, CBS will tee off its morning programming at 10 a.m. with the 15-minute news show featuring Harry Marble and Dorothy Doan, which preemed last week. Godfrey simulcast goes from 10:15 to 10:30 (except on Fridays, when the news show will be expanded to half-an-hour), with "Bride" following. New show starring Al Pearce, which will originate from Hollywood, will take the 10:45 to 11:30 strip, followed by the Colgate-sponsored "Strike It Rich." Web then will swing into its current afternoon programming, with "Egg and I" at 12 noon.

For the afternoon, CBS plans temporarily to expand the "Mike and Buff Show," now in from 3 to 3:30 p.m., to 2:45 to 3:30 cross-the-board. That will hold until about mid-March, when the new TV version of Art Linkletter's "House Party" is scheduled to take over the 2:45 to 3:15 strip. Pillsbury has already contracted for the first 15 minutes of "House Party." Latter show, incidentally, is packaged by John Guedel, while "Bride" is a Masterson, Reddy & Nelson package.

NCAA

Continued from 26

report that "took into account the lessons learned through experience of 1951," called an "experimental year." Many of its conclusions were based on preliminary findings of a survey conducted by the National Opinion Research Centre under a $50,000 budget. Committee urged as its future objectives the minimum effect of live TV upon attendance at college and high school games; to spread TV, within the limits of such control plan as may ultimately be adopted, among as many colleges as possible, and to provide TV to the public to the extent consistent with the first two objectives.

Committee said it desired "to stress again the dangers to the game if two or three top teams are able to monopolize TV networks. Resulting financial rewards would create greater temptations than any yet known to the game and would place irresistible premiums on successful teams. We must not only limit the amount of television, but what amount there is we must spread far and wide."

Among the eight schools that opposed controlled TV were said to be Notre Dame, Pennsylvania, Kansas, Georgia Tech, Wayne, Ohio State and Rhode Island.

Ed Krause, Notre Dame athletic director, said he bowed to "controlled" television, but had argued to "try unlimited TV for a year and then compare notes with the limited TV we tried in 1951. I don't think there is any comparison between the TV situation then and now."

'Tonight'

Continued from page 25

NBC-TV, operation, can rack up a hefty maximum of $9,500 weekly on "Today" hitchhikers. That's the potential weekly tab on the four daily five-minute news segments and the 12 daily station breaks that are being offered for station sale.

John McPartlin, WNBQ sales manager, has put together a "special" 90-day introductory offer," which pegs the price of the news quickies at $150 net each with no frequency discount. The 20-second station break spots go for $50 and the 10-second blurbs for $25. The 120-minute display is broken into 15-minute segments which, plus the insertion of the four five-minute newscasts, make available a dozen breaks into which can be crammed the 20 and 10 second plugs.

WNBQ is filling three of the daily news cut-ins with a local roundup gabbed by Len O'Connor. The fourth, in the 7:55 to 8 a. m. slot, will be taken from the network.

Although no local deals were set for the debut week, McPartlin reports a high degree of interest in the local availabilities on the show. He anticipates closing with a couple of bankrollers for purchase of some of the news segments, after the clients have a chance to scan the program.

CBS-TV 'SONGS' INTO 90-MIN. EXPANSION

CBS-TV, in a wrapup of its long-pending Saturday night plans, decided this week to expand "Songs for Sale" from its present 10 to 11 p. m. period, into an hour-and-a-half show starting at 9:30. Web execs emphasized they will hold to that plan until at least the end of this season, which eliminates the reported possibility of CBS' building a super-budgeted extravaganza to compete with the Sid Caesar-Imogene Coca-Max Liebman spread on the rival NBC video web.

Extension of "Songs" into the 90-minute version means the web has abandoned "Show Goes On," which formerly occupied the 9:30 to 10 period. Under the new line-up, the "Ken Murray Show," bankrolled by Anheuser-Busch, will continue from 8 to 9, with Faye Emerson's "Wonderful Town," sponsored by Pepsi-Cola, remaining in the 9 to 9:30 period. Any plans CBS has for building that top-budgeted Saturday night program, consequently, will be postponed until at least next fall.

Doty Exits FCC

Washington, Jan. 15.

Dwight Doty, chief of the Renewals and Transfer Division of the FCC Broadcast Bureau, resigned yesterday (Mon.) to join the law firm of Haley, McKenna & Wilkinson. Doty, a native of Washington, D. C., had been with the commission five years and was formerly with the Department of Justice.

Walter R. Powell has been named acting chief of the division.

Liberty Ups Vertel

Dallas, Jan. 15.

Harold Vertel, assistant to prez Gordon B. McLendon of the Liberty Broadcasting System, has been promoted to veepee in charge of national sales coordination for the web.

New sales exec joined KLIF, key station of LBS here, in 1948 as account executive, and 1950 moved to the web org in the same capacity.

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'Pat' Weaver's 'Opportunities'

Continued from page 25

forms that they merit. You must lead the writers into adventures in experiment. No writer working with us to get money to buy mush is going to go mad with his Corona unless your encourage him.

I grant that we must encourage you from management, and this has certainly been done, and done often. There is one thing we have not done yet, which will make your path clearer to the eye. We must give you a physical form within which to build a show that is different in character from customary structures, to reveal to you the scope of new forms. In that connection, I am having studios designed that will make O. B. Hanson cry like a baby, and General Munson apply for transfer to Attu as a corporal. Nonetheless, we must go forward.

As a producer or director, and I hope a writer or a near-writer, you must know that before you think of your product, you must think of the form in which your product is to appear. People once acted in, not sat in, orchestras. If you wrote the Passion play for a Spyros Skouras house instead of Oberammergau, you would write it in different form. The physical housing of a writing directs the writing form. Broadly speaking, there is a difference in the writing form for something destined to be seen in a Coney Island hand-operated movie machine, and something destined to be seen written across the sky by a plane emitting visible tracks.

Various Writing Forms

If you are using television as a communications instrument, and presenting a play, then there is great advantage in making it as play-like, as well as good, as possible. If you are going to present the play as a movie, then you need a different writing form, you have additional advantages in terms of flexibility and additional handicaps in terms of performance values. But if you pretend to a television original, then you are in trouble, because what is it? Movies have run a limited gamut in big heads. Theatre has run a genuine gamut in focusing attention away from background, and dispensing with believable sets. Entertainment generally has run through all forms of presentation, and television can let you attend the form, but that is not a TV original.

Radio is the closest form, because it too played the living room to the single person or small group audience. Radio, like television, was largely a medium of transporting people to places from their living rooms, but the development of radio forms took place. It took place earlier than most people think. I remember using sound track of an actor's voice in counterpoint against his live voice nearly 20 years ago, together with narrative techniques, true documentaries, recreation of world tragedies as though they were happening, etc.

Because of some childish concern over being thought too radio-ish, much of our stuff fights the values developed laboriously in radio. The economy and clarity of the narrative technique is the most serious lack, in my book. Movies took it from radio, and a lot more television shows could ape their older and inferior brethren in this connection. The problems of holding an audience in television who have not paid for their tickets, taken off their shoes, settled down into a near coma in waist-wedgies, such as one finds in most theatres, is quite different from the sucker-principle of our competitors. If the movies or the plays can sell you a ticket, it's too late for you to worry if you don't like the character delineation that dawdles through the opening stages of the diversion. In television, BOING, Channel 11, and Milton Sills await your slightest lapse from absorption.

Radio with Pictures

The best television, except for its communications use, has been the radio with pictures formula of some shows. This follows the formula that if it was good to hear, it's even better to see while you hear it. Because NBC has been putting on Broadway shows rather than radio shows, the best examples of this technique are over with THEM. THEY have radio with pictures in Burns and Allen, Benny's appearances, and some others. These shows, however, while good entertainment, are not smashers, like the personal-appearance techniques of the breakaway comics like Martin and Lewis, or the great Broadway show appearances of Sid Caesar and Imogene Coca, or the exciting vaudeville appearance of Milton Berle. It is good entertainment, but of a lower key, of a less exciting nature.

And this brings up the failure of television to follow the radio success, and all entertainment success, of the "vehicle" pattern. This is where one takes Rex Harrison and builds around him a show which enables him to do what he does best and what the people like to see him do. This is not Martin Kane, which is B pictures with a star. It is closer to I Love Lucy, which was built as a vehicle for Lucille Ball. It is the field in which the non-entertainers, the actors that is, will find their place as stars in television; with the addition of the field in which the really good actors form stock companies, and vehicles are written for them not as series but as individual dramas.

The development in fairly rapid steps of all the potentialities of the television medium is highly desirable. This is not merely for corporate stature and profit, although that has its spokesmen. But we who are running television have a duty to humanity that comes from our stewardship of this overwhelmingly powerful molder of minds.

All-Important Communications

Dr. Norbert Weiner, brilliant M.I.T. author on Cybernetics, says in his must-reading "The Human Use of Human Beings,": "Communication is the cement of society, and those who have made the clear maintenance of channels of communication their business are those who have the most to do with the continued existence or the fall of our civilization." Dr. Weiner does not believe that mass medium like television is likely to overcome the difficulties in which it finds itself, due to pressure groups, but like most intellectuals, particularly brilliant ones busy with their own works, he does not fully understand the mechanism of the medium in today's world. We can and will present a mature presentation both withi the area of American agreement, and in handling controversial material through balanced programs.

It is peculiar that Dr. Weiner also fears for sterility from our creative people in working mass media for reasons that do not obtain in the case of television at NBC. Indeed, I myself believe that television is going to force a recreating of forms of all entertainment and information media; and that in the turbulence of change, a whole new era of creative writing is coming in all forms. My major wish at this time is to attract the restless spirits to NBC, and to inculcate a dissatisfaction with all things present among our staff so that they will rebel against present means of presentation.

Because "hits" reach virtually everybody, in spite of what critics maintain, we want hits. These can come from great personal triumphs in handling roles or characters with impact. They can come from a form of presentation that is novel and appealing. They can come from following showmanship principles in presenting material of basic concern but little interest to most people. It is our belief at NBC that we can make all shows serve a purpose beyond entertainment, although not all the time. And that the combined influence of the many shows will give an upthrust to our people that will create a new age.

Challenge to the Artist

Every writer, every director, every producer is having an influence upon upwards of 10,000,000 people when he goes on the air for NBC. It is therefore more than just his self-interest as a creative artist that is challenged in this day. It is his self-interest as a member of the human race. For he can do something personally that will increase the vitality of a medium that can increase the individual's ability to meet and decide his own future.

So much for upward and onward. When we develop a concept like that behind "Mr. Omm," wherein a writer writes to the exact length that he feels the story makes its most effective unravelling, we should get credit for an assist on the Heavenly Scoreboard, something most of my friends and acquaintances can use handily at this point.

In the ferment ahead, another little matter should be under study, and that is the future of music. The "song" is a relatively fractional part of music through the ages, and television already demands more than songs to make for effective vocal presentation. To invent visual presentation is better, but still somewhat an embarrassing type of title gagging, except where a legitimate production number is being staged around the song. The answer again lies in thinking about the medium in which you are going to present the music, and tailoring what you write to the use that will be made of it, instead of writing for old forms, and then having a television-press descend on the material.

This obviously points toward the story-song, a return to the ancient pattern of story telling with voices and action. It goes away from the 32-bar pop that we all think of as immutable (if we think) but is actually a modern development.

It also calls for a lot of other exciting, new, fresh presentation ideas that are not a use of television as a communications medium, which is still great for music if the shows are done as good concerts, or good musical extravaganzas, or even as radio-with-pictures-added, like the "Hit Parade." The attempt to make concerts into television shows is one of the things that will play the hoots and hysteria of our children's children, being the equivalent of first-war hats, and fast movement from the silents. On the other hand, a concert attended via television is great entertainment. (Everybody fights it.)

Studio For Writers

In order to be more specific about the dramatic form that can be, I will now outline a type of studio that would force writers to write one kind of presentation differing from today's.

We build a studio with a "Presentation Gallery" at one end. On three sides of the studio we build sets for story development, but the Gallery end has a series of very large monitors at floor level, with a narrator working to the camera, well in front of the monitors, then walking up to each and outlining the dramatis personnae. We will see each of the principal characters in action on the monitor as the narrator sets the characterizations, to remove the need for character establishing scenes in the drama. Above the gallery of monitors we have a locale monitor, which the narrator goes to by steps or on a ramp, but giving a feeling of spaciousness, of theatre, of movement, of clarfty and cohesion to the production. The locale sets the general themes, the basic message or placement of the drama. For instance, in the wonderful and as yet scarcely touched field of the tour-de-force through placement of people in an event known to the audience upon revelation, such as the Titanic touch of Coward in "Cavalcade," or the opportunity in the "Last Voyage of the Bismark," or in some of the Benet stories.

After meeting the actors in action, then the locale or locale cum conflict, which enables the narrator to set the great issues behind the drama to come (if it's that kind of drama), we move to the action monitor, where the story unfolds "in one" you might say.

Sets Up Visual Pattern

We now have a visual pattern easily understood, readily grasped and remembered by the people, with each part of the pattern having a purpose both in presentation of the show in the beginning and a way of coming back as it proceeds. Thus the gallery can be activated from time to time to show what different characters are doing, simultaneously. A long shot, particularly with the increase of home largescreen sets, will enable you to see monitors of two characters together with the action or the locale monitor as well. This represents a challenge to the viewer that one need not offer until one is doing very well as a dramatist, but it does indicate the forward movement possible in planning such a writing pattern.

It may be argued that I am being tricky, but I am not. I am arguing that the television medium holds opportunities for forms of presentation that have clarity, dignity, impact, importance and other values perhaps even greater than the use of television as a communications instrument to take you to drama in theatres, movie houses, radio studios, or mishmashes. I also happen to feel as a writer with no time to write, that the times need a return to great issues in our drama to serve as the background for individual human tanglements and their resolution, and that the impact of television is so great that we can force the human mind to perceive more and faster than we sometimes think, particularly if we make our presentation one of great simplicity and clarity, even though it is different.

My suggestion is not the final revelation to be chipped in granite and lit with a pink spot nightly while Old Glory gently waves above, but it shows you that you can design a means of presenting drama unlike present means, which could be repeated again and agai and become a steady form. It has great advantages as you think about it. Imagine the climax as one cut from monitor to monitor, Zoomar lensing up on each character in some sort of a chase-against-time finish, swinging past th dramatis personnae into the locale monitor, and then the action monitor, developing whichever storyline was going. We'd have them watching at the transmitter!

At a latter date, I would like to expand on subject matter in the drama, particularly the tour-de-force field I mentioned above. I mean by that term really contrived writing for effect in television where you take an idea that you know will give suspense right from the start, and hack it out, in the best sense of hacking, which is craftsmanship in one's chosen profession and writing for money in it. I would also like to give forth on the return to the great themes which can now be so timely as the currents of disintegration, the tides of nihilism, and the strong winds of great hope and aspirations all sweep the same world. This is a time for writers, and directors and producers. And television is a medium for them.

We are going into another period of ideas, in my book, like that we went through in the latter part of the 18th century. The next decade depends more on us than anyone else, barring war. The stakes for which we are engaged are breathtaking. It is a time for courage, but also for optimism if it is based on individual determination to make the optimistic pattern the future pattern.

Margaret Cuthbert To Retire From NBC

Margaret Cuthbert, one of th pioneer femmes in radio, with an NBC association extending over 20 years, is retiring this spring.

Miss Cuthbert, as a longtime associate of the late James Roland Angell, who was head of public affairs programming at NBC for many years, played a key role in formulating public affairs program patterns for the medium.

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Inside Stuff—Radio

NBC has hired a Negro in its press department. He's George Norford, a New Yorker with a newspaper background, and he's been assigned to handling the newly-incepted early morning "Today" TV show. Move follows in the wake of NBC's recent hiring of two Negro engineers. Within the past year, the network has been in the process of reappraising its public relations in its dealings with Negroes, and for that purpose has retained a Negro public relations outfit.

Radio Writers Guild chided WJZ, N.Y., for announcing at end of its "Lives of Harry Lime" transcribes that the shows were "written and produced" by Orson Welles. Latter, who produces the show, scripted the first two programs, but the subsequent vehicles had been done by other members of the RWG.

When it learned of the error, WJZ promptly rectified the mistake and is now giving correct script credits.

To carry the Voice of America message to the Far East, the State Department will begin construction soon on a $7,000,000 shortwave radio station in the state of Washington. Bids for the plant were accepted last week.

The station, and a sister transmitter which will operate from the east coast, the department said, "will be among the most powerful known to exist in the world." Both were authorized under Congressional appropriations to strengthen Voice radio signals to pierce the Iron Curtain.

The West Coast station is expected to be completed in 18 months. It will be located either in the Grays Harbor or Port Angelis area.

Gordon McLendon, prez of the Liberty Broadcasting System, has been named one of the 10 outstanding young men of 1951 by the United States Junior Chamber of Commerce. McLendon was singled out for his new ideas in radio broadcasting and in the formation of the network.

Baseball commissioner Ford Frick will get the Graham McNamee memorial award at the Sports Broadcasters Assn. fifth annual dinner, Feb. 5, in Park Sheraton Hotel, N. Y. Presentation will be made by Herman Hickman, one of the previous winners, with Herbert Bayard Swope as toastmaster and radio and tele network toppers on the dais.

National Assn. of Broadcast Unions & Guilds will meet today (Wed.) to select a review committee, which will be national in scope, to review the issues between the NABUG unions and the National Assn. of Broadcast Engineers & Technicians (CIO). AFL unions in NABUG have charged NABET with "raiding" and the joint NABUG-NABET committee will analyze the situation and issue a report before the end of the month.

NABUG, of which NABET is also a member, has taken the position that it is "open minded" about the possibility of effecting a settlement of the issues but that it will be "firm in its interpretation of what constitutes raiding." Meanwhile technicians at CBS' owned-and-operated stations vote next week on whether they will continue to be repped by International Brotherhood of Electrical Workers (AFL) or switch to NABET.

"Black Silence of Fear," lead article by Supreme Court Justice William O. Douglas in the N. Y. Times Sunday Magazine last weekend (13), is being plugged by the Radio Writers Guild. Ira Marion, RWG eastern region v.p., said, "It is to be hoped that the article will be read, studied and its principles applied in practice by the leaders in the radio and television industry to the end that use of blacklists, gray lists, loyalty questionnaires and all such discriminatory devices will be finally and completely eliminated."

WBAL in Baltimore turned disk jockey Al Ross into a "traffic cop" for the past few days, due to fact that the city's transportation has been snarled by quadrupling of auto traffic following the strike of Baltimore Transit Co. employees.

Station set up a direct tie-in with police department, getting up-to-the-minute reports on traffic flow. Bulletins are aired on the d.j. program, advising motorists what streets to take.

WBAL and WBAL-TV also broadcast name and addresses of nurses and patients needing emergency transportation to hospitals, with over 100 persons aided in this way.

Frederic W. Ziv's "I Was a Communist for the FBI" was sold in 105 markets five days after the peddling started. "Communist," based on the story of FBI agent Matt Cvetic, is an open-end transcriber starring Dana Andrews.

Meanwhile Ziv has added two new divisional sales managers, Stuart Halliday, who'll handle Indiana and southern Illinois, and William A. Nevin, who'll cover Wisconsin and Minnesota.

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NLRB Sides With AFRA In WEEU Unfair Claim

Washington, Jan. 15.

On charges filed by the American Federation of Radio Artists, a trial examiner of the National Labor Relations Board last week recommended that WEEU in Reading, Pa., be required to stop interfering with efforts of its announcers to organize an AFRA unit.

The examiner, John H. Eadie, found that the station engaged in unfair labor practices in interrogating its employees regarding their union activities, and threatening them with reprisals if they joined AFRA.

Legal Snarl

Continued from page 31

leases had been obtained from WB and the SEP to produce the radio sale, although Martin insisted he hadn't been contacted, and as for Sherman and Moore, they claim their agreement with Cvetic has been violated because they weren't consulted.

Financial details of the Ziv deal weren't announced, although it's known that the SEP series brought $7,500 and Warners paid $12,500 for the screen rights. It's also known that Cvetic has netted several thousand dollars on speaking engagements, although Martin, Sherman and Moore, by pre-arrangement, didn't share in these proceeds.

WGN-TV Sets College Courses—With Credits

Chicago, Jan. 15.

Chicago video viewers will be able to earn college credits with their scanning when a new WGN-TV show kicks off early next month. Quincy College is offering two extension courses which will be based on the weekly half-hour tele show, "The Armchair Philosopher."

The show's format will center around educational problems, tailored to the two extension classes—"Television Programming and Production" and "The Philosophy of Education." The show will be buttressed by a weekly formal class to be held at the Art Institute. Two hours of credit will be given for the course.

The show will be produced for the college by Tom O'Brien, with William O'Brien handling the scripting.

Smithson's WKRC-TV Post

Cincinnati, Jan. 15.

New program director of WKRC-TV is Lloyd Smithson. He joined the station as an executive last Nov. 1 and was upped by U. A. (Jake) Latham, general manager.

Smithson is a former dialog director of Beecroft-Florida motion picture studios and was a freelance producer of night club acts.

Chi's No. 2 Status

Continued from page 31

that has appreciably upped its Chi pickups since the first of the year. The web called upon its Windy City plant to fill the 11:30 a. m. to noon spot on its morning lineup with "The Bunch," musical-gab show featuring Hugh Downs and Bette Chapel, which bowed Jan. 7. Also, there's been the addition of the Saturday morning co-op, "Cactus Jim" and the half-hour alternate week Sunday afternoon family situation series, "Those Enduring Young Charms."

Another entry, which made its re-appearance Sunday (13), is Louis G. Cowan's "Quiz Kids," which is being dispatched to CBS-TV via WBKB. "Kids" shift to Columbia after its long NBC identity marks CBS's first regularly scheduled Chi origination.

Cowan Vs. Levin

Cowan, incidentally, is vying with W. Biggie Levin for top ranking among the indie packagers with web programs coming from here. Besides "Kids," Cowan has "Pet Shop" and "Down You Go" riding out of WGN-TV to DuMont. Levin packages "Studs Place," "Hollywood Junior Circus" and the "Chicago TV Symphony" beamed from the local ABC outlet.

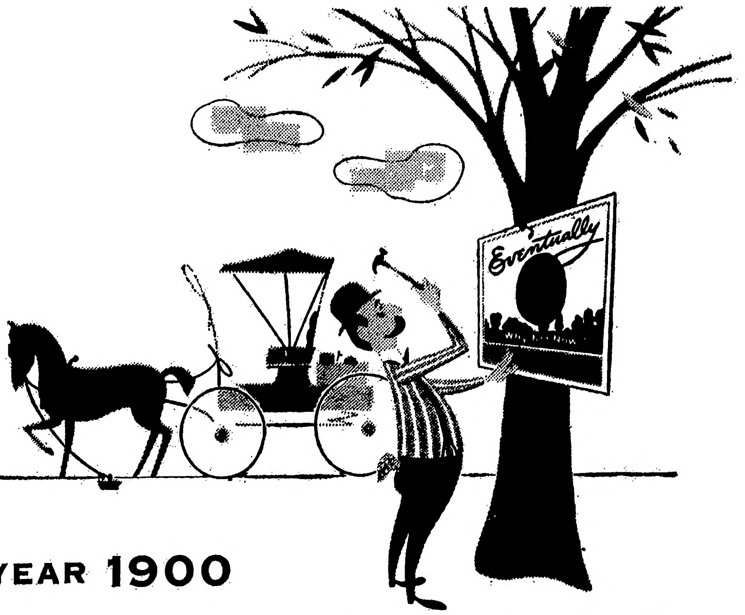
Besides the above NBC shows, the web's Windy City trademark is also carried by "Kukla, Fran and Ollie" and "Hawkins Falls," both quarter-hour strips; "Zoo Parade," "Mr. Wizard," and the Wayne King Show, all weekly half-hour ventures.

Running neck and neck behind NBC in Chi feeds are ABC-TV and DuMont. ABC has six weekly shows coming out of the Loop, totalling four hours, and DuMont has five productions, totalling four and a half hours weekly. The ABC total does not include the pickup of the Northwestern basketball games as part of its Saturday night hoop schedule.

Included in the ABC log ar "Super Circus"; "Studs Place"; "Chicago Symphony"; "Hollywood Junior Circus"; "Hail the Champ," and Wednesday night wrestling. The Hollywood Candy Co. is cutting back its sponsorship of "Junior Circus" to an alternate week after the Jan. 27 show, but the web plans to fill the slot with "Hold 'Er Knewt" from here.

In addition to the two Cowan packages, WGN-TV sends "They Stand Accused," "This Is Music" and Saturday ight wrestling to DuMont.

(Fact that Dr. Roy K. Marshall's "Nature of Things" originates in Philadelphia for the NBC-TV web was inadvertently omitted from last week's VARIETY story on Philly originations.)



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ically than any other combi

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THE NATION'S STATION AND ITS

Television Reviews

Continued from page 30

vital operation that was good video journalism.

The studio segments included sportswriter Neil Gazel interviewing the just-appointed Chi Cardinals football coach, Joe Kuharich. It was something of a scoop, providing viewers with their first glimpse of the pro coach. News political editor Charles Cleveland was on hand to interview the Republican and Democratic primary candidates for state's attorney. Neither of the two quickie gabfests offered much. If the public figure interviews are to come closer to the mark, the News staffers may have to forget their host roles and do a little more reportorial quizzing to liven up the proceedings.

ABC's Kiplinger worked the over-all emcee job in creditable fashion. The show finaled strongly with a switch from a shot of the jet planes blasting down the O'Hare runway, to a studio shot of a high school girl reciting a prayer for peace. *Dave.*

THE BUNCH
With Hugh Downs, Bette Chapel, Art Van Damme Quintet
Producers: Ben Park, Don Meier
Director: Lynwood King
Writer: Marv David
30 Mins.; Mon.-thru-Fri., 11:30 a.m. CST
Sustaining
NBC-TV, from Chicago

An unpretentious project, "The Bunch" should more than hold its own as the Windy City's contribution to NBC-TV's new morning lineup. Obviously depending more on talent and production imagination than budget, it's an informal music and chatter item likely to win friends along the a.m. co-ax.

Fortunately, the show's cast is considerably brighter than its title. "The Bunch" includes emcee Hugh Downs, singer Bette Chapel and the Art Van Damme Quintet. They've all worked together during the program's beaming on WNBQ, and they carried off their web debut (7) in fine fashion. Downs is a personable host in the low pressure idiom and displayed a pleasing ability to handle easy-geared tongue-in-cheek humor that wears well.

Downs is aided and abetted by Miss Chapel, whose warbling and pertness first attracted attention on the "Garroway-At-Large" spread. Besides her always easy-to-take chirping, as demonstrated on such standards as "Do I" and "Should I," gal evidenced a heretofore underplayed knack for ad libbing that blends nicely into such an informal format.

The versatile Van Damme Quintet, per usual, backstopped Miss Chapel neatly and pleased with their treatment of "Song of the Wanderer." Downs, incidentally, surprised with a "hidden" talent as he dueted "Getting To Know You" with Miss Chapel. It was okay, but Perry Como needn't be alarmed.

Guesting was Don Herbert, conductor of NBC-TV's "Mr. Wizard" science show, who brought on a Goldbergian cigaret lighter that earned a chuckle. Also on hand was producer Don Meier for a backpat for the Look award on his "Zoo Parade."

If idea man Marv David can keep coming up with enough gadgets and gags, this affair may well be a sleeper that'll garner more and more attention. Ben Park's and Meier's joint production on the opener showed tasteful enterprise, especially in handling Miss Chapel's numbers. *Dave.*

Tele Followups

Continued from page 28

was born in China. On the Lux show, which starred Edmond O'Brien and Maria Riva, she served mainly as background atmosphere for a Ceylonese bar.

Show, adapted by Irwin Lewis from a story by David Goodis and titled "Ceylon Treasure," was a rough 'n' tough adventure yarn set against the backdrop of a Ceylonese port. While the story had many of the contrived thrill facets of a "B" film, it was pacted fast enough to sustain interest. O'Brien was believable as a treasure hunter guarding with his life a fabulous sapphire he had found, against the connivings of Miss Riva and her wealthy boy-friend to steal it from him. Miss Riva was beauteous and played well her role of the gal who saved O'Brien at the denouement. Stefan Schnabel topped a small and competent supporting cast, which worked well under the hep direction of Buzz Kulick.

Regent cigs' second in its "Cameo Theatre" series Sunday night (13) brought Sylvia Sidney and Douglass Montgomery before the NBC-TV cameras in a taut script by Abby Mann called "The Gathering Twilight." Employing its identifying arenic technique—props but no sets—it matched that approach with an off beaten path teletale in which closeups particularly were sharply etched, producing the mood demanded by a story sometimes grim in the underneath strata.

Miss Sidney gave a finely restrained, quietly emotional performance of a psycho in love with husband Montgomery, a reconstructed drunk. Strangely jealous of his work as an artist, she deluded herself into visions of becoming a ballet dancer although actually a rank amateur. Her femme teacher tells her so in a highpoint scene that caused her to come home to destroy Montgomery's "comeback" portrait. She persuades him to take a drink after it has been established that such an act would revive his incessant craving for booze. Montgomery and the others in cast acquitted themselves well. Albert McCleary's staging fit the overall pattern.

Fellows

Continued from page 27

veteran of the airwaves—Mr. Radio. He has demonstrated his staying power, and indeed is still champ—the greatest mass medium of our era. The great industry problems now faced by television, with more of them to come, are not unlike those that have been faced by radio through the decades."

Turning to legislation before Congress, Fellows urged the radio lawyers to back NARTB in its opposition to the Benton bill to establish a National Citizens Advisory Committee to keep an eye on video. "Do not be deluded," he cautioned, "that the Benton measures will die aborning. Senator (William) Benton is a man of strong convictions, no little ingenuity and a talent for persuasiveness that developed very close to the vineyard in which we now labor." (Sen. Benton was formerly a member of the advertising agency, Benton & Bowles).

If the Benton board becomes a reality, said Fellows, its relationship with the FCC soon "would follow the traditional pattern of the alleged relationship between Macy's and Gimbel's."

Fellows also called for constructive suggestions regarding the TV code, which takes effect March 1, "rather than trying the case in the public press." He pointed out that the Code may be amended from time to time and he urged that FCBA submit any amendments it feels are needed to the Television Code Review Board.

Senate Ousts

Continued from page 27

hearings' an impractical scheduling operation."

May Televise Other Witnesses

However, WMAL-TV (ABC affiliate) planned to have its cameras set up in the hearing room today (Tues.) to televise the witness to follow Barrett. Neely, after conferring with committee members, indicated that the special dispensation granted Barrett would not be given other witnesses.

Televiewers were watching the buildup to questioning of Barrett when the ex-police chief took the stand and registered his objection to being televised or to having the hearing televised. "I object to microphones being placed before me," he said. "I object to having flash bulbs glaring before my eyes. I object to the glare, noise and confusion that accompanies all the things that I have mentioned."

Sen. Neely then consulted with his colleagues and announced his decision. That was all viewers saw of the crime hearing. The stations shifted to film or regular network programs.

Question being asked here is whether the committee can deny other witnesses the same privileges it gave Barrett, whose testimony it did not want to risk losing. Committee rules give witnesses the right not to be televised but do not specify that other persons in the room cannot be televised.

Sponsored Hours

Continued from page 27

56 for such programs as "First 100 Years" and "Search for Tomorrow," whereas NBC has a total lineup of 61 stations for Milton Berle's "Texaco Star Theatre."

CBS researchers also found that the number of live station hours the web clears per week jumped 30% from June 1 to Dec. 31, '51. In June, the web cleared a total of 825 live station hours and 511¼ kinescope hours per week. At the end of the year, the total had jumped to 1,078½ live hours and 526 kinescope hours per week.

CIRCLING THE KILOCYCLES

St. Louis—The 5,000 seater Fox, in midtown, was jammed Monday when Don McNeill's ABC "Breakfast Club" radio show made its first stop on a midwest and southern trek that includes seven cities and winds up in Miami, Fla., Jan. 25. Ducats for the St. Louis broadcast, originating over KXOK, the local ABC outlet, were exhausted a week before the cast arrived.

Dayton—Charles Reeder, former production manager and music director at WING, was named program director and will continue as music director. James Bennett was named production manager and director of public service, and Jack Wymer, former announcer, was named director of public affairs.

Boston—Irvin E. Dierdorff, Jr., chief announcer at WCOP since 1946, has been appointed program director succeeding Henry, "Hank" Lundquist, who has resigned to accept similar post at WBZ. ... Art Tacker, formerly deejay at WCOP, has transferred his platter spinning activities to indie, WHEE....

Pittsburgh — Negotiations with NBC-TV for last couple of weeks have wound up with WDTV, DuMont-owned station in Pittsburgh and that city's only channel, taking all but the last 15 minutes of Dave Garroway's two-hour morning show. It started Monday (14), putting WDTV in operation for the first time at 7 a.m. Previously tee-off was at 8:55.

Seattle—John L. King is a new member of the board of directors of the Queen City Broadcasting Co., which operates KIRO, CBS outlet here. King replaces former Washington governor Mon C. Wallgren, who resigned his post as director a year ago.

Atlanta—James E. Bailey has resigned as veepee-managing director of WAGA and WAGA-TV here. Bailey, who joined the Fort Industry outlets in 1943, will take an extended vacation.

Pittsburgh—Art Breecher, formerly with the Hal Roach studio, has been appointed film editor at WDTV...Helen Harding, secretary in the WCAE sales department, is wearing an engagement ring from Joe McKinney...Hilary Bogden, early morning newscaster at WJAS, has started his eighth consecutive year of broadcasting on that station...Jim Gallivan has joined radio-and-TV department of BBDO here...Slim Bryant and his Wildcats are now getting a feed to the NBC network from KDKA every Saturday afternoon at 4. It's a resumption of an old setup temporarily disrupted every fall and winter by football...Pittsburg Brewing Co. signed to bankroll 15 minutes of news every week-day on WCAE at 1 o'clock. Chief Announcer Ralph Fallert will do the daily session...Tommy Dickson, WDTV cameraman, showing the town to his brother, Steve Dickson, up for a visit from South America, where he's with Standard Oil...Don Sloane doing a daily quarter-hour sports sustainer on WPIT.

Salt Lake City—KSL has peddled broadcast rights to the 14 Brigham Young University Skyline Conference basketball games. Sponsorship was picked up by Utah-Idaho Sugar Co. Paul F. Royall, recently switched from mike work to sales, closed the deal for the station.

Columbus—Frank C. Oswald, assistant to the secretary-treasurer of the Goodwill Stations with offices at WGAR in Cleveland, has been named administrative assistant to Edward Lamb, attorney and president of Edward Lamb Enterprises, owners of TV stations WTVN, here, and WICU in Erie, and radio stations in Toledo and Orland, Fla. Oswald has been with Goodwill for the last 10 years.

Hartford—The 12th annual joint "Mile O' Dimes" campaign of WTIC and the Hartford Courant gets under way Wednesday (16). In 11 prior campaigns the duo effort has raised almost $676,000 for polio victims. Bernard Mullins, station's director of public relations, is directing the campaign.

Cleveland—WTAM reports 1951 times sales increased 41% over 1950. Chuck Dolan, former production man at WJMO has joined Telenews Production in New York and will co-produce "This Week in Sports"... Cy Schelly, WJMO publicity director, has moved over to Fuller & Smith & Ross...Dave Stashower, news editor WJMO, takes on publicity stint.

Minneapolis—Radio and TV station WTCN has added Richard Horning to its news staff. Formerly a Sydney, Australia, Daily Telegraph and A.P. reporter in Hong Kong and more recently operations officer in the Central Intelligence Agency, Far East division of the U. S. Foreign Service, he'll gather and write local news and edit and rewrite national and international news.

"BRIGHT YOUNG MAN" "WANTS IN!"
Television Production; Lots to learn; lots to offer; Needs a start; salary unimportant; some experience. Box 8767, Variety, 154 West 46th St., New York 19, N. Y., or call OR 7-1575.

TV FILM RIGHTS FOR OUTRIGHT SALE
More than one thousand shorts finished and unfinished. Sensational buy. Box V-21503, Variety, 154 West 46th St., New York 19, N. Y.

Now starring on NBC's
ALL STAR REVUE
Saturday's 8-9 p.m., EST
Mgt.: William Morris Agency

Whiz Biz When 560 Hits WFIL-adelphia!

The "hard sell" boys know they have to talk loud to be heard in Philly's hotly competitive market. These wise birds are telling each other that WFIL's voice penetrates all the vast 14-County Philadelphia Retail Trading Area and reaches far beyond.

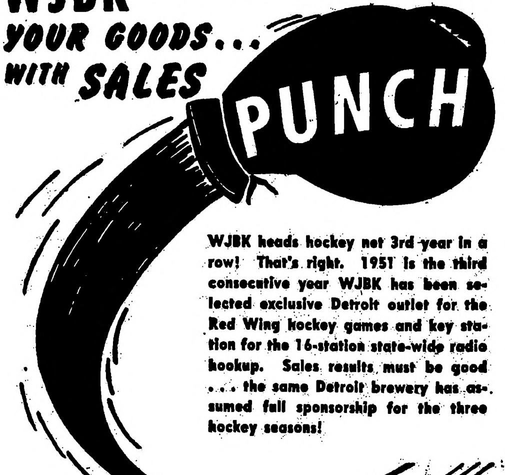
Two-thirds of the radio-equipped homes seem to have their dials stuck on WFIL, says BMB. WFIL, with 5,000 watts, yanks in more regular tuners than 50,000 watts in most of this $6 billion market area, BMB reveals.

Trouble is, say the market-wise, too many people think of Philly radio only in terms of the city. They forget that half the sales, half the profits show up in 147 towns outside city limits, but still comfortably within Philly's trade area—WFIL-adelphia.

Engineers, both sales and electronic, agree that WFIL—5,000 watts at 560—is worth 20 times the power at double the frequency in America's third market.

WFIL
560 [illegible]
The Philadelphia Inquirer [illegible]

WJBK delivers the Goods
YOUR GOODS... WITH SALES



WJBK heads hockey net 3rd year in a row! That's right. 1951 is the third consecutive year WJBK has been selected exclusive Detroit outlet for the Red Wing hockey games and key station for the 16-station state-wide radio hookup. Sales results must be good . . . the same Detroit brewery has assumed full sponsorship for the three hockey seasons!

WJBK-AM TV-DETROIT
WJBK-TV—a CBS and DUMONT Affiliate
THE STATION WITH A MILLION FRIENDS
National Sales Headquarters: 488 Madison Avenue, New York 22
Eldorado 5-2455
Represented Nationally by THE KATZ AGENCY, INC.

'52's BUMPER CROP OF PIX TUNES

Over $5,000,000 at Stake as ASCAP Preps All-Out Jukebox Fee Fight

With over $5,000,000 in licensing coin at stake, the American Society of Composers, Authors and Publishers and other music industry groups are gearing for an all-out campaign this year in favor of the Kefauver-Bryson amendment to the Copyright Act which would require jukebox operators to pay performance fees to authorized collection agencies. Major focus of the music industry is currently on the House Judiciary committee hearings on the jukebox bill which is due to reconvene on Feb. 4.

Opponents of the amendment, which include the jukebox ops themselves and, less vocally, the disk companies, are slated to present their point of view when the hearings open. They will attempt to rebut the case made before the committee last November by reps of ASCAP, Music Publishers Protective Assn. and the Songwriters Protective Assn., all of whom pointed out that the jukebox ops were coining considerable profits on music without their having to pay the creative talent.

The bill proposes a licensing fee of 1c per side per week on every disk used by a jukebox operator owning two or more machines. Although no definitive statistics have been compiled on how much coin that would involve, estimates range from a conservative $5,000,000 to a possible $10,000,000. In either case, it would represent a windfall for ASCAP greater than the income from television and almost equalling the revenue from radio. Broadcast Music, Inc., and other licensing organizations would, of course, share proportionately in the spread if the bill goes through.

Chances for passage of the bill are held to be strong in view of widespread legislative backing of the measure and repeated Con-

(Continued on page 46)

Philly Court Rules Piped Music Outfit Must Pay Local Bite

Philadelphia, Jan. 15.

Philadelphia's 5% tax on piped music was upheld by Judge Raymond MacNeille, who ruled the Muse-Art Corp., which supplies music over leased wires to stores, restaurants and factories, must pay $5,700 in taxes on revenue of $114,700 unreported between 1945 and 1948.

The Muse-Art company had sought to escape payment on its total income by breaking it up into components, listing part of its charge as royalties to the American Society of Composers, Authors and Publishers, part in payment of various licenses; part for installation costs and part for leasing telephone wires. Muse-Art contended it was merely a collection agent.

Judge MacNeille disposed of this argument with the statement that Muse-Art was a collection agent "only in the poetic sense." "Separate billing of customers for these charges in no manner alters the legal character of the receipts," the Judge declared. The decision affects several other companies which had been holding back payments pending a ruling.

Ogden Named Head Of Capitol's E.T. Division

In a move to expand its radio and TV activities, Capitol Records has set up a broadcast sales division to take over sales and promotion of Capitol Transcription Services.

Clifford E. Ogden, recently elected veepee of Capitol Records Distributing Corp., will be the division's general sales manager.

Dayton Music chartered to conduct a business in publishing musical, dramatic and literary works. Capital stock is 200 shares, no par value. Incorporators are Roberta Lee Brady, Herbert Wallahan and Rosalie Wilson, of N. Y.

Chappell Slices Four Pluggers From Staff

Chappell Music sliced its contactman staff in its New York, Chicago and Coast branches last week. George Gilbert and Jack Carroll exited the N. Y. and Hollywood offices, respectively, while Sol Wagner and Paul Salvitori exited the Chi branch.

The Chi office exodus now leaves only Norman Fink to rep the pubbery in the midwest.

Cap Realigns Echelon Setup In East Accent

Further strengthening its emphasis on New York headquarters, Capitol Records last week named Dick Jones eastern artists and repertory head. Jones, who was formerly, Cap's classical a. & r. chief, will top the pop as well as the classical divisions. Dave Cavanaugh will continue as pop a. & r. head in the east.

In a realignment of the diskery's publicity-advertising division, Hal Cook was made veepee of Capitol Records Distributing Corp. in a moveover from Capitol Records, Inc. Cook will headquarter in N. Y. with Dick Link continuing as CRDC's national publicity manager and Don Ovens remaining as record promotion man. John Coverney was moved over from the international department to handle classical promotion. It's also expected that Cap will eventually add a kiddie disk promotion man to handle company's widening activities in the children's disk field.

In the sales division, Cap enlarged its district distributing branches from five to 10 with a separate manager heading each branch. Cap is completing its moveover to new quarters in N. Y.'s Mutual Life Building this week.

Composer Igor Stravinsky will conduct three concerts in Paris in May at the exposition of the Congress For Cultural Freedom.

AIM TO REVERSE DOWNBEAT TREND

This coming year will see a bumper crop of tunes from pix musicals hitting the wax market. Although tunes from filmusicals have had reduced impact in the music market in the past few years, the impressive number of celluloid scores due to be released is seen having an important role in reversing the downbeat trend. Each of the major pix companies' music subsids are gearing to reestablish their preeminence in the current pop market with big push of the roster of upcoming filmusical scores.

The Paramount-Famous music firms, Paramount Pictures subsids, top the list with seven musical scores already lined up. Pubs teed off with "Aaron Slick From Punkin Creek," starring Dinah Shore and Alan Young. Tunes, which have already hit the wax market, were penned by Jay Livingston and Ray Evans. Pic has 14 songs, of which "Marshmallow Moon," "Life Is A Beautiful Thing" and "I'd Like To Baby You" are currently being pushed on wax.

Also on tap are "Sailor Beware," the Dean Martin & Jerry Lewis starrer with a score by Mack David and Jerry Livingston; "Son of Paleface," starring Bob Hope with tunes by Jay Livingston and Evans; "Just For You," starring Bing Crosby with a Harry Warren-Leo Robin score; "Somebody Loves Me," the Betty Hutton starrer, featuring some old standards and new tunes penned by Jay Livingston and Evans; another Jay Livingston and

(Continued on page 44)

LOESSER BUYS OUT MORRIS IN SUSAN PUB

Frank Loesser obtained complete control of Susan Music last week in a buyout of the firm from Buddy Morris, E. H. Morris topper. Susan, which was formed a few years ago to publish Loesser's tunes, was jointly owned by Morris and Loesser, each controlling 50%.

Susan, an American Society of Composers, Authors and Publishers firm, published the scores from the Broadway legit musicals "Where's Charley?" and "Guys and Dolls." Loesser penned the music and lyrics to both scores. Loesser, who also owns Frank Music, will handle the scores under the Susan operation. Bud Gately will be Susan's professional manager.

R&H's 'Babes in Arms' Next on Col. Roster

Having anticipated the click revival of "Pal Joey" with an advance waxing of the show score, Columbia Records has projected the release of another Rodgers & Hart show, "Babes In Arms," with Mary Martin starring in the album production. Set, which was produced by Goddard Lieberson, has been slated for March release.

Miss Martin cut two other show score albums for Columbia last year in "Bandwagon" and "Anythings Goes."

EW Get Maximum Wage Tilt as Col Strike Is Settled

Winding up one of the longest strikes in disk industry annals, Columbia Records reached an agreement over last weekend with Local 237 of the Electrical Workers Union, which put the company's key Bridgeport plant back into operation. The Bridgeport factory had been closed for about a month as a result of a wage dispute covering all of the production workers.

Settlement gave the union, an unaffiliated outfit, the maximum wage increase allowed by the Wage Stabilization Board in Washington, D. C. The union had originally asked for an across-the-board 30c an hour wage hike but the maximum tilt allowable under the WSB ceiling is substantially less. The

(Continued on page 46)

Merc Pacts Grayco

Hollywood, Jan. 15.

Helen Grayco inked an exclusive waxing pact with Mercury records that tees off this week in sessions to be supervised by Art Talmadge, Mercury veepee. Contract guarantees her 12 sides annually at the standard 5% royalty rate.

Chirp was with London label before that plattery tapered off its U. S. recording activities.

VARIETY 10 Best Sellers on Coin-Machines

Week of Jan. 12

1.	LITTLE WHITE CLOUD (6) (Spier)	Johnnie Ray	Okeh
2.	CRY (3) (Mellow)	Johnnie Ray Georgia Gibbs	Okeh Mercury
3.	TELL ME WHY (2) (Signet)	Four Aces	Decca
4.	SIN (14) (Algonquin)	Eddy Howard Savannah Churchill	Mercury Victor
5.	SLOW POKE (10) (Ridgeway)	Pee Wee King Roberta Lee	Victor Decca
6.	UNDECIDED (11) (Leeds)	Ames Bros.-Les Brown	Coral
7.	SHRIMP BOATS (1) (Disney)	Jo Stafford Dolores Gray	Columbia Decca
8.	JEALOUSY (8) (Harms)	Frankie Laine	Columbia
9.	BECAUSE OF YOU (23) (Broadcast)	Tony Bennett	Columbia
10.	COLD, COLD HEART (16) (Acuff-R)	Tony Bennett	Columbia

Second Group

DOWN YONDER (13) (Southern)	Eddie Smith Del Wood	King Tennessee
DANCE ME LOOSE (Erwin-H)	Arthur Godfrey	Columbia
GARDEN IN THE RAIN (Melrose)	Four Aces	Decca
ANYTIME (Hill-R)	Eddie Fisher	Victor
CHARMAINE (Lion)	Mantovani	London
I GET IDEAS (20) (Hill-R)	Tony Martin	Victor
TURN BACK HANDS OF TIME (3) (Choice)	Eddie Fisher	Victor
DOMINO (6) (Pickwick)	Tony Marti	Victor
JUST ONE MORE CHANCE (Famous)	Les Paul-Mary Ford	Capitol
SOLITAIRE (Broadcast)	Tony Bennett	Columbia
FLAMENCO (Hollis)	Frankie Laine	Columbia
UNFORGETTABLE (Bourne)	Nat "King" Cole	Capitol
RUGGED BUT RIGHT (Shapiro-B)	P. Harris-A. Faye	Victor

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

Back-Catalog Releases Sparking Renaissance of Old Jazz Classics

Sparked by the fullscale back-catalog releasing program of the major disk companies, the old jazz classics, from the New Orleans to the Chicago and Harlem styles, are currently experiencing their greatest renaissance since the swing era of the 1930's. Some jazzicologists have traced the upsurge of interest in traditional jazz to the vacuum created by the demise of bebop and the failure of any new musical form to come along for the hepsters.

The ragtime revival has been particularly noted among high school and college youngsters who have been the biggest market for the jazz platter reissues. Most of the great jazz men of 20 and 30 years ago have been unknown or legendary figures to this age bracket since their original platters had long since passed into the hands of a small circle of collectors. Rerelease of the old platters has resulted in the "discovery" by the youngsters of such jazz deities as Joe "King" Oliver, Jelly Roll Morton, Bessie Smith and others who were around at the birth of the blues.

One of the most important factors in the current revival of the old jazz wax works has been the quality of the reissues in the 45 rpm and 33 rpm speeds. In most cases, the current issues are far superior to the original platters in point of view of noise level and dynamic range.

RCA Victor and Columbia have taken the lead in promoting the old jazz classics via special catalog series. Victor originally issued several jazz sets last year under its

(Continued on page 47)

Vogel-Smith Hassle Over Renewal Rights To N.Y. Appellate Ct.

Albany, Jan. 15.

A dispute between Sydney R. Smith, retired Army officer and son of the late Harry B. Smith, writer of many hits, and Jerry Vogel Music over the right to republish 65 old numbers has reached the Appellate Division court. "Bright Eyes" and "The Sheik of Araby" are two of the selections involved in the suit.

Vogel appealed from an order of Supreme Court Justice Isadore Bookstein voiding an agreement the son signed in 1944 with the publishers assigning his rights in the renewal of the copyrights on the tunes. Justice Bookstein's order resulted from a suit brought by the Army officer to set aside the agreement.

Smith charged at the trial that Vogel had published only "Bright Eyes" and "The Sheik," although copyright renewal time had been reached for many of the other songs, too. He claimed that under the agreement Vogel either was required to republish the songs promptly or return the publication rights to him on demand. In September, 1944, Smith received $500 advance royalties from Vogel, he testified, but the publishers have allegedly given him [illegible] statement on royalties.

Vogel contended his firm had a year's leeway to decide whether each number was "worthy of publication and exploitation." The Appellate Division has reserved decision.

Ivan Mogull to Operate Cole-Gastel Music Firm

The Nat (King) Cole-Carlos Gastel music publishing firm, Crestview Music, has been reactivated with Ivan Mogull coming in to assist Cole and Gastel in the operation. Mogull was formerly general manager of Sheldon Music.

E. H. Morris will be Crestview's selling agent. Tunes will be licensed via American Society of Composers, Authors, Publishers.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. DISK JOCKEYS

VARIETY WEEK ENDING JAN. 12

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

						EAST												SOUTH							MIDWEST					FAR WEST						
Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	N.Y. Ted Steele—WMCA	Boston Art Tacker—WHEE	D.C. Eddie Gallaher—WTOP	Phil. Ed Hurst—WPEN	B'tleboro Dave Kean—KBR	Ithaca Jack Deal—WHCU	Fitchburg John Wrisley—WFGM	Sch'ctady Earle Pudney—WGY	Cambr'ge Ed Penney—WTAO	Hartford Ross Miller—WTIC	Atl. City Alan Owen—WMID	Baltimore Dick Coleman—WCBM	St. L. Hal Fredericks—KXOK	Gonzales David Walshak—KCTI	Savan'h Stan Friedman—WTOC	N.O. Larry Wilson—WNOE	Birmham Bill Wright—WSGN	Atlanta Herb Harris—WQXI	Richmond Harvey Hudson—WLEE	Cleve Bud Wendell—WJMO	Cincy Bill Dawes—WCPO	Chi. Paul Irving—WEDO	Mil-w'kee Tom Shanahan—WEMP	Det. Fran Pettay—WJR	Albuq'que Jerry Nesler—KGGM	Phoenix Dick Gilbert—KTYL	Salt Lake Wayne Cody—KALL	Des M'nes Don Bell—KRNT	Tulsa Bob Anthony—KEMG	S.F. Les Malley—KYA	TOTAL POINTS
1	1	7	Johnnie Ray	Okeh	Little White Cloud Cried	..	2	..	5	..	1	2	..	5	4	2	3	1	1	1	2	1	..	..	..	..	10	7	..	8	6	4	3	3	..	149
2	3	7	Johnnie Ray	Okeh	Cry	..	..	..	..	1	..	1	..	..	..	..	1	..	..	7	..	3	..	..	6	2	1	..	3	..	..	1	1	2	..	103
3	5	5	Eddie Fisher	Victor	Anytime	..	..	..	1	..	..	..	5	4	..	1	4	7	8	8	9	..	..	..	2	4	..	8	1	..	4	9	5	..	..	96
4	2	10	Frankie Laine	Columbia	Jealousy	6	1	9	10	..	..	6	..	9	6	7	..	9	9	5	..	10	..	..	..	..	..	..	7	7	2	6	9	7	..	93
5	4	5	Four Aces	Decca	Tell Me Why	..	9	4	2	3	..	..	3	2	..	5	2	4	4	..	..	..	..	..	..	1	6	..	..	..	10	..	8	..	..	91
6	8	9	Jo Stafford	Columbia	Shrimp Boats	10	..	5	..	4	7	..	10	..	..	..	..	..	6	3	10	..	1	3	..	3	..	10	2	9	7	..	..	4	5	88
7	5	17	Eddy Howard	Mercury	Sin	..	..	2	..	..	..	..	..	..	..	..	5	..	..	2	..	..	6	8	..	8	..	..	..	6	..	3	4	1	..	65
8	12	14	Ames Bros.-Les Brown	Coral	Undecided	7	..	7	..	..	..	..	1	..	..	..	8	..	7	4	..	4	9	..	..	..	..	..	..	10	..	8	..	6	4	57
9	7	8	Mantovani	London	Charmaine	..	..	8	..	..	..	4	..	..	..	..	9	5	..	6	..	2	..	..	8	6	..	..	..	..	..	..	..	..	..	40
10	11	10	Pee Wee King	Victor	Slow Poke	..	..	1	..	2	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	5	..	36
11	10	4	Bobby Wayne	London	Mother at Your Feet Kneel	..	..	..	..	..	..	7	..	1	..	..	..	3	..	..	..	..	..	..	5	..	..	6	..	..	..	..	..	..	..	33
12A	..	3	Eileen Barton	Coral	Cry	..	..	..	4	..	..	..	..	..	2	4	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	31
12B	36	4	Ralph Flanagan	Victor	Slow Poke	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	1	..	..	..	..	..	..	..	5	..	..	2	31
14A	17	2	Bell Sis.-H. Rene	Victor	Bermuda	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	7	..	..	..	4	..	..	..	..	..	1	..	..	..	..	27
14B	33	7	Joe "Fingers" Carr	Capitol	Down Yonder	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	3	..	..	2	8	..	27
16	21	11	Nat "King" Cole	Capitol	Unforgettable	..	..	..	..	..	4	..	2	7	..	..	..	..	..	..	..	8	..	..	..	..	8	..	..	..	..	..	..	..	..	26
17	18	6	Helen O'Connell	Capitol	Slow Poke	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	2	..	..	..	..	..	9	..	..	..	6	..	..	24
18	12	5	Louis Armstrong	Decca	A Kiss to Build a Dream On	..	7	..	..	..	3	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	22
19	9	11	Les Paul-Mary Ford	Capitol	Just One More Chance	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	6	..	3	..	..	..	..	19
20A	36	2	Ames Bros.-Les Brown	Coral	I Wanna Love You	..	..	..	..	..	..	..	..	8	7	..	..	..	..	..	..	..	..	..	10	..	9	3	..	..	..	..	..	..	..	18
20B	..	1	Leroy Anderson	Decca	Blue Tango	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	1	..	..	..	..	..	..	..	..	..	..	18
22A	27	3	Vic Damone	Mercury	I Remember You Love	..	..	..	9	..	..	..	..	..	..	6	..	..	..	..	5	..	8	..	..	..	..	..	..	..	..	..	..	..	..	16
22B	32	3	Gordon Jenkins	Decca	Charmaine	..	..	..	..	..	9	..	9	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	9	16
24A	18	2	Four Aces	Decca	Garden in the Rain	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	15
24B	15	23	Tony Bennett	Columbia	Cold, Cold Heart	..	..	6	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	7	..	..	..	..	..	..	..	..	..	..	7	15
24C	21	3	Arthur Godfrey	Columbia	Dance Me Loose	..	..	..	..	10	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	15
24D	..	1	Perry Como	Victor	Tulips and Heather	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	15
24E	..	1	Arthur Godfrey	Columbia	Slow Poke	..	..	..	..	..	6	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
24F	..	1	Les Paul-Mary Ford	Capitol	Tiger Rag	..	..	..	..	..	..	9	..	..	3	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
24G	..	27	Tony Bennett	Columbia	Because of You	..	..	..	..	..	..	..	..	..	..	..	7	..	..	10	..	6	..	..	..	..	..	..	..	..	..	..	..	..	6	15
24H	..	1	Harmonicats	Mercury	Charmaine	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	2	..	..	..	..	..	15
32A	36	4	Perry Como	Victor	If Wishes Were Kisses	3	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
32B	..	1	Four Knights	Coral	Cry	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	8	13
34	..	9	Mindy Carson	Victor	Out in the Cold Again	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	12
35A	15	6	Jeri Southern	Decca	You Better Go Now	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	7	..	..	..	..	..	..	..	..	11
35B	21	16	Four Aces	Victoria	Sin	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	11
37A	..	1	Les Compagnons	Columbia	Three Bells	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	10
37B	49	3	Kay Brown	Mercury	A Kiss to Build a Dream On	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	8	..	..	..	..	10
37C	..	7	Freddy Martin	Victor	Down Yonder	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	3	10
37D	..	1	Les Paul-Mary Ford	Capitol	It's a Lonesome Old Town	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
37E	30	2	Eddie Fisher	Victor	Trust in Me	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	10
42A	33	10	Tony Martin	Victor	Domino	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	9	10	9
42B	36	2	Mills Bros.	Decca	Be My Life's Companion	..	..	..	..	7	..	..	8	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	9
42C	..	1	Modernaires	Coral	Stompin at the Savoy	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
42D	21	8	Tony Martin	Victor	It's All Over But Memories	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
42E	..	1	Moose Jackson	King	Trust in Me	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
47A	..	1	Richard Hayes	Mercury	River Stay Away My Door	..	..	..	8	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	7
47B	21	9	Tony Bennett	Columbia	Solitaire	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	7
49	..	14	Champ Butler	Columbia	Down Yonder	..	10	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
50	..	1	Mantovani	London	Wyoming	..	8	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
51	..	1	Rosemary Clooney	Columbia	Be My Life's Companion	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	9	..	..	..	..	..	..	..	3

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Jocks, Jukes and Disks

By HERM SCHOENFELD

Don Estes: "A Man and a Mountain"-"Nothing More, Nothing Less" (Victor). Don Estes, a new addition to the Victor label, gets away to a winging start with "Mountain," a dramatic item with a stirring beat. Estes' big-scaled pipes gives this item a powerful ride with the help of orch and chorus under **Norman Leyden's** baton. For a change of pace, flip is neat ballad handled pleasingly by Estes.

Tony Bennett: "Silly Dreamer"-"Since My Love Has Gone" (Columbia). Coming on top of Bennett's recent string of hits, these sides should make a good dent in the pop market. "Dreamer" is projected with a restrained sentimental style while the flip, based on a Verdi melody, is given one of Bennett's more tearful renditions. It's schmaltzy enough to be a good bet although Bennett may be overworking this groove. **Percy Faith** orch supplies suitably saccharine backing.

Dolores Gray: "I've Got a Feelin' You're Foolin'"-"Did Anyone Call" (Decca). Legit musical songstress Dolores Gray's stylistic savvy is given a full showcasing on the oldie, "I've Got a Feelin'." It's a firstrate slice that could climb fast in the jock and juke listings. Flip a fair ballad in a conventional format, delivered strongly by Miss Gray despite the wordy lyric.

Patti Page: "Retreat"-"Come What May" (Mercury). "Retreat" is one of those hayseed items which have been paying off for Miss Page since her "Tennessee Waltz" click. This is a clever tune brightly executed with Miss Page again harmonizing with herself. "Come What May" is a listenable ballad slated for plenty of juke spins.

Dinah Shore: "Until"-"Take Me Home" (Victor). A listenable coupling with Dinah Shore in good form. "Until" is a promising ballad delivered with a light Latin beat for solid commercial possibilities. Reverse is a folk-styled number which Miss Shore builds into a charming side. This side could take off.

Margaret Whiting: "Oops"-"'Round and "Round" (Capitol), "Oops," from the Metro pic, "Belle of New York," gives Miss Whiting her best material in some time. It's a bright novelty entry which Miss Whiting socks over with bounce and style. It's a juke natural. Reverse is anothering catching tune in rondo form with Miss Whiting handling all the vocal parts. **Lou Busch's** backing is solid.

Phil Harris Orch: "8th Street Association"-"Wine, Woman and Song" (Victor). "8th Street" is one of those tunes which could break out of left field. It's a snappy piece of material, in any case, but Harris' workover could kick it off as a pop item. Reverse is handled okay and might give the **Nat "King" Cole** version for Capitol a run for the money.

Louis Armstrong-Velma Middleton: "You're the Apple of My Eye"-"Big Butter and Egg Man" (Decca). A great jazz artist for the cognescenti, Louis Armstrong is an equally potent factor for the mass market. On these two sides, he and Velma Middleton belt out a couple of superb commercial performances. "Apple" has a slight edge, being handled a bit more smoothly with "Butter and Egg Man."

Savannah Churchill: "In Spite of Everything You Do"-"Don't Grieve, Don't Sorrow, Don't Cry" (Victor). Both of these sides are geared for the current pop acceptance of torchy blues and rhythm tunes and artists. Miss Churchill is particularly effective in this genre and could have a standout hit in "In Spite of Everything You Do." It's a fine number and Miss Churchill gives it a sensitive rendition. Reverse is in a similar groove and also has good potential.

Album Reviews

Phil Silvers, Rose Marie, Lindy Doherty, Judy Lynn, Bob Sheerer: "Top Banana" (Capitol). The original cast album set of the Broadway legit musical, "Top Banana," is handicapped by score which registers as mediocre on wax. It's a well packaged album, however, with a couple of fair comedy bits by Phil Silvers, notably "You're O. K. for TV." Judy Lynn and Lindy Doherty are adequate on the ballads.

James Barton, Olga San Juan, Tony Bavaar: "Paint Your Wagon" (Victor). Although no hit songs have come out of "Paint Your Wagon," several class numbers by **Alan Jay Lerner and Frederick Loewe** give this original cast album set a big lift. James Barton's rendition of "I Still See Eliza" is a highspot, a beautiful tune delivered in appealing rough style by a dramatic actor. Olga San Juan is also effective in "How Can I Wait," among other tunes, and Tony Bavaar impresses on "I Talk to the Trees." **Rufus Smith** and **Robert Penn** also score on a couple of good numbers. **Fran Allers** batons.

Platter Pointers

Continuing to dip into its vast back catalog of classic jazz recordings, RCA Victor has reissued another outstanding collection of jazz albums as part of its "Treasury of Immortal Performances" series. Included in the release, which should furnish some excellent programming material for disk jockeys, are six-sided sets by **Benny Goodman, Artie Shaw** and **Jelly Roll Morton**, plus other sets grouped around top jazz trumpeters and tenor sax men . . . **Vaughn Monroe** has a potential hit side in "Ooh! What You Did" (Victor) . . **Teddy Phillips** orch has two pleasing sides in "Wishin'" and "Sunshine and Flowers," **Lynn Hoyt** and **Dick Jessup** vocalling (King) . . . **Eddy Howard** has a likely followup to his "Sin" click in "Stolen Love" (Mercury) . . . **Roberta Lee** impresses with her bright bouncy workover of "Try Me One More Time" (Decca) . . . Parlay of **Johnny Hartman** and **Perez Prado** orch on "Wild" produces some interesting results (Victor) . . . Also in the Latin vein, **Edmondos Ros** orch hits on "Maria Dolores" (London) . . **Helen O'Connell** continues to turn out fine slices for Capitol with "Baby We're Really In Love" and "Come What May" (Capitol) . . . Hopping on the **Les Paul-Mary Ford** slice of "Tiger Rag," **George Barnes** turns out a driving guitar solo of the jazz classic for Decca . . . **Bill Kenny** will find it tough to break through with "Please, Mr. Sun" in view of the **Johnnie Ray** cut for Columbia.

Standout western, folk, religious, polka, blues, rhythm, etc.: **Pee Wee King**, "Ragtime Annie Lee" (Victor) . . . **H-Bomb Ferguson**, "Good Lovin'" (Savoy) . . . **Eddie Marshall**, "Mine, All Mine" (Victor) . . . **Eddy Arnold**, "Bundle of Southern Sunshine" (Victor) . . . **Jimmy Wakeley**, "Missing In Action" (Capitol).

Best British Sheet Sellers

(Week ending Dec. 29)

London, Jan. 1.

Longing for You	Sterling
I Love Sunshine	New World
Loveliest Night Year	F.D.&H.
Because of You	Dash
Rosaline	Reine
Allentown Jail	Bourne
Enchanted Eve	Williamson
My Liberty Belle	Dash
Shrimp Boats	Disney
Too Young	Sun
If You Go	Maurice
Love's Roundabout	Cinephonic

Second 12

Tulips and Heather	Fields
Be My Love	F.D.&H.
At End of Day	Chappell
Beggar In Love	Cinephonic
I Wish I Wuz	Maurice
Mistakes	Wright
Black and White Rag	F.D.&H.
Kentucky Waltz	Southern
My Truly Truly Fair	Dash
Sweet Violets	Morris
Down Yonder	Feldman
Why Worry	Macmelodies

Court Rules Maestroes Working In Hotels Have Employee Status

New York Local 802, American Federation of Musicians, won an important victory in its fight against Government classification of bandleaders as employers last week when the N. Y. Appellate Division court ruled that maestroes working in hotels must be considered employees along with members of their bands. Decision was made on a specific appeal by the Statler Hotels against a prior ruling of the N. Y. Unemployment Insurance Appeal Board that Tommy Dorsey and Charlie Spivak were employees for purposes of the unemployment insurance payments.

Decision is seen having a wide effect in the AFM conflicting battle over the Form B contract, the basic agreement between buyers of musical crews and AFM members. In 1947 the AFM lost a decision before the U. S. Supreme Court, which ruled that leaders are employers for purposes of withholding Federal taxes from orch sidemen. It was held that ballrooms, one-nite operators, etc., were buying musical packages from bandleaders or their agents and that the latter must handle the withholding tax routine. AFM execs conceded they had a bad case in this matter, particularly for bands on one-night tours where the job of estimating taxes would be too difficult for the promoters.

In New York State, however, Local 802 has now won recognition for bandleaders on location in hotels as employees. As a result, the hotels must now pay the 2½% payroll tax to the unemployment insurance fund instead of the bandleaders. In addition, complicated bookkeeping headaches have been taken off the shoulders of the bandleaders' managers.

The New York court's ruling may have a wide impact on the employer-employee relationships in other states. Illinois is understood to be adopting the New York formula as are other key states. At present, however, there is no fixed pattern for all the states on the handling of withholding taxes falling within their purview.

Atlantic Pacts Amateur

Odell Turner, Negro blues singer, has been inked to a three-year pact by Atlantic Records.

Miss Turner was a winner of an Apollo Theatre, N. Y. amateur night.

Harms Hales Mellin To Court in Piracy Action on Click 'Sin'

As anticipated by the trade, Harms Music, of the Warner Bros. combine, last week filed an infringement suit in N. Y. Federal Court against Bobby Mellin's Algonquin Music which questions the originality of the defendant publisher's hit tune, "Sin." An injunction, damages and an accounting of all profits derived from the alleged piracy are sought.

"Sin," according to the complaint, was substantially lifted from Harms oldie, "You're a Perfect Jewel to Me (Dearest)," which Gene Buck and Dave Stamper authored in 1919.

Written by Chester Shull and George Hoven, "Sin" was published by Algonquin in September, 1951. Harms asserts that it notified Algonquin that it was infringing by continuing to license recording companies and others to use "Sin," but its protests were ignored.

Capitol to Wax 'Jamie' Cast Set

Capitol Records, which moved into the original Broadway cast album field this season, nabbed the rights last week to the forthcoming legit musical "Three Wishes For Jamie." Musical, which is skedded for a March 14 preem in N. Y., stars Anne Jeffreys and John Raitt. Music and lyrics were penned by Ralph Blane.

Diskery wound up its waxing sessions of the Richard Rodgers-Lorenz Hart musical, "Pal Joey," Friday (11). Although it'll be peddled as an original cast album, the stars of the Broadway revival Vivienne Segal and Harold Lang, were replaced in the Cap recording by Jane Froman and Dick Beavers because both Miss Segal and Lang are under contract to Columbia Records. Col issued a "Pal Joey" LP last spring with Miss Segal and Lang. Similar contractual snarl occurred last year when RCA Victor nabbed the original cast rights to the Irving Berlin musical "Call Me Madam." Victor was unable to etch the show's star, Ethel Merman, because she was a Decca Records pactee. Decca issued a separate album of the show's score with Miss Merman and Dick Haymes. The Cap album will feature Elaine Stritch, Pat Northrop and Helen Gallagher.

Cap's other entry in the legit musical field is "Top Banana" while Victor is represented by "Paint Your Wagon" and Columbia prepping "A Month of Sundays."

Kapp to Coast

Dave Kapp, RCA Victor's pop artists and repertory chief, heads for Hollywood this weekend for briefing of the company's Coast operation. It'll be his first personal confab with Coast recording manager Henri Rene since Kapp took over the a&r post early in December.

Kapp will be gone about two weeks.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution

Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

for

WEEK ENDING JAN. 12

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).*

TALENT

POSITIONS This week.	POSITIONS Last week.	ARTIST AND LABEL	TUNE
1	1	Johnnie Ray (Okeh)	Cry Little White Cloud
2	5	Four Aces (Decca)	Tell Me Why Garden in the Rai
3	2	Eddy Howard (Mercury)	Sin
4	7	Pee Wee King (Victor)	Slowpoke
5	10	Eddie Fisher	Anytime
6	3	Tony Bennett (Columbia)	Cold, Cold Heart Because of You
7	6	Jo Stafford (Columbia)	Shrimp Boats
8	8	Frankie Laine (Columbia)	Jealousy
9	4	Ames Bros.-Les Brown (Coral)	Undecided
10	9	Mantovani (London)	Charmaine

TUNES

POSITIONS This week.	POSITIONS Last week.	TUNE	PUBLISHER
1	3	Cry	Mellow
2	2	Little White Cloud That Cried	Spier
3	4	Slow Poke	Ridgeway
4	10	Tell Me Why	Signet
5	1	Sin	Algonquin
6	7	Shrimp Boats	Disney
7	5	Undecided	Leeds
8		Anytime	Hill-R
9	8	Cold, Cold Heart	Acuff-R
10	..	Jealousy	Harms

Inside Orchestras—Music

Along with the current priming of Easter tunes for the wax market, a dispute has broken out between Ben Bloom Music and Alamo Music, a Hill & Range subsid, over two numbers identically titled "Egbert, the Easter Egg." Both firms are racing to get their versions on wax with Bloom currently in the lead with slices by Guy Lombardo, Merv Shiner, Roy Rogers and a Dave platter for Simon & Schuster's Golden Records line. The Alamo firm has lined up a Rosemary Clooney side. Bloom claims that his song was copyrighted five months before the Alamo version.

For the first time in vet trade execs' memories, a tune has currently climbed to the top of the best-seller lists without benefit of affiliation with either the American Society of Composers, Authors and Publishers or Broadcast Music, Inc. Tune is "The Little White Cloud That Cried," published by Larry Spier's music firm and as yet without a hookup with a licensing outfit. It's understood Spier and BMI have been talking a deal but without reaching satisfactory coin terms.

Bucking the traditional pattern which dictates that winter and Christmas songs must die the day after Dec. 25, the tune, "Snowflakes," is still climbing in the best-seller lists this month. Originally hypoed as a novelty written by a nine-year-old girl, Marjorie Kurtz, the tune has taken off as a legitimate click via the Guy Lombardo-Evelyn Knight etching for Decca Records where it is one of the top sellers.

Bumper Crop of Pix Tunes

Contnued from page 41

Evans score will be used in a later Bob Hope pic "Military Policeman," and David and Jerry Livingston will again be repped in "The Stooge," with Martin & Lewis.

Robbins, Feist & Miller, Metro and 20th-Fox subsids, will split the scores of the four M-G musicals which have already been set. Feist is working on the Johnny Mercer-Harry Warren score for "Belle of New York," which stars Fred Astaire and Vera Ellen. Such tunes from the pic as "Oops" and "Baby Doll" have received a hefty wax coverage.

Robbins is prepping the Arthur Freed-Nacio Herb Brown score for the Gene Kelly starrer "Singing In The Rain." The tunes are oldies from the Big Three catalog, but the pub execs are counting on new etchings to revive the songs as evidenced by the new interest in "I'll See You In My Dreams," which was a plug tune from the Warner Bros. pic of the same name. Not yet assigned are the scores for "Skirts Ahoy," penned by Harry Warren and Ralph Blaine, and the Nicholas Brodszky-Sammy Cahn score for "Because You're Mine." "Skirts" stars Esther Williams and Vivian Blaine while Mario Lanza tops "Mine."

On tap for the Warner Bros. subsids, Remick, Witmark and Advanced, are the Charles Tobias-Peter De Rose score for "About Face," starring Gordon MacRae and Eddie Bracken; "Jack and the Beanstalk," the Abbott & Costello starrer with tunes by Lester Lee and Bob Hilliard; Vernon Duke-Sammy Cahn's "April In Paris,"; and the Bob Hilliard-Carl Sigman scores for "Broadway Revisited" and "A Slight Case of Murder."

Indie pubbers such as Whiteway Music and Howie Richmond are also stepping into the pix score sweepstakes. Whiteway has contracted to publish four tunes from the Columbia film "Purple Heart Diary," penned by Johnny Bradford, Barbara Hayden and Tony Romano, while Richmond, via his Cromwell Music subsid, is publishing the Bob Russell-Lester Lee tune, "Lady Love," from the Columbia pic starring Mickey Rooney, "Sound Off." Mills Music will handle all RKO pic tunes under its new pact with the film studio.

BILL HAYES
SINGS
WE WON'T LIVE IN A CASTLE
TULIPS AND HEATHER
MGM 11142 78 RPM
K 11142 45 RPM
M-G-M RECORDS
THE GREATEST NAME IN ENTERTAINMENT
701 SEVENTH AVE NEW YORK 19 N.Y.

Band Reviews

DEL COURTNEY ORCH (12)
With Tommy Page
St. Francis Hotel, San Francisco

This new combo fused by vet bandman Courtney is grooved to slice down the middle with equal appeal slanted to terpability and entertainment. In this it succeeds mixing as it does pops and oldies overlarded with acceptable comedy specialties and even hoke.

The crew of 12 includes four sax, two trumpet, trombone, and three rhythm consisting of piano, drum and bass, with Tommy Page allotted the vocal chores and Pete Eastman doubling from the band with extra verbals. Tempos are remindful oif Freddy Martin especially in pops when Courtney comes home in full melodic ensemble effect with tones secured by voicing of sax section highpointed by piano.

A complete new library, all special arrangements, is a major credit. This is by Jack De Mello, first trumpet, who has provided Courtney with a wide channel to cruise his music. Dancing is easy and loaded floor is evidence of effectiveness and appeal.

Show a neat interlude with Courtney gabbing to tie up items clicky, including concert arrangement of bits from "Oklahoma," "Hands Across the Table," and "You're In the Army" a music tour of Scotland, China and other points. Piano finale by Bob Moonan with splinters of Chopin and Liszt passes muster.

There is a solid quality about this troupe which augurs okay and pays off in customer kudos. *Ted.*

LARRY FOTINE ORCH (11)
With Cathy Cordovan, Tony Valentine
Hotel Muehlebach, Kansas City

While not new in the area, the Larry Fotine crew is making its first hotel stand in town in the Terrace Grill of the Muehlebach. The date included the holidays and runs on into January a spell, and the orch is giving a goodly account of itself at the gate.

Musically this orch is long on smooth, sweet arrangements, Fotine formerly being an arranger for Sammy Kaye. He works with an instrumentation of four saxes, two trumpets, trombone, drums, piano and string bass, plus his own clarinet. He draws on this assemblage for a reed lead with fullness throughout, basically featuring the two-beat style. In the matter of rhythms, Fotine offers what the dancers want, a variety being called for in this class room. Portfolio includes pops of the days, several originals from his own pen, a selection of standards and novelty numbers, plus the rhubma, samba and mambo of Latin hues.

Vocally Fotine is better equipped than a number of bands seen here lately. He has blonde Cathy Cordovan to warble the ballads in highly listenable fashion, and to add considerably with her singing of the folky type of song and novelties. Tony Valentine baritones likewise with attractive stylings, veering to the Bill Farrell type, and singing mostly the current pops. Fotine calls on the singers steadily, and occasionally joins the gal in a duet, all rounding out the output of the orch. *Quin.*

Wolfson-White Set Up Whiteway Pub Firm

Mack Wolfson and Edward R. White have set up a new publishing firm, Whiteway Music. Wolfson, who was formerly professional manager for Edward Kassner, will be Whiteway's professional manager, while White, a former Music Corp. of America exec, will act as general manager.

Last week, Whiteway acquired rights to four songs from the forthcoming Columbia pic, "Purple Heart Diary." Tunes were penned by Johnny Bradford, Barbara Hayden and Tony Romano.

Delores Hawkins to Okeh

Songstress Delores Hawkins has been pacted by Okeh Records, the blues and rhythm subsid of Columbia Records.

Miss Hawkins formerly sang with the Gene Krupa orch.

Norman Granz, "Jazz at the Philharmonic" promoter, has moved his headquarters to Hollywood. Granz will continue to maintain his New York offices and he'll commute from the Coast every six weeks.

Songs With Largest Radio Audience

Week of January 4-10

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

A Kiss To Build a Dream On—†"The Strip"	Miller
Always	Berlin
Anytime	Hill-R
Because Of You—†"I Was An American Spy"	Broadcast
Charmaine	Lion
Cold, Cold Heart	Acuff-R
Cry	Mellow
Dance Me Loose	Erwin-H
Domino	Pickwick
Down Yonder	La Salle
How Close	Life
I Talk To the Trees—*"Paint Your Wagon"	Chappell
I Wish I Had a Girl	Miller
If You Catch a Little Cold	BVC
I'll See You In My Dreams—†"See You In Dreams"	Feist
It's All In the Game	Witmark
Just One More Chance	Famous
Little White Cloud That Cried	Spier
Manhattan—†"Two Tickets to Broadway"	Marks
My Concerto	Block
My Love	Life
Never Before	Paramount
Once	Disney
Shrimp Boats	Disney
(It's No) Sin	Algonqui
Sleigh Ride	Mills
Slowpoke	Ridgeway
Snowflakes	Lombardo
Trust In Me	Advanced
Undecided	Leeds
Unforgettable	Bourne
World Is Waiting For the Sunrise	DeSylva-B&H
You Better Go Now	DeSylva-B&H

Second Group

And So To Sleep Again	Paxton
At Last At Last	Duchess
Be My Life's Companion	Morris
For All We Know	Feist
Glorita	Life
Grand Central Station	Harms
Here's To My Lady	Mayfair
Hey Good Lookin'	Acuff-R
I Love the Sunshine Of Your Smile	Johnstone-M
I Remember You Love	Paxton
I'm Lucky I Have You	Sheldon
It's All In the Game	Remick
Life Is a Beautiful Thing	Famous
More More More	Remick
Never—†"Golden Girl"	Robbins
OK For TV	DeSylva-B&H
Please Mr. Sun	Weiss-Barry
Swingin' Down the Lane	Feist
Take Me Home	Remick
Tulips and Heather	Shapiro-B
Until (Anema E Core)	Leeds

† *Filmusical.* **Legit musical.*

Top Songs On TV

Anytime	H&R
Domino	Pickwick
Down Yonder	LaSalle
Getting To Know You	Williamson
If You Go	Pickwick
I'll See You In My Dreams	Feist
Rudolph the Red-Nosed Reindeer	St. Nicholas
(It's No) Sin	Algonquin
Slowpoke	Ridgeway
Undecided	Leeds

FIVE TOP STANDARDS

California Here I Come	Witmark
I've Got My Love To Keep Me Warm	Berlin
Just One Of Those Things	Harms
On the Sunny Side of the Street	Shapiro-B
That Old Black Magic	Famous

DANISH SYMPH SET FOR 6-WK. U.S. TOUR IN FALL

The Danish State Radio Orchestra, one of Europe's top symphs, will make its first tour of the U.S. next season, under its regular conductor, Erik Tuxen, and booked by Columbia Artists Mgt. Group of 93 will fly to America in October, for a six-week tour starting Oct. 13. Orch will give 39 concerts, as far south at New Orleans and west to Chicago. It's on the air in Denmark every Thursday night, so will have to tape its Danish programs ahead of time. Symph is government-supported, and could get released for only six weeks for the tour.

Danish government is paying round-trip transportation to and from N. Y. The orch went to the Edinburgh Festival in 1950, where it was well received.

PROGRAM
I GOT IT BAD AND THAT AIN'T GOOD
TORCH STANDARD
By
Paul Francis Webster

Another BMI Pin-Up Hit!
ALL OVER AGAIN
Published by Lockrae
Recorded by
Tony Fontane (Mercury)
Tommy Edwards (MGM)
Betty Clooney (King)
Carmen Taylor (Mercury)
BMI
BROADCAST MUSIC INC. 580 FIFTH AVENUE NEW YORK 19, N.Y.
NEW YORK • CHICAGO • HOLLYWOOD

Mindy's back!

— with 4 GREAT SIDES

MINDY CARSON - *Singing*

DANCE ME LOOSE

and

ALLEGHENY FIDDLER

(78 RPM) 20-4457 • (45 RPM) 47-4457

with . . . MERV GRIFFIN

BE MY LIFE'S COMPANION

and

TUH, POCKET TUH POCKET

(78 RPM) 20-4454 • (45 RPM) 47-4454

the **BIG** *New* **HITS** *are on . . .*

RCA **RCA VICTOR RECORDS**

On the Upbeat

New York

Johnny Hodges' combo heading west for one-niter and location dates . . . **Mel Mandel**, Mercury Records flack, on a deejay trek to Boston . . . **Mary Mayo** into Moe's Main Street, Cleveland, Jan. 18 for one week . . . **Neal Hefti** and **Frances Wayne** pacted by Music Corp. of America . . . **Nat (King) Cole** tees off annual Canadian tour at Casino Theatre, Toronto, Jan. 17 . . . **Johnny Desmond** heading south with Don McNeill's ABC "Breakfast Club" show for two weeks . . . **Gene Ammons** orch into the Apollo, N. Y., Feb. 1 . . . **Buddy Johnson** orch concertizes at the Academy of Music, Brooklyn, Jan. 19 . . . **Stan Getz** orch into Show Boat, Philadelphia, Jan. 29 . . . **Lester Young, Sol Yaged** and **Benny Green** combo into Birdland, N. Y., Jan. 21 to experiment with swing tempos in this bebop emporium . . . **Ralph Flanagan** orch into Lake Worth Casino, Fort Worth, for one-niter Jan. 26 . . . **James Martin**, new Chicago distributor for M-G-M Records, in town for sales huddles . . . **Mindy Carson** into Trace Hotel, St. Louis, for two weeks beginning Jan. 18 . . . **Paul Gayton** orch into Ebony Club, Cleveland, Jan. 21 for two weeks.

Chicago

Vaughn Monroe has started on his tour of 52 one-nighters through the midwest and south ending in Miami, Feb. 23 . . . **Eddie Fitzpatrick** makes his first appearance in Chicago with his date at the Trianon starting Feb. 19. **Ray Robbins** follows and then **Xavier Cugat** comes in Feb. 22 after his month's stay at the Edgewater Beach Hotel, Chicago . . . **Nat Cole** inked for the Regal Theatre Feb. 8 . . . **Jimmy Dorsey** has six days at the Casa Loma, St. Louis, Feb. 5, following **Johnny Long**, who'se also set for the Peabody, Memphis, Feb. 11.

Pee Wee Hunt crew has two frames at Angelo's, Omaha Jan. 18 and then goes into the Chase Hotel, Feb. 1, for an indefinite stay . . . **Art Van Damme** is leaving Capitol records . . . **Mindy Carson** chirps at the Baker Hotel, Dallas Feb. 4 . . . **Jack [illegible]** returns to the Chase, Jan. 18, for six weeks in the main room . . . **Nellie Lutcher** back to the Zanzibar, Denver, Feb. 4 for two weeks.

Pittsburgh

Bobby Cardillo, exiting Monte Carlo after two years in favor of **Ross Hall**, is joining **Kloman Schmidt's** band . . . **Dave Brubeck** combo brought a home-town boy, **Wyatt Ruther**, to the Midway Lounge with him . . . **Jack Maurice** has resigned as **Al Morgan's** musical director for the keyboard at a downtown private club . . . **Howard Gifford**, just discharged from the Army, is going with **Artie Arnell's** orch as first trombonist . . . **Jack Kent** subbing for the ailing **Red French in Luke Riley's** Casino Theatre house crew . . . Horseshoe Bar now has a trio consisting of **Emma Jean** on drums, **Ben Rossi** on sax and accordionist **Bill Wittee** . . . **Dave Lavy** trio replaced **Bill Bickel's Starliters** at Hotel Roosevelt's Sylvan Room, with Bickel moving back to **Johnny Laughlin's** Shamrock Room on the Northside . . . Organist **Herb Conrad** into **Don Metz's** Sky Vue, opposite the County Airport, for a run . . . **Dodo Marmarosa**, ex-**Gene Krupa** and **Tommy Dorsey** pianist, has joined **Whitey Scharbo** outfit at Ankara.

Kansas City

Larry Fotine orch on a string of one nighters for a month in the territory, following his four-week stand in the Terrace Grill here. Associated Booking office set the dates . . . Pianist **Joe Vera** goes to the Cosmopolitan Hotel, Denver, to work in the Imperial Room, opening early in February. Sister, **Bea Vera**, opens with her orch in the Hotel Schroeder, Milwaukee, later this month . . . **Sammy Walsh** opens in the Town Room, Milwaukee, Jan. 22 . . . **Daryl Harpa orch** into the Latin Quarter here for a two-week stand . . . **Don Roth** trio holding over on second session in the Drum Room of the Hotel President . . . **Pick Mansfield Trio** set by Midland Attractions into the Ranch Inn, Elko, Nev., Jan. 31, coming out of the Riverside Club, Casper, Wyo. . . . **Max Cooper** duo follows Mansfield into the Riverside Club, moving over from the Chesterfield Club, Des Moines.

Dallas

Papp's Showland one-nighting orchs of **Frankie Masters** (25) and **Skinnay Ennis** on Feb. 29. **The Kings & Their Ladies**, dance troupe, set for fortnight starting Friday (18) . . . **Tomy Cunningham** orch, local crew, into Claridge Hotel, Memphis, through Jan. 31 . . . **Claire Stewart**, WFAA-TV thrush, on 60-day leave of absence to sing with **Joe Reichman** orch in New Orleans' Roosevelt Hotel . . . Sky Club has set one-nighters for **Jan Garber**, (20); **Ralph Flanagan**, (27); **Jimmy Dorsey**, Feb. 24, and **Ray Anthony**, March 30.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Jan. 12

National Rating This wk.	National Rating Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Preeman	Boston, H. N. Homeyer	Philadelphia, Charles Dumont	Cleveland, Grossman Music Co.	Kansas City, Jenkins Music Co.	Indianapolis, Pearson's	Minneapolis, Schmitt Music Co.	Rochester, Neisner Bros.	St. Louis, St. Louis Music Supply	Omaha, A. Hospe	TOTAL POINTS
1	1	"Slow Poke" (Ridgeway)	1	1	1	2	5	3	1	3	5	1	1	1	107
2	2	"Sin" (Algonquin)	7	2	5	3	3	4	2	4	..	3	2	3	83
3	6	"Shrimp Boats" (Disney)	6	5	2	10	9	8	4	1	1	6	6	6	68
4	3	"Down Yonder" (Southern)	5	3	3	9	..	5	3	..	2	9	3	5	63
5	5	"Cry" (Mellow)	2	7	..	..	1	1	10	..	3	2	..	4	58
6	4	"Undecided" (Leeds)	10	4	8	5	..	7	5	2	6	5	7	..	51
7	13	"Tell Me Why" (Signet)	3	8	..	4	4	10	..	..	8	4	..	2	45
8	7	"Little White Cloud" (Suier)	4	6	..	..	6	2	7	6	7	10	..	1	44
9	11	"Anytime" (Hill-R)	8	..	..	1	2	..	..	..	4	7	..	..	33
10	9	"Cold Cold Heart" (Acuff-R)	..	10	7	6	..	6	..	..	..	8	4	9	27
11	8	"Because of You" (Broadcast)	..	9	4	..	..	..	9	8	..	..	5	8	23
12	12	"And So to Sleep" (Paxton)	..	..	6	..	..	9	8	7	..	..	8	..	17
13	10	"Domino" (Pickwick)	..	..	..	8	7	..	6	9	..	..	9	..	16
14	..	"Kiss to Build Dream On" (Miller)		..	9	..	..	..	..	5	..	..	..	..	8
15	15	"Charmaine" (Lion)	9								..		10	10	4

Jukebox Fee

Contnued from page 41

gressional attacks against the jukebox industry for allegedly harboring "racketeering elements." This charge, in fact, was made both by Sen. Estes Kefauver and ASCAP in support of the amendment. It's held, also, that the Kefauver-Bryson amendment avoids all of the stumbling blocks which led to the defeat several years ago of the Scott bill, which purported to achieve the same end.

It's anticipated that the case of the jukebox ops will center around three major points: (1) they hold that their industry is a key factor in making hits and thereby it helps the publishers and songwriters; (2), they hold that their payment for the records used in the coin machines is sufficient compensation to the creative end; and (3), they cannot afford to pay the proposed licensing fee.

Col. Strike

Contnued from page 41

formula of the Columbia agreement involved a whole series of wage increases for different categories since some of the factory workers had received prior wage increases.

Riding with the most best-sellers in the wax field currently, the end of the strike puts Columbia back into the position of completely and quickly filling retail orders on current and past releases. During the strike, Columbia was straining the facilities of its other plants and had other major firms, such as RCA Victor and M-G-M, pressing for them.

Although Columbia was not crippled seriously by the strike, due to the alternative channels of production, it's figured the diskery lost considerable sales due to inability to make delivery on its pop hits. Production of longhair disks, particularly new releases, was also curtailed during the strike.

Doris at her
—DELECTABLE BEST!—

DORIS DAY

★ ★ ★ Sings ★ ★ ★
★ BABY DOLL ★
★ and ★
★ OOPS ★
★ ★

Both from "THE BELLE OF NEW YORK"
With PAUL WESTON and His Orchestra
78 RPM 39637 ★ 45 RPM 4-39637
Exclusively on
COLUMBIA RECORDS

Two Top '51 Hits Ruled Ineligible For 'Oscar' Award

Hollywood, Jan. 15.

At a closed-door meeting the Academy of Motion Picture Arts & Science's music branch ruled two top pop hits of 1951 ineligible for Oscar derby since neither were written for nor first commercialized in and by films in which they were used. Tunes are "Because of You" used in Monogram's "I Was American Spy" and "Loveliest Night of Year" from Metro's "Caruso."

"Because," written many years ago by Arthur Hammerstein and Dudley Wilkinson, it became a hit in wake of the Tony Bennett and Les Baxter disks. "Night" is an old standard "Over the Waves," with new lyrics by Paul Francis Webster.

It's understood Johnny Green, Metro studio director and member of the Academy board, appeared at the meeting stating he didn't feel "Loveliest" should be considered and why. Also ineligible are a number of lesser-known ditties such as "Wish I Was" on grounds they are actually modernizations or upbeat versions of old nursery, folk songs.

Known to be in forefront of possible nominees are "Wonder Why" by Nick Brodszky-Sammy Cahn from Metro's "Rich, Young and Pretty;" "You'll Know" by Jimmy McHugh-Harold Adamson from RKO's "His Kind of Woman;" "Never," from 20th's "Golden Girl;" "Cool, Cool of the Evening" by Johnny Mercer and Hoagy Carmichael from Paramount's "Here Comes the Groom."

Music branch is hewing strictly to rules this year to avoid furor of few years ago when Frank Loesser's "Baby It's Cold Outside" won an Oscar although it was charged it wasn't written specially for film since Loesser and his wife performed it five years previously. Even greater howl was raised when the Jerome Hammerstein 2d's "Last Time I Saw Paris" won, although it was published and became a hit before it appeared in a film.

Ethel Smith in Concert Bow With Gab Bureau

Columbia Lecture Bureau has signed organist Ethel Smith for its special attractions division, and will send her out on a limited tour in April.

Organist will be under personal direction of veepee Eastman Boomer, and will be making her debut in the concert field. Pacting is in line with Columbia's aim to bring fresh names into the concert-gab field.

Mann Reelected Prez Of Robin Hood Dell

Philadelphia, Jan. 15.

Fredric R. Mann, paper box manufacturer and musical patron, was elected for his third term as president of the Robin Hood Dell, summer concert organization. Robin Hood Dell enjoyed its most successful season to date in the summer of 1951, Mann reported to the annual meeting of the board of directors. A surplus of $1,900 remained after payment of all obligations.

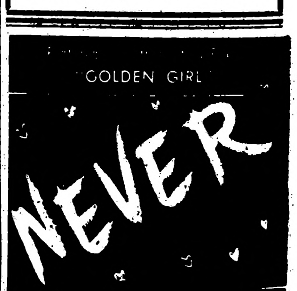
Two new members named to the board were Ralph W. Pitkin, former City Treasurer of Philadelphia, and Harry Aleinikoff, first violinist who replaces Carl Torello, bassist, as the Dell orchestra's rep. Morton Howard was named manager and Mrs. Davil C. Martin is assistant manager of the Dell.

SELSMAN TO SIGNET

Victor Selsman has been named professional manager of Signet Music.

Selsman formerly headed George Adams Music professional department.

NEW BALLAD HIT!
ALWAYS
ALWAYS
Percy Faith—Columbia
June Valli, H. Winterhalter—
RCA Victor
Victor Young—Decca
Hollis Music, Inc.
666 Fifth Ave., New York 19, N. Y.



Anything
"SIN" "CRIME"
(The New Ballad)
Can Can
Do Do
Better

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Jan. 12

National Rating

This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearsons)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Seattle—(Sherman-Clay)	San Antonio—(Central Radio Co.)	Kansas City—(Jenkins Music Co.)	Omaha—(A. Hospe Co.)	Detroit—(Grinnell Bros.)	TOTAL POINTS
1	1	**JOHNNIE RAY** (Okeh) "Cry"—6840	1	8	1	1	1	..	2	3	1	3	1	5	94
2	9	**FOUR ACES** (Decca) "Tell Me Why"—27860	3	2		4	2	1	..	2	7	..	2	3	73
3	2	**JOHNNIE RAY** (Okeh) "Little White Cloud"—6840	2	1	9	2	8	3	..	4	3	2	..	6	70
4	10	**EDDIE FISHER** (Victor) "Anytime"—20-4359	..	..	..	3	5	2	5	10	..	..	3	1	48
5	4	**JO STAFFORD** (Columbia) "Shrimp Boats"—39581	8	..	2	..	7	6	..	..	5	6	4	8	42
6	8	**PEE WEE KING** (Victor) "Slow Poke"—21-0489	4	7	..	7	..	..	1	..	2	4	..	..	41
7	6	**FRANKIE LAINE** (Columbia) "Jealousy"—39585	7	3	7	8	10	..	6	..	..	8	6	7	37
8	3	**EDDY HOWARD** (Mercury) "Sin"—5711	10	4	3	..	9	..	..	..	4	1	..	..	35
9	11	**MANTOVANI** (London) "Charmaine"—1020	6	6	..	6	..	..	3	..	..	..	7	4	34
10	5	**AMES BROS.-L. BROWN** (Coral) "Undecided"—60566	5	..	5	..	3	7	..	..	8	7	..	9	33
11	7	**TONY BENNETT** (Columbia) "Cold, Cold Heart"—39449	9	..	..	..	6	..	7	..	10	5	..	..	18
12	14	**BOBBY WAYNE** (London) "Mother at Feet Kneeling"—968	..	..	..	5	..	8	4	..	..	..	..	..	16
13A	..	**ARTHUR GODFREY** (Columbia) "Dance Me Loose"—39632	..	..	..	..	..	5	..	8	..	..	10	..	10
13B	15	**FOUR ACES** (Decca) "Garden in the Rain"—27860	..	..	..	..	..	..	..	1	..	..	..	..	10
14A	12	**TONY BENNETT** (Columbia) "Because of You"—39362	..	9	6	..	..	..	..	..	9	..	..	..	9
14B	13	**PATTI PAGE** (Mercury) "And So to Sleep Again"—5706	..	..	4	..	..	..	9	..	..	..	..	..	9
14C	..	**EDDIE FISHER** (Victor) "Tell Me Why"—20-4444	..	..	..	..	..	..	..	..	..	..	..	2	9
15A	17	**NAT "KING" COLE** (Capitol) "Unforgettable"—1808	..	..	10	..	..	..	8	..	..	..	8	..	7
15B	..	**LES COMPAGNONS** (Columbia) "The Three Bells"—4105-F	..	..	..	..	..	4	..	..	..	..	..	..	7
15C	..	**JOE "FINGERS" CARR** (Capitol) "Down Yonder"—1777	..	..	..	..	..	9	..	6	..	..	..	..	7

	1	2	3	4	5
FIVE TOP ALBUMS	AMERICAN IN PARIS Hollywood Cast M-G-M E-93 K-93 M-93	KING AND I Broadway Cast Decca DL-9008 9-260 DA-876	GUYS AND DOLLS Broadway Cast Decca DA-825 9-203 DLP-8036	SHOWBOAT Hollywood Cast M-G-M M-G-M84 K 84 E 559	GLENN MILLER CONCERT Victor LPT-16 WPT-25 P-25

Ray's 'Cry'-'Cloud' Tops 1,000,000

Johnnie Ray, Columbia Records' atest "new sounds" phenom, has halked up the fastest best-seller ince Patti Page's slice of "Tenessee Waltz" with his coupling of Cry" and "Little White Cloud 'hat Cried." Released eight weeks go, the disk hit the 1,000,000 ales marker late last week and is till going strong on top of the hit ists.

Ray, a partially-deaf vocalist vho used to work in the midwest afes for under $100 a week, has atapulted into the four-figure salry bracket as a result of his nitial waxing efforts. Ray made Cry" and "Cloud" under the)keh label, Col's blues and rhythm ubsid, but has since been upped o the regular pop field where he nade another runaway hit in Please, Mr. Sun."

Ray's hot selling pace is conidered all the more unusual beause of the recent strike at Col's 3ridgeport plant which impeded listribution somewhat. In some reas where Ray's disks were not vailable, a black market price of 2 per platter was set up for "Cry." The impact of television on sales of Ray's disks was shown in the [illegible] upward demand following he singer's appearance on Ed Sullivan's "Toast of the Town" TV how last week. Ray has been encilled in for a repeat shot on Feb. 10.

Columbia Artists Mgt. has set ip three dates in Venezuela, Jan. 8-30, for the concert team of Pierre Bernac, baritone, and Francois Poulenc, composer-ianist.

Jazz Upsurge

Contnued from page 41

"Treasury of Immortal Performances" imprint and has followed up with additional albums in the last month. Renewed interest in this field is evidenced by the fact that sales of the second series are going stronger than the initial releases.

Columbia has also been pushing extensive sets framed around leading jazz artists in its "Golden Era" series with four-volume sets of Bessie Smith and Louis Armstrong to be followed by other albums built around Bix Biederbecke, Duke Ellington and others. Decca's subsid, Coral Records, has also been a big factor in the jazz revival with its release of the old Brunswick masters. Coral, in fact, was one of the earliest companies to take advantage of the new speed techniques to showcase the old jazz classics.

New Terp Series Opens Name Bands, Latham, N.Y.

Albany, Jan. 15.

Charlie Spivak's orch opened Sunday night (13) a new series of winter dances at the Circle Inn at Latham, promoted by Bob Snyder. Snyder staged a 13-week fall cycle at the Crooked Lake Hotel near Averill Park, name bands doing a half-hour broadcast over NBC.

Snyder first announced Tommy Dorsey would teeoff Jan. 6, but he was forced to cancel that because Dorsey could not obtain passage from South America to make the date. Among others scheduled are: Bernie Cummings, Elliott Lawrence, Tony Pastor, Ray Anthony and Art Mooney.

Toronto Tooters Fight Canned Music Project For Outdoor Ice Rink

Toronto, Jan. 15.

In providing music for public park outdoor skating rinks here, city fathers and Walter Murdoch, president of the Toronto Musical Protective Assn., are at private loggerheads, with Murdoch insisting that each rink have a leader and seven men for the night sessions at union scale rather than the proposed Muzak pipe-ins.

On weekly music service, Associated Broadcasting Co., holder of the Muzak franchise in Canada, is prepared to supply this to the Parks Commission for $2,700; Murdoch prefers employment of bandsmen, preferably ex-servicemen, for a three-night weekly engagement at $7,000, this amount to cover all public outdoor rinks.

Meanwhile, in connection with the union action, Muzak has now notified city council that the delay in signing the proposed contract is governed by agreements that Muzak has with the American Federation of Musicians, these "agreeing not to displace live talent." Muzak letters to city council now state that, at the time of negotiation, Muzak was unaware of the likelihood of live musicians being replaced. City fathers retort that the public rinks have been newly established this season; that obviously no musicians are being deprived of a living because none have ever been hired.

Paul Taubman Music chartered to conduct a music publishing and music dealers service business in New York. Capital stock is 100 shares, no par value. Directors are: Paul Taubman, Roy Jordan and Maurice Silberman, all of N. Y.

DECCA data

The First Lady of Swing and the One and Only Satchmo!

ELLA FITZGERALD

and

LOUIS ARMSTRONG

sing

OOPS!

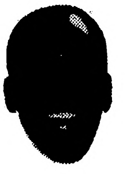
From MGM Picture "The Belle of New York"

and

NECESSARY EVIL

Decca 27901 (78 RPM) and 9-27901 (45 RPM)

The Thrilling Tenor Voice of.



Bill KENNY

of the INK SPOTS

PLEASE, MR. SUN

and IF I FORGET YOU

Decca 27946 (78 RPM) and 9-27946 (45 RPM)

One of America's Fastest-Rising Singing Stars!

ARTHUR PRYSOCK

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I DIDN'T SLEEP A WINK LAST NIGHT

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U. S. DEBUT

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DARVAS

DAILY MIRROR

Latin Quarter unveiled Darvas & Julia on their initial appearance in the United States. Class. Bigtime. Up there with the Aces. . . .

—WALTER WINCHELL
January 2.

DAILY MIRROR

Darvas & Julia: the most exciting dance team in decades.

—WALTER WINCHELL
January 7.

Miami Herald

The incredibly sensational team of Darvas & Julia have taken America by storm. No dancers I've ever seen could match them.

—GEORGE BOURKE

Florida Sun

I must tell you about the most exciting act of its kind in the entire world before the space limiter cuts this column short. This act is Darvas and Julia. The program states that they are the dance sensation of the Continent. I add to this, AND OF THE UNITED STATES AND ENTIRE WORLD.

Frankly, when you watch show after show, ight after night, in this area which gets them from all over the universe, you get to the place where you don't think there is anything new. But there is something new under the sun, and the act of Darvas and Julia will prove to you that I am correct. Sheer genius created the routines and I don't remember ever hearing as much spontaneous applause as that which greeted them, for they came to town WITHOUT benefit of drum beating, and without local and national publicity offices filling an appraiser in advance with news of their talent and ability. They do things on a dance floor which will amaze you, and their act alone is WORTH FAR MORE than the price of spending an evening at the Lati Quarter.

When I go out on the limb and write this, I recognize that my reputation as a show appraiser is at stake. I am willing to risk it on this statement.

—PAUL M. BRUUN

MIAMI DAILY NEWS

Darvas & Julia rate with the greatest dance teams of all time. Perhaps they are the greatest. I predict that they will be the new rage of America on the strength of their opening in the Latin Quarter.

—HERB RAU

and JULIA

AGVA Ganders Radical Alterations In Insurance After 'Fraud' Charge

The insurance program of the American Guild of Variety Artists has developed into one of the most sizzling issues ever to come up before a governing body of the union. Charges of "fraud," "deception" and "filth" were levelled at unnamed persons connected with the program, and the AGVA board has started to draw up plans for not only a new policy but may make some major changes that will transform the entire format and style of the policy now in existence.

Fraud charges came late Monday night (14) after the board had spent the major part of the day hearing James Donovan, attorney for Matthew M. Adler, insurance program's broker; union's counsel, Silverstone & Rosenthal, and resident counsel Henry Katz. Late that evening, copies of the original signed policy and a copy of a "conformed" policy, presumably an identical carbon copy, were given the board. Both—policies were found to have one major difference. The original policy did not have a clause which makes the union the collection agency for the insurance program. The unsigned copy had that clause and the union had been working under that assumption. It was believed the first time that union attorneys had a chance to study the policy.

AGVA's Liability

Union counsel stated that under the policy which they believed to be a true copy, AGVA is liable for uncollected premiums, which reportedly run as high as $300,000 at present.

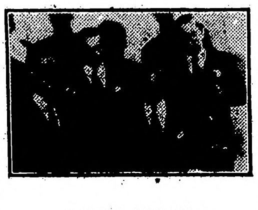
Earlier, the board had spent considerable time in attempting to lay the basis of a new policy. There were some discussions on expanded coverage, lower premiums and the duration of a policy to be assigned to a broker.

The day started out with an appeal by Donovan for a level-headed discussion of the program. Donovan declared that without Adler there would have been no accident policy. He claimed that Adler so far has lost about $23,000 on the deal.

Crux of the situation from Donovan's viewpoint was the 15-year tenure of the contract Adler holds with the union. At the outset, Donovan said that this matter could be overlooked if the union was acting in good faith and wanted the insurance program.

Katz, in rebuttal, bitterly attacked the program as presently constituted. He charged that its

(Continued on page 52)



FOUR MATYS BROTHERS

Sensational Musical, Vocal Group!

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CIRO'S, Philadelphia

Recording Stars of
'LET ME DREAM'

PERSONAL MANAGEMENT
EDDIE SUEZ AGENCY
500 Shubert Theatre Bldg.,
Phila., Penna.

IE ROTHBARD

JACK DENTON
WORLD'S GREATEST COMEDIAN
(Subject to change without notice)
/o IVAN CHARNOFF
Chicago

Atlantic City Woos Conventioneers For Centennial Celebration

Atlantic City, Jan. 15.

This resort will celebrate its centennial next year and plans have been underway for the past 18 months to provide lures for out-of-towners. The resort's convention bureau is working to make it a banner year with several large conventions already booked.

The Atlantic City Centennial Assn. is sparking the drive and is to have a membership of 1,500 of the resort's leading citizens who will help finance the celebration by popular subscription. Band concerts, float pa[illegible]es and a year-round program of attractions are planned to pull visitors.

Hazel Scott Concert Tour

Hazel Scott, who returned to the U. S. two weeks ago from an Israel tour, this week started a short winter concert trek under Columbia Artists Mgt.

Tour runs from Jan. 14 to March 7, with Miss Scott going into hotel and nitery work after that.

NOTICE TO ALL AGVA MEMBERS

Nominations for Delegates to the Fifth Annual Convention to be held in Los Angeles on June 9, 10, 11, and 12, 1952, will be made at the membership meeting to be held in each Branch Area on or about March 12, 1952. Be sure to attend the meeting of the Branch in whose area you will be working at that time. Check with the Branch for the exact date, time and place of the meeting.

Nominations may also be made by petition signed by at least twenty (20) members in good standing filed with the National Office prior to April 1, 1952. Petition forms will be available at every Branch Office.

Members may transfer from the Branch in which they are registered to any other Branch of their choice. Such transfers must be filed with the National Office not later than January 31, 1952, in order that the Branch may be credited with such transfers in the audit which is taken to determine the number of paid-up members in each Branch Area. Transfer forms are obtainable at every Branch Office.

NATIONAL OFFICE
AMERICAN GUILD OF VARIETY ARTISTS
1697 BROADWAY NEW YORK 19, N. Y.

Puppet Pulpiteering

Belton, Tex., Jan. 15.

Two students of Mary Hardin-Baylor College—Noami Gibbs and Louise Tiegreen—have combined ventriloquy and magic in religious teachings to open a new field in education.

Ventriloquy is used to tell Bible stories to a wooden dummy, Sandy. Magic is employed to bring out a given point in an object lesson. They also write and act in religioso dramas, and Miss Gibbs does chalk talks and puppeteering in the Bible stories.

In an eight-month period, the duo travelled more than 58,000 miles, giving programs in Oklahoma, Kansas and Texas.

AGVA Board Puts Damper on Price For Lefty Slant

National board meet of the American Guild of Variety Artists at the Taft Hotel, N. Y., started off on a hot issue Sunday (13). A resolution was introduced calling for censure of prexy Georgie Price, who in a recent official letter sent to all branches stated that there were Lefty Letters in the organization and that he would keep an eye on them. A group within the union declared that this was the opening wedge to classify as leftists all who opposed the administration.

Shortly before vote was to be taken, Price apologized to any members who may have been hurt by that utterance and stated that he would in future write no letters except along the lines prescribed by the board. Board subsequently gave Price a vote of confidence and the resolution was withdrawn.

AGVA Sidelights

Outgoing national administrative secretary Henry Dunn reported that largely as a result of the $10-assessment last year, AGVA's treasury had progressed from an $80,000 deficit to a $90,000 bank balance. He stated that there was $129,043 collected so far from the levy.

The $3 was a partial payment accepted by a Buffalo organizer.

A motion to fire outdoor head Vic Connors because of his participation in the insurance setup was withdrawn when it became evident that the majority of the board would vote against the proposal.

Board voted to discuss a new insurance contract with only board members in the room.

Henry Dunn declared that the N. Y. district attorney's office had been investigating him because of the AGVA insurance program. Dunn said an informant told him the DA gave him a "clean bill health."

A. C. Muny Aud. Sees 50G Taxpayer Aid

Atlantic City, Jan. 15.

Despite an apparent surplus of $150,000 left over from previous appropriations, operation of the Municipal Auditorium for 1952 will require taxpayer assistance in the amount of $50,000 to overcome an operating deficit. This was indicated as the 1952 budget for the big hall, owned by the city, was passed by city commissioners.

The hall was operated during 1951 under a $75,000 deficit.

THE COLSTONS

DESERT INN
LAS VEGAS

Personal Management
EDDIE SMITH

Jack Irving Voted National AGVA Boss, Retains Chi Regional Post

As anticipated, Jack Irving was unanimously elected national administrative secretary of the American Guild of Variety Artists at the three-day meet of the national board which started Sunday (13). Irving, who has been midwest regional director and assistant national administrative secretary of the union, will retain his Chi spot as well, but will get only one salary. However, to compensate for increase in living expenses caused by setting up separate quarters in New York, board voted to up his expense allowance by $100 weekly. Total take from Irving's multiple activities in the union will be $175 salary and an equal sum in expenses. Irving succeeds Henry Dunn, who leaves Jan. 18 to open a Hollywood office for the Lew & Leslie Grade Agency. A few board members indicated that although they didn't like the setup, there was nothing they could do since he was the only remaining candidate.

Irving underwent a stiff grilling by some board members before the vote. Peter Chan, from New York, opened the examination with three queries which asked Irving to explain the reason there are no minimum basic agreements in his midwest jurisdiction, whether his outside interests would interfere with performance of duties in AGVA, and whether, and once in the position, he would attempt to move national headquarters to Chicago.

Others followed with similar lines of interrogation. Board member Jerry Wayne, also of New York, sought to know how Irving could perform the duties of the Chi and N. Y. offices simultaneously. Other queries were aimed at smoking out the policies to be instituted by Irving.

Minimum As Maximum

In answer, Irving stated that the minimum basic agreement is a millstone around the neck of the performers in Chicago. He said that those under the union's jurisdiction have benefited through lack of an m.b.a., reasoning that the minimum ultimately becomes the maximum, thus harming the performer.

Irving asserted that his job in Chicago had become largely a matter of paper work which his femme assistant could handle while he was in New York. To this Wayne retorted that if it's a matter of paper work, then Irving was being overpaid and had misrepresented his value to the organization.

Irving says he plans no wholesale shakeup, but will institute a new system.

Dunn's resignation was accepted "with regret" and a committee was appointed to buy him a gift.

Ohio Accepting Liquor Applications at Fast Clip But OK's Tied to Cases

Columbus, Jan. 15.

Even though the state liquor department isn't passing out any permits, it is being flooded with applications because of an Ohio Supreme Court ruling of Dec. 19. In fact, William C. Bryant, director of state liquor control, was forced to name a special five-man board from the department to keep from being snowed under.

The department stopped issuing new permits April 11, 1949, and did not accept further applications until the court ruling.

There were 42,000 liquor permits of all types in Ohio in 1948. The number dropped to 38,000 in 30,000 locations in 1950. There are fewer locations than permits because many permit-holders have several types of licenses.

The department is forced to accept applications, but whether new permits will be issued depends on the outcome in the Ohio Supreme Court of two cases. James P. Tsantles of Fostoria and the state Amvet organization have had their cases consolidated and final arguments were heard Nov. 30, but there is no indication as to when the court will render its decision.

AL ANTONIO

'One Man Vaudeville Show'

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PHILADELPHIA

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EDDIE SUEZ AGENCY
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Associate: BERNIE ROTHBARD
Phones: Kingsley 5-1665
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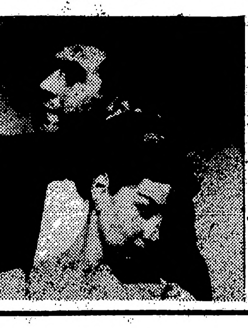
? THE DOLINOFFS
and Raya Sisters
"DANCING DOLL-USIONS"
NOW—CLUB DATES

Opening LAST FRONTIER
Las Vegas, Jan. 25

Personal Management
THE WILSON AGENCY
Phil GRAE—Phil COSCIA
1501 Broadway, N. Y. C. ?

"IT IS UNUSUAL WHEN A TEAM COMES ALONG WITH AS MUCH TALENT AND VERVE AS
JOHNNY and JUNE BELMONT"
—Gay Guerling



DAYTON THIS WEEK

CURRENTLY
THREE WEEKS
DAYTON, BILTMORE

Thanks, Merriel Abbott

Direction: Larry Gengo

MERCURY ARTISTS CORP.

NEVADA BISTROS' BILLION IN BETS

N.Y. Roxy's New Boss, Dave Katz, To Hypo B.O. Via Names on 3-a-Day

• First major impact of the Palace Theatre, N. Y., modus operandi in the two-a-day vaude field is seen in a bid for names by the Roxy. At a press conference last week, David Katz, Roxy's new managing director who succeeded A. J. Balaban (latter remains on the staff as a consultant), declared that the house would be willing to do three-a-day in an effort to entice top names.

Competition of video with one show periodically and the Palace's 10 shows weekly have produced a near-void of headliners in many instances.

Katz, in order to snare certain toppers, would reduce the number of shows at the Roxy. Indications are that money is no object at this point. For example, Katz declared that he would even go beyond the $35,000 and percentages given Milton Berle, if that comic would essay a stand at this house during the summer. Berle got $84,000 in two weeks here during the past summer. Katz stated that he'll take headliners from video, including Desi Arnaz and Lucille Ball, Sid Caesar and Imogene Coca.

In addition, the new m.d. is eyeing engagements by a big league ballet troupe. Katz is also looking forward to a return trip by the New York Philharmonic Orchestra. He would like to spot Roland Petit's Ballets de Paris, and also believes there's a lot of boxoffice in Tallulah Bankhead and "The Big Show." Katz stated that he would permit the broadcast from the Roxy stage as part of the regular stageshow.

House is slated to put in an Eidophor bigscreen installation in March. It's conceivable that the Roxy may serve as a base for theatre telecasts of its stageshow to other houses.

Katz also said that the ice shows will continue to be part of the summer entertainment at this theatre.

COZY MORLEY
"Comedy Sensation of the Nation"
'CORN COB HUMOR'
Thanks to Jackie Heller for a pleasant engagement at the Carousel Club, Pittsburgh.
OPENING:
ESQUIRE SHOBAR
MONTREAL, CANADA
January 21st
PERSONAL MANAGEMENT
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ASSOCIATE: BERNIE ROTHBARD
Phones: Kingsley 5-1665
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HAL GEORGIA
HARBERS and DALE
* * *
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AMBASSADOR HOTEL
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RANCROFT HOTEL
89 W. Randolph St. Franklin 2-4740
Special Rates for Show Folk
Newly Decorated New Management

Gilded Cage Folds, Acts Switch to LQ

Gilded Cage, N. Y., is slated to shutter Saturday (19) with entire production moving over to the companion operation, the nearby Latin Quarter Feb. 3. Both Cage and L.Q. are operated by Lou Walters and E. M. Loew. Concessionaire Abe Ellis, who holds the chattel mortgage on the Cage, is also in on its operation.

There's some talk that Ben Blue, who was the first headliner at the Cage, is interested in taking the spot over. Blue had been dickering with Ellis on acquisition of a room at the Howard Johnson restaurant on W. 57th St., but deal fell through.

Walters opened this spot originally as a Gay '90s cafe, but shifted format to one similar to that of Latin Quarter.

The acts that will play L.Q. include Fernanda Montell, Costello Twins, Trio Bassi, Sherry Stevens, Ralph Young and Freddie Bamberger & Pam.

The loss encountered in the operation of the Cage has been considerable. Site has housed a long series of unsuccessful clubs in the past decade.

Gilded Cage is the third Gotham cafe shuttering in recent months. The Sugar Hill and the Celebrity Club are now dark.

Shutter E. St. Louis Cafe After Shooting Fracas

St. Louis, Jan. 15.

Club 88, at junction of U. S. Highway 40 and 66-67, near East St. Louis, Ill., was shuttered last week after an affray in which Roy Ashby, Murphysboro, Ill., was shot and seriously injured. When State's Attorney Richard T. Carter announced that he would revoke the club's liquor license, Herbert Thomason, of St. Louis, the owner, refused to surrender it.

The spot, located near the Fairmount Jockey Club, was heavily patronized, especially by St. Louisans who crossed the Mississippi river after Missouri closing hours became effective. Ashby, paralyzed from the waist down, is in an East St. Louis hospital. His assailant, apprehended, refused to tell cops what led up to the shooting.

VEGAS, RENO RING '51 BULLION BELL

By BILL WILLARD

Las Vegas, Jan. 15.

Nevada bettors plunked down over a billion bucks in 1951 to gallop dice, watch the wheels go 'round, pull handles of one-arm bandits, flip pasteboards, and engage in other assorted gambling pastimes. State tax commish figured out approximate total from reports on gambling taxes and license incomes, after sum of $1,503,841 was collected. Amount topped 1950's total by almost $200,000.

The 2% tax on gross income from gaming joynts (sic) brought in $1,041,453. From this figure is computed amount lost by casino patrons—$52,072,600. With gross income purported to be about 5% of dough bet, state accountants found grand total to be around $1,041,440,000 passing across tables.

Additional take from gambling amounted to $387,000 from license fees; $3,369 from penalties taxed gambling law violators, and $76,658 from Continental Wire Service, concern providing race horse books with info. Sag in books was sharp

(Continued on page 52)

Roselle, Larson to Make N.Y. Debuts at St. Regis

Two singing newcomers, June Roselle and Julianna Larson, make their New York debuts at the Maisonette of the Hotel St. Regis, N. Y., within the next month.

Miss Roselle opens tomorrow night (Thurs.) and Miss Larson follows Feb. 15. Both are in for four weeks.

Shaw's Coast Branch

Billy Shaw has opened a Hollywood office with Milt Deutsch in charge. Cliff Aronson, formerly with Joe Glaser's Associated Booking Corp., will handle Shaw's act list with Deutsch supervising.

Deutsch will continue to handle his own list.

R.C. Music Hall Cast Castigates Dunn As AGVA Negotiator; Resignee Replies

Henry Dunn, resigned nationally administrative secretary of the American Guild of Variety Artists, faced one of the most severe tongue-lashings during his two-year tenure this week. A delegation from Radio City Music Hall, N. Y., currently negotiating for an agreement, called Dunn's role in organizing that theatre "a bit of treachery." Dunn was attacked for "coddling the Music Hall management," "telling untruths and half-truths" and for an "attempt to sell out the cast."

Delegation appeared before the AGVA national board meeting at the Taft Hotel, N. Y., Monday (14), at which Dunn was present.

Wade Thompson and Danny Walden acted as spokesman for the 103 members of the Hall's cast who are seeking a contract which would hike wages which they claim to be lowest in comparable fields. They also are seeking to lower the number of rehearsal hours. Thompson, who opened the pro-

(Continued on page 52)

A.C. Fire Ruins Draw Thousands

Atlantic City, Jan. 15.

Biggest attraction here continues to be the ruins of last week's $4,000,000 beachfront fire, with hotels, restaurants, theatres and all other resort businessmen sharing an unexpected flow of cash from the thousands pouring into the resort.

To help matters along, the weather was beautiful and warm over the weekend. Whether ownership of the four hotels hit and that of scores of near-beach rooming houses will rebuild until a new turn in the economic picture is the big question. Building costs are so prohibitive that it seems unlikely that much construction will be done quickly.

At the Globe Theatre, home of summer burlesque for years, the question of rebuilding being pondered by J. Hornak, general manager of the Hirst Enterprises, of Philadelphia. It will, of course, face a ruling of the city's building department, which may find it necessary to order demolition of the structure should the standing walls be considered dangerous.

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and Their Electric Harmonicas
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Exc. Mgt.: MARCUS GLASER, CHICAGO

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JON ANDRA
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Montgomery, Ala.
Thanks to Monk Arnold

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Last Season Featured In:
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Also Featured In:
"THREE TO MAKE READY"
"SING OUT SWEET LAND"
Television:
"CAVALCADE OF STARS"
"TEXACO STAR THEATRE"
"SCHLITZ PLAYHOUSE"
"COSMOPOLITAN THEATRE"
"TREASURY MEN IN ACTION"
Direction: GLORIA SAFIER

Nevada's Billion in Bets

Continued from page 51

after 10% tax was levied. Vegas casinos converted their book rooms into lounges, or expanded with games, following imposition of the Federal tax, while two Reno and Elko parlors kept in biz by passing the tax on to customers.

Robbins Cahill, sec of state tax commish, reported peak play between July and September, spanning heavy tourist travel.

Reserve Stays Put

The year 1951 began with big splurge, tapering off slightly after Jan. 1. However, fact was noted by observers on local scene that gambling houses were in little danger of dipping into reserves, even during slow periods. Graph of overall enterprises shows few deep drops.

Rooms in resort hotels and surrounding motels were hard to get on weekends all during '51. So pressed were all operators for space that several made plans for expansion.

Flamingo began extension of 100 rooms which will be completed and ready for occupancy coming April. Wilbur Clark's Desert Inn, with ambitious enlargement scheme, hit upon idea of 18-hole golf course upon extensive property holdings. Around this, homes were to be built in the $20,000-$50,000 class. Project is well underway, along with a new 100 room wing adjoining hotel nearing completion.

Following purchase for $5,500,000 of the Last Frontier, new bonifaces Guy McAfee, Beldon Katleman and Jacob Kozloff made no change in physical setup of hospice. Plans for '52 encompass switching of casino-dining room setup, plus tacking on of sorely needed rooms.

From Rustic to Rustic

El Rancho Vegas, with Beldon Katleman in full charge, made extensive alterations, hiring decorator Tom Douglas to change over interior from natural western rustic to Hollywood polished rustic. Cost exceeded $250,000, but more facelifting is being carried over to this year's budget. Guests at El Rancho are housed away from casino in bungalows built during wartime with RFC housing funds.

Thunderbird, controlled by Marion Hicks, began '51 with opening of new chuckwagon-bar lounge to accommodate increasing flow of patrons bursting Pow Wow Room bar. Least pretentious of all Strip caravansaries, this spa caters to "family" trade, building fine word-of-mouth rep for its fine food.

Underway is Club Bingo's timely changeover from casino, with small nitery (Bonanza Room), into Hotel Sahara. Foundations are down, upon which is rising a 250-room ultra-modern establishment to be ready for biz by end of this year or first months of '53.

Inflated Acreage

Since Las Vegas has already passed population mark of Reno, according to unofficial census, there seems to be little indication that the town will not continue to expand. Ten years ago, whole acres of property along the highway stem could be picked up for $100-$300 per. Current listings along this same belt are marked at $300-$500 a front foot.

Vegas has become a rich lode for show biz. In 1944, during war years when only two resort hotels were around—El Rancho Vegas and Last Frontier—average monthly entertainment cost was $20,000-$25,000. In 1951, seven years later, inflationary prices notwithstanding, with total of five huge operations luring the innocents by flashing top marquee names, budgets hovered around $50,000-$60,000 monthly average, including orch and line.

Downtown casino ops often feel slighted because of national attention directed toward the resort hotels. However, as far as income is concerned, very few have reason to complain. Ownership and stockholding are interlocked, with some Golden Nugget brass, in particular, firmly ensconced both downtown and on Strip.

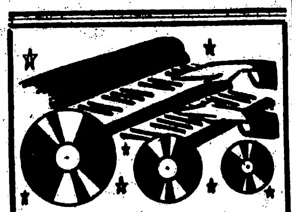
Only One Preemer

Expansion is limited in this section. Two blocks have been set aside by law into which all gambling halls must go about their business. During 1951, only one large casino was successfully launched, the Horseshoe Club, bought by Benny Binion from sinking Clover Club combine. Prior to ownership by Clover Club group, joynt was Eldorado Club, closed by state tax commish because of illegalities found in card games—a rare occurrence in the tightly controlled state gambling setup. After putting up all the moola for complete interior alterations and staking bank, Binion was forced to champ at the bit while a dummy corporation operated gambling officially. Pressure burst political barricades, finally allowing the former Texas kingpin to assume full control of his costly baby. Advent of club under aegis of Binion was boon to Fremont St.

Jackpot Jubilees

Jackpot was very much in evidence, although ops stoutly disclaimed such practices. Their protestations were drowned by raucous loudspeakers proclaiming in carny style the number of slots paying off and amount of silver spewing forth. Generally, these mechanical bandits lure femme trade, with most males heading for dice tables, lo-ball poker, faro, keno, money-wheel. Bingo parlors are also lucrative come-ons to gentler sex, and ditto roulette.

Atmosphere in this stem of bright lights rivalling Times Sq. has always been entirely different from lush, more genteel surroundings of resort hotels. Dice tables in some downtown casinos set a dime minimum, take only $100 limit per toss. Larger halls — Golden Nugget, Horseshoe, Pioneer — will go for $500 bets, and Horseshoe has been known to go $1,000. Human swarm along the street and in many spots is made up of the flotsam and jetsam of bumbling winos, straggly bearded prospectors, businessmen, itinerant and transient gamblers, sharpies, procurers, ex-cons, hoodlums, system men rubbing elbows with tourists from every part of the country, erstwhile elegants, refugees from the plush hospices on the Strip, et al.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"Back Home in Indiana"
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Direction: MILO STELT
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Direction
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Music Hall

Continued from page 51

ceedings, declared that the Music Hall cast was organized not with the help of Dunn, but in spite of him. "If he wants 10 lessons on how to organize, tell him to come around to see us—we'll give it to him. We resent his taking credit for organization."

Thompson then started to give a program of what should be done before Dunn's resignation is accepted. He was then told that it had been accepted.

Two-Way Battle

Thompson stated that, on several occasions, they not only had to fight management but the AGVA as well. Walden cited a series of events which he stated differed from Dunn's version. One of the primary points in the program, for the Hall cast, was inclusion of a clause which would prohibit management from cutting down the size of the organization. Dunn was also chastised for attempting to conclude agreements without consulting the cast.

In rebuttal, Dunn stated that the task of organizing the Music Hall represented one of the most gigantic jobs of smoking out ever done in the union's history. He declared that whenever organizers since 1942 had attempted to approach Music Hall members, they had refused to talk or aid in any way. Consequently, he started to negotiate with Russell Downing, MH exec veepee, and deliberately started off with one of the worst contracts ever negotiated, in the hope that the cast would wake up and do something. When they started to organize, Dunn said, his strategy worked.

Dunn said he had protected the cast from walking out in a manner that would have cut off union support, and his conduct in the case was such that it was the start of what will result in a contract. Dunn felt that extra-high wages would cause the Hall to reduce the size of the cast.

Included in the Music Hall representation were Maxine Walde, Elizabeth Gillette, Ruth Feldman, Tish McLeod and George Robison.

Committee stated that although negotiations started off badly, they were at this point satisfied with the conduct of Vic Connors who is currently doing the dickering.

AGVA Insurance

Continued from page 50

administration has increased the organization's expenses with no return to the union. He recalled that the program was under scrutiny by the N. Y. State Dept. of Insurance but that no ruling as to its legality had yet been made. Major question with the Insurance Dept. is whether Adler was legally licensed as a N. Y. state broker. Katz also cast doubt on whether the full program could stand court scrutiny because the insurance setup was allegedly entered into at a time when Adler had not held a license. Katz asserted that monthly premiums have been running as high as $100,000, with the broker's share 30%.

Later in the day, board and attorneys extracted a promise from Donovan that Adler would forget the 15-year deal, but asked that in light of the broker's losses, he be given a term until 1960 in order to realize a profit commensurate with his efforts. He also suggested that the board order all "incentive" payments be made to AGVA instead of to individual organizers.

Also under discussion was the problem of Philly organizer Dick Jones who has been under attack in the courts on the validity of having organizers act as premium collectors. In Pennsylvania, for instance, such persons must be licensed by the state.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Jan. 15.

The new year started off with a bang at Will Rogers Hospital, first all-patient show being produced. It proved to be one of the best offerings ever witnessed at the institution. It was written by Grace Davidson and produced by Marion Powers, and in the cast were Shirley Handler, Walter Romanik, Jeanne Romer, Buddy Magni and Don Wright, with added specialties by Bob Coffey and Renato.

Adele Elowis Turell in from N. Y. to chat with Pearl (Loew) Grossman, who is now enjoying an up for pictures while on observation and showing top progress.

All elated is S. Coleman Houff, skedded for the thoracoplasty operation this week. Ditto for Audrey Lumpkin, at a later date.

Friends of the late William Morris, Sr., got together and organized a William Morris Fund to be used to expand the Adirondack collection in the Saranac Lake Library. Exhibit will be augmented from time to time with the upkeep to be taken care of from the fund. William Morris, Jr., recently visited the exhibit and said, "It will not only bring scholars and historians, but it will make Saranac Lake widely known in new circles."

Helen Baugh, of the Washington, D.C., Warner Bros. staff, registered during the holidays for the regular observation period.

A carnation to boniface Mose LaFountain of Durgan's nitery for sending an extra-good show to entertain the patients at the Will Rogers. Larry Day's emcee work was a classic. Howard the magician was good, as was Carol Darling and Lillie Dow, dancers. George Galaderi was on piano for the acts, while Ruby Warren & His Gay Amigos furnished the music between acts. "We The Patients" thrive on things like this—a tonic for all of us.

Write to those who are ill.

Flamingo, Las Vegas, Taps Schiller on Entertainment

Las Vegas, Jan. 15.

Abe Schiller, for many years pressagent at Hotel Flamingo here, has been named entertainment director for the inn. He replaces the late Moe Sedway.

Maxine Lewis, in charge of production for the past five years, remains at that post.

Joe E.'s Vogue B.O. Cues Cleve. Names

Cleveland, Jan. 15.

Joe E. Lewis, making his first Cleveland appearance in a downtown hotel nitery, last Thursday (10) built up a terrific advance sale that had all the Hollenden Vogue Room's tables sold out for his nine-day stand.

Top cover charge of $2.50 (weekends) was installed for visit of comedian, reportedly drawing down $5,500. Recently taken over by new combine of owners, with Bob Joyce as manager and co-partner, the Hollenden also has inked Georgia Gibbs for two frames beginning Jan. 21.

Another spot to jump into name acts is Skybar Club via the bringing in of George Shearing's quintet at $3,000 for six days starting today (Tues.). M-G-M Records' pianist appeared here in pop concert with Billy Eckstine in mid-November but was hit by a traffic-stopping blizzard. Following Shearing, the spot's operators, Phil Basch and Earon Rein, are set with Dave Brubeck's quartet Jan. 21.

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Chi Cops Shutter Strips on License Arrears; Boston Lifts Suspensions

Chicago, Jan. 15.

Chicago police cracked down on near northside strip joints last week, closing five spots. However, move was due not to complaints of lewd shows or "mixing" but to lack of 1952 entertainment licenses. Clubs were Silver Frolics, Playhouse, McGovern's Liberty Inn, Gayety Cage, and Charm Club. It's expected that owners will come up with the dough during the 10-day grace period, but it was pointed out that no entertainment could go on until the spots got permits.

Near westside spots also went periodic "cleanup" for the furniture conventioneers, with squads of cops investigating the shows.

Hub Spots Reopen

Boston, Jan. 15.

Flurry of suspensions of entertainment licenses at local bistros which followed on heels of Archbishop Cushing's recent blast at the "vile, iniquitous and immoral" performances common at Hub niteries, faded last week with majority of shuttered spots allowed to reopen. Public hearings were set for offending spots and with no dissenters appearing at the sessions, licensing board had no alternative but to lift the suspensions. Operators were given stern warnings, however, that conditions must be sapolioed, or else, with cafes closely supervised by police.

Only spot remaining shuttered is the College Inn, main target of prelate's blast, with bonifaces voluntarily relinquishing license for 30-day period. Owners plan to reopen the nitery after the first of February, but will revamp the type of entertainment, scuttling the femme impersonator policy, which formerly comprised the bulk of the floorshow, for more conventional type.

Trinder's Music Hall Show on 6-Wk. Canadian Tour Via Variety Clubs

Toronto, Jan. 15

Tommy Trinder, British comedian, will head his "Royal Command Music Hall Varieties" on a six-week Canadian tour, sponsored by Toronto Variety Club. All profits from the cross-country tour will go for the expansion of Variety Village, vocational training school for crippled youngsters, pet project of the Variety Club Tent here.

Tour opens Feb. 11 with a week's engagement at the Royal Alexandra here, and a score of cities will then be visited in the next five weeks, this taking the British unit out to the Coast for a series of split-weeks and one-nighters in theatres or auditoriums. Top will be $3. It has the full support of the Odeon and Famous Players (Canadian) circuits with managers of both in duplicating situations staging campaigns to insure the success of various dates. All houses of both chains, for instance, will run trailers 10 days in advance, 60 being donated by Associated Screen News. All theatres will also have special lobby displays even when on an engagement at an otherwise rival house.

Whole tour is under the direction of Ernest M. Rawley, including the routing. Rawley is recent seasons brought over British vaude troupes headed by George Formby and Norman Evans for trans-Canada tours and is responsible for getting Tommy Trinder over for his first Canadian visit.

In addition to Trinder, his "Royal Command Music Hall Varieties" for this tour will include Josef Locke, Irish tenor; Alan and Blanche Lund, Canadian-born dance team which was in Trinder's London revue, "Fancy Free," now closed; Ray Overbury and Suzette, the Three Hellos, and Elkins Sisters.

Susan Miller's Brit. Dates

Susan Miller has been signed for the Astor and Colony restaurants, London, starting Feb. 11.

Singer will sail on the Liberte Jan. 23 and will do some radio and video shots prior to her nitery openings.

COAST USO'S 100 PAID ACTS FOR GI TREKS

Hollywood, Jan. 15.

Ed Lowry, Coast manager of USO-Camp Shows, issued a call for 100 thesps, singers and musicians for overseas work on salary basis.

It will require at least 100 artists, Lowry said, to organize units for performances at bases and hospitals in Japan, Korea and Alaska sectors.

Orchid, Shamrock, Posy: They All Look Good On Soph for Her Birthday

In a business—show biz, that is—where, despite some surface evidence to the contrary, good will among the admixture of races and religions is a very living thing, it was fitting that Sophie Tucker's birthday should be celebrated at a place called the Shamrock Hotel. That's of course the fabulous spot in Houston built and bonifaced by Glenn McCarthy, and it was at that inn's Emerald Room where Miss Tucker filled a New Year's stand.

It was all tied up on a transcribed radio broadcast last week (12) called "Saturday at the Shamrock" in a halfhour job over ABC. Presumably the natal date was as per program beaming on Jan. 12, but if not, the point is relatively unimportant. What's important was the auspices, plus the fine air of cheerfulness and camaraderie pinpointed at one queensize performer whom time apparently will not stop, as it may take something a lot bigger to still the voice and works of a Tucker.

Since it's nice when a celebration has celebrants, this was taken care of via recorded kudos and kibitzings from personalities elsewhere, mostly Hollywood. For instance, the Coastal contributions were made by George Jessel, Danny Kaye, Eddie Cantor, Jimmy Durante, Ed Wynn, et al. A lot of sentiment there, plus a lot of rubbing. Jessel did his best to floor Miss Tucker on the "age"-old question, but the Red Hot Mama wouldn't retreat from female privilege. Joe E. Lewis wired her that she was still going strong during the McKinley Administration.

Jack Benny spouted a deliberately corny poem, winding up with "regards to Ted Shapiro." Latter is himself marking his 30th season with the star, as against Soph's 50th anni. It was a good cue for a vocal (by Ralph Anthony) of Shapiro's "A Handful of Stars" cleffing.

Unheard but very much in evidence was Groucho Marx, whose telegram thanked Miss Tucker "for keeping sex alive in America." A very personal note was introduced by the quickie reminiscences of Paul Whiteman, who was cut in from Philly.

Possibly the high point could be claimed by a Hollywood-originated voice, strictly out of character and not readily identifiable. He suggested that Miss Tucker go behind the Iron Curtain, start singing, and the Curtain would be raised immediately. The voice signed off as Ed Wynn.

The one sour note was Miss Tucker's being cued about her w.k. charitable efforts. These should have been described in her behalf instead. Just the same, the singer's observation that she hopes to make the $1,000,000 mark on the charity graph got her a little off the hook (she's in the 650G class now by her own admission).

The finis was almost purely for show bizzers. From Saranac Lake, N. Y., where, among other places, her late husband is a deeply-etched legend, Mrs. William Morris, Sr., said hello to Soph for herself and the patients and the Variety Clubs of America. (Incidentally, word from Saranac is that friends of the Morrises here have organized a William Morris Fund to expand the Adirondack collection at the Lake library. William Morris, Jr. on a recent visit to the exhibition, characterized it as an aid to scholars.)

After Miss Tucker's talk-song on "Life Is a Wonderful Thing" she didn't pull any surprise. She just got in there and belted away at "Some of These Days." The Shamrock talent (also McCarthy) helped her launch another year. After 50 years as a performer the next half hundred ought to be a breeze.

Trau.

Named AGVA Alternate On Coast Board, Femme Rep Raps Rio and Quits

Hollywood, Jan. 15.

After a hectic membership session during which toppers of the American Guild of Variety Artists roasted two femme reps on Television Authority's board for supporting a TVA-AFRA merger, AGVA elected a new board, with one of the reps involved being named as alternate, only to announce her resignation.

Delores Crane, who with Kay Boley was AGVA rep on TVA, says her resignation is in protest against the way the session was conducted by AGVA Coast Chief Eddio Rio, attorney Morton Harper and chairman Rex Weber. She accused Weber of not giving them time to answer the various allegations, charged him with filibustering "to make us look ridiculous," and termed his and Rio's actions "dictatorial."

Rio, on the other hand, declared that the two had been named to the TVA board not only as TVA reps but "to protect variety performers at all times." He said he didn't think they did this when they defied AGVA policy in N. Y. to vote in favor of TVA-AFRA merger.

After the heated verbal exchange, membership got around to electing as exec board members Kay Deslys, Ben McAttee, Harry Kahne, George Riley, Harry Rose, Larry Rio, and Eddie Emerson, and as alternates Byron Milligan, Buddy Ray, Jimmy Val Grey, George West, Mickey Stewart, Gloria Dea and Miss Crane.

Sennes' N.Y. Branch

Frank Sennes, Cleveland booker, is opening a New York office. Larry Gengo has resigned the Mercury Artists Corp. to be in charge of the new setup.

Sennes, who books Kentucky spots near Cincy as well as the Desert Inn, Las Vegas, does the bulk of his buying in New York. He comes in several times a year.

Vaude, Cafe Dates

New York

Lou Weiss, who left the agency business some years ago, has returned to the entertainment field as a personal manager . **Edith Solomons**, assistant to **Johnny Singer**, who's going with the **Ken Later** office, has joined the **Milton Berger Agency**, succeeding the late **Doris Sussman** Agent **Al Rogers** made an honorary commissioner of works by Manhattan borough prexy Robert Wagner . . . **Ted Lewis** goes on the **Ed Sullivan** TV show Jan. 27 . . . **Gloria Gilbert** has been signed for a summer date at Blackpool, England . . . **Hazel Scott** forced to postpone her stand at the Town Casino, Buffalo, because of illness . . . Associated Agents of America holding annual installation and dance at the Henry Hudson Hotel tonight (Wed.).

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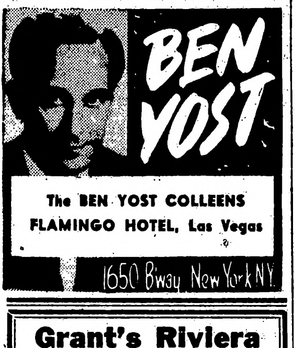

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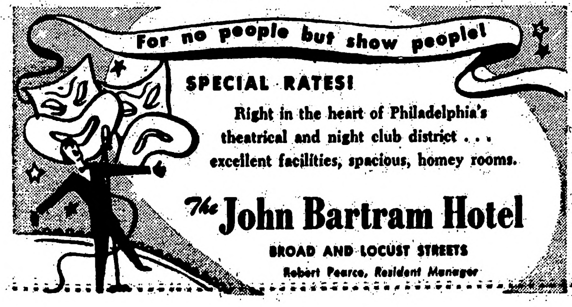

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KEN BARRY

JERRY GAGHAN of Philadelphia Daily News says:
"KEN BARRY at the Latin Casino even had the help in sitches which is high gear for any comedian."

FRANK BROOKHOUSER of the Philadelphia Inquirer says:
"KEN BARRY is proving that he deserves the big time as the star of the completely entertaining Latin Casino show this week . . . his easy manner, smart lines and infectious humor go over delightfully, and his act is notable for its timing and polish."

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Chez Paree, Chi

Chicago, Jan. 11.

Ames Bros. (4), Al Bernie, Grace & Nikko, Johnny Martin, Chez Adorables (8), Cee Davidson Orch (8); $3.50 minimum, $1 cover.

It's an unusual twist for the management here to bring in a quartet as headliner, especially after they had just finished a theatre run in town. However, from opening-night indications, move was a smart one. Figuring that vaude house patrons and bistro attendees are not the same fodder, Chez should do okay biz with this bill for next three weeks.

Ames Bros., currently riding high on labels, are a better bet for supper clubs than theatres. Here their antics punch over sharper and their songs project more. After special intro based on "Lonesome Road" they yodel their current bestseller, "Undecided" and then go into another spiritual, "Noah's Ark," which serves as a vehicle for the antics of Vic, tenor.

"Clancy Lower's the Boom," continues the pattern. It's not until "Because" that group reverts back to straight singing. Bass (Joe) steps forward to intone "Old Man River," a bit overdone, but audience likes it nonetheless. Quartet get together for takeoffs on disk artists of the day with some amusing and accurate carbonings for sock closer.

Al Bernie, while not deserting his imitations, has added a lot more to his routines, weaving most of his material in songs. His quips are funny and his Cantor and Jolson, especially the latter, are meat for this nitery. His English and Brooklyn types, while not new, are done well. There's little letup from all this silliness and comic gets off strongly after chanting two specials.

Grace & Nikko really maul each other in their dance satires. Male takes some punishment, being doused with aqua and pummelled as he tries to explain in accented English the woes of being a dancer. Best of the three numbers is last, a non-Jack Cole takeoff on Hindu terpers.

Johnny Martin is okay as emcee and production singer and the Arden-Fletcher line retains the terps from the previous show but not showing much improvement. Cee Davidson does a noble job with his small band fronting for show and dansapation. *Zabe.*

Flamingo, Las Vegas

Las Vegas, Jan. 10.

Olsen & Johnson "Hellzapoppin' Revue," with Tessie O'Shea, Marty May, The Konyots (2), J. C. Olsen, June Johnson, Maurice Millard, Billy Kaye, Mighty Atoms (3); N. T. G. Calendar Girls (12), Michael Edwards, Will Osborne Orch (10); no cover or minimum.

Three years have elapsed since Olsen & Johnson unzippered their first "Hellzapoppin' Revue" before Vegas audiences. Returning to the same room where earlier triumphs were recorded, pair pop fine vintage stuff from same bottle with same level. However, everything that pours forth is in the best tradition of typical O. & J. madhouse corn—and likelihood of the Flamingo Room's suffering from lack of biz seems remote.

From opening bit, emaciated J. C. Olsen's mournful piping of "End of a Perfect Day," through just about every phase of madhouse razzle-dazzle, the slam-bang show doesn't let up.

Highlights of the hour-plus revue, are, in order of appearance, Konyots, Marty May, June Johnson, all sketches with Chick Johnson, Tessie O'Shea, and gimmicks perpetrated upon delighted tablesitters.

Konyots, with deliberate slow-motion Apache knockabouts, tickle with their fierce concentration. Marty May makes first appearance in courtroom bit with Olsen & Johnson, breaking up house with his swishantics. During his own spot, he reaches heights with hilarious miming of different types of singers. Later, teamed with Johnson, he intones "Flower Song" to make showstopping sketch. Although aimless, bit nevertheless pulls universal yocks.

British musichall thrush Tessie O'Shea actively engages in roundelays—"Big Moments in Music," "Two Ton Tessie," "Can't Keep the Man You Love"—grabbing mitts with terp exhibs.

June Johnson gets off with plenty of fire during gab duet with pere, and romping in farce bedroom pajama breakup while line cavorts. Olsen, who has to take it easy because of gams broken couple seasons ago, acts as proscenium narrator, guiding his maelstrom into its vortex.

Various and several sight gags use Billy Kaye, Maurice Millard, Mighty Atoms and Chickie Johnson. Audience gets a chance to participate when Olsen ships house line chicks amongst tables to grab males. Corny polka puts mixup onstage with change of coats, partners, etc., for plenty yocks. Another solid come-on is gifting to tablers of ridiculous objects named as they conclude doggerels.

Entrance of vet comic Johnson upon any scene is signal for whoops and hollers, as he invariably captures o.o.'s with expressive mugging. Both O. & J. bring package to finale with sentimental toast, neat touch after bursting their laugh-explosions without letup.

N.T.G. Calendar Girls manage to prance okay amidst the fireworks, aided by Michael Edward's warbling. Grueling score with cues by the dozen is handled expertly by Will Osborne and his philharmonics. *Will.*

Town Casino, Buffalo

Buffalo, Jan. 11.

Bobby Lucas, Four Aces, Roseanne, Eddie Carson, Curtis & Gilbert, Hermanos Williams Trio, Moe Balsom's Band, Tic Toc Timers; no cover or minimum.

This 105-minute low-budget show pays off in high entertainment values. It packs as much amusement as the average patron can take at a sitting. The Casino with its "Canadian money at par" plug continues to draw substantial Maple Leaf contingents, the number of across-the-border parties and visitors making up a large part of the draw. The cuisine is high in quality and the combo of stage and table fare is the best buy entertainment-wise in this neck of the woods.

Considering the size of the room (over 1,000 capacity), the number of backstage, frontstage, bar restaurant, kitchen and other employees required for the operation, the spot, with its 40 weeks a year of operation, stands out as one of the most important of its kind anywhere.

This show features Bobby Lucas (New Acts) and the Four Aces. The Aces' Decca rep has just begun to seep through here. Quartet's performance is a tribute to hard work. Their vocal quality seems hardly more than average, but the style and manner of its projection is what makes it click. The boys, by good dressing and some stylized histrionics, walk off with heavy salvos.

Rosanne offers some dance interpretations and Curtis & Gilbert hit for laughs with their travesties on radio. Eddie Carson's ventro routine with a cute dummy is above par, particularly his four-voice dialog bit. The Hermanos Williams Trio of acro dancers and the house line of Lindsey Lovelies lend tone to the show, as does Lenny Page, the perennial emcee.

Three shows are spotted nightly with continuous dancing interimmed. The Merry-Go-Round stage bar in the cocktail lounge has Joyce, Patti, Helen, Pat, and Skinner & Larry Pirrone in vocal and instrumental interludes. *Burton.*

Bagatelle, London

London, Jan. 8.

Joan Heal, Edmundo Ros Rhumba Band, Arnold Bailey & Swingtet; $5.50 minimum.

Joan Heal, current in one of the West End hit revues, has all the potentialities of a strong cabaret attraction. Gal has a forceful personality, a dominating style and a sharp-edged technique in handling a lyric. Despite these plus qualities, her stint fails to measure up to expectations.

Her prime weakness is in choice of material, and she is running the danger of type-casting herself for the more boisterous type of lyric. Apparently aware that her material is not up to standard, Miss Heal overstrains for effect. She tries to put too much into each song, instead of giving the impression of an effortless style.

Throughout the routine, accent is on the vigorous type of comedy number, with only rare exceptions to vary the tempo. Her opener, "Punctuality," which parodies a song from one of the local hit musicals, appropriate enough, but in her rendition of "I'm the Quiet Type," she proves herself to be anything but that. The pitch is kept up with her next lyric, "Why Don't You," although she changes style, if not material, in a Victorian song. A particularly fiendish lyric on baby-sitting, and a somewhat out of key sentimental offering wind a disappointing act.

The Edmundo Ros outfit continues to be one of the top lures at this Mayfair cafe. Backgrounding by the Arnold Bailey combo with Burt Rhodes at the keyboard is up to standard. *Myro.*

Cafe Society Dtn., N. Y.

Josh White, Gigi Durston; Claude Hopkins Orch (4); $2.50 minimum weekends.

Folk balladeer Josh White is one of the most consistent draws in this Greenwich Village spot and needs little support when he's headlining. He's currently back at Cafe Society Downtown after completing another of his European tours.

White is an impressive stylist with folk and blues numbers, exploiting a small-range voice with unusual coloring and accomping himself with superb guitar technique. For his current stand, White is presenting a standard repertory of familiar tunes in addition to several fresher items. White would do well to give greater accent to the newer tunes since his workover of such standbys as "The Lass With the Delicate Air" has lost some of its savor with the passing years. It's still a firstrate songalong, however, and White clicks strongly.

Gigi Durston, only other turn on the bill, registers moderately with a brace of standard ballads. Miss Durston has an okay voice, but she fails to project with any distinctive style. Her mike style, moreover, is unfinished, marring her delivery with a limited number of artificial and awkward arm gestures.

The Claude Hopkins combo of piano, drums, bass and reed man scores with some nifty jazz sounds interpolated between the vocalists. It's hep stuff geared for the more progressive music devotees without getting too noisy or boppy. *Herm.*

Chez Paree, Montreal

Montreal, Jan. 12.

Rachel Carlay, Raye & Naldi, Wally Aspell, Boots McKenna Line (7), Palm de Luca Orch (8), Peter Barry Quartet; 85c admission.

From out of nowhere, Rachel Carlay returns to Montreal after a 12-year break. Despite the mitting she receives nightly from the older element loaded mostly with nostalgia, she shoulda stood in the opera biz and skipped the cafe trade.

Making her entrance from the back of the room with a voice guaranteed to keep everyone awake, Miss Carlay proceeds to treat such numbers as "Domino" and "One Night of Love" as though they were cleffed by Wagner and this were a date at the Met. Even "La Vie En Rose" and "C'est Si Bon" come in for the treatment as Miss Carlay bravely runs through the scales and the languages. There is little change of pace and except a few routine gestures and much eye-rolling, everything is handled about the same.

Opening half of this two-act bill is the superb hoofing of Mary Raye & Mario Naldi who prove conclusively that ballroom dancing can be original and something more than just "filler" before the main event. On night reviewed, team did six numbers, drawing spontaneous applause throughout, a thing seldom heard in this room.

Using the simplest of background music, team put the emphasis on their terping and came through, particularly in the "Begin the Beguine" number, with some of the best lifts and spins seen to date in this town.

The McKenna routines are much improved over past offerings, with the girls doing three new numbers boosted by the baritoning of Wally Aspell, a youngster of great promise in this type of layout. The Palm de Luca band does show music and cuts up the dance moments with the Peter Barry combo. *Newt.*

Desert Inn, Las Vegas

Las Vegas, Jan. 9.

Rosalind Courtright, Bobby Sargent, Colstons (2), Alan Gilbert, Arden-Fletcher Dancers (8), Carlton Hayes Orch (11); no cover or minimum.

Chantoosie Rosalind Courtright brings a new chapter into Painted Desert Room following holiday bubble, which will be marked by only medium biz. Songstint is diverting, but hasn't the potency for top casino baiting. Miss Courtright has following in eastern haunts, hotels, intime supper clubs et al. Appeal, however, is limited to gambling crowd here. Name of Bobby Sargent, youthful comedian from midwest and east, also pulls blank locally insofar as marquee dynamite is concerned.

Miss Courtright turns in melodic job of putting over ballads, mountain plaints (with credit to Dorothy Shay), and showtunes. From ringside stroll purring "Getting to Know You," thrush works over "Once," "When the West Was What It Was," "Granada," trilogy from "King and I," "Jubilee," "Vivre la Vie," and the amusing "Adelaide's Lament" for good exit mitts.

Unusual appearance of Bobby Sargent would have tablers thinking the lad might be a bobbysoxer's balladeer. He knowingly gets down to funny biz, straightaway belting over characterizations of Lithuanian hunky, mug nitery op with fractured Eng., and overlong impresh of Groucho. Brightens up entire frame with above standard jokes, dialecting and phiz contorts to earn yocks and kudos.

Colstons thumb noses at serioso ballroomers in knockout terps. Insertion of slapstick stuff grabs titters, with femme of brother and sister act pulling frustrated, mancrazy attitudes. Over shoulder flips at windup are enough to solicit exit hubbub.

Arden-Fletcher chicks look sleek in waving opener, oddly entitled "Goodbye." Holdover "Mambo" is exciting rhythmic surge with lookers in scarlet getups. Alan Gilbert is capable warbler and skipper. Carlton Hayes batons tooters to make fine music blend. *Will.*

Hotel Radisson, Mpls.

(FLAME ROOM)

Minneapolis, Jan. 12.

Carl Brisson (2), Arthur Ravel Orch (7); $1.50 $2.50-$3.50 minimum.

For the past six years, Carl Brisson's annual visits to this chi chi room have always been one of the season's top events. Current seventh engagement is no exception. Cafe society again is packing this smart bistro to capacity.

The suave fave comes in this time with a different songalog but tossing in some of the perennials demanded from him. Again he gilds his offerings with that tremendous showmanship which has helped to establish him as a topper. He again proves a superb dramatic actor, a clever comedian and singer.

Once more Brisson excites admiration by his appearance, the effective manner in which he lights his act, his skillful routining and shrewd pieces of business to enhance his stature as a performer. As before, he communicates his good humor, genialty and exuberance to his audience. The result is heaps of fun and excursions into romance, punctuated by customer sighs or laughs as he relates his song-stories of lovelorn and sly maidens.

New numbers for him in this round include a "King and I" medley; "Empty Chair," a ballad of a missing face in a familiar place; "God's Most Ingenious Machine," a spiritual anent the power within a human being; "Give Me Your Hand," an Australian ditty; a "Song of Norway" medley in Norwegian, very apropos in this community, and an original version of "Little Man, You Had a Busy Day." Also among his generous outpouring are "Romance in Vienna," "Nice to Be Nice to Your Neighbor," the always demanded "A Pink Cocktail for a Blue Lady," "Oh, You Beautiful Doll;" the great favorite, "Last Time I Saw Paris" and "All of a Sudden My Heart Sings." The customers were clamoring for more at the finish.

Brisson receives fine support from his own accompanist, Paul Berlin, and from the capable Arthur Ravel orch which also does a neat job for guest dancing. *Rees.*

Ritz Carlton, Montreal

(RITZ CAFE)

Montreal, Jan. 12.

Helene Francois, with Johnny Gallant; Joe Settano Trio; $1.-$1.50 cover.

Since her appearance last May in this room, Helene Francois shows much improvement in general thrushing and presentation but not much change in her songalog. However, the off-the-cob and hackneyed tunes such as "Domino" and "C'est Si Bon," et al., seem to be what the clientele of this boite want, and Miss Francois is the gal to give it to them, with extras.

Still sporting a socko collection of gowns that maintain interest at all times, this chirper has developed a much easier approach to her audience and generates more warmth and personality during songfest than on previous viewing. Mixing the Gallic items with an occasional English fave, gal did eight-plus numbers on night caught, to plenty of mitting. Chirper still has a few stylized gestures that tend to flatten some offerings. A little more relaxed patter between songs would soften the abrupt, casual intros now being used.

House pianist Johnny Gallant does well with the Francois sessions and interlude music, with the Settano Trio supplying okay terp stanzas. *Newt.*

Mocambo, H'wood

Hollywood, Jan. 9.

Fran Warren, Eddie Oliver Orch (8); $1.50, $2 covers.

Fran Warren has been merely a disk name to the Coast for a considerable period. Her local bow after a pair of previous cancellations should stir interest for her in other quarters. Certainly, it will mean something to the Mocambo. Building word of mouth indicates a brisk fortnight in the offing.

Red-haired chirp is concentrating more on singing than on styling these days, but her stint retains enough individuality to give added impact to the repertoire. It's a thrushing stint all the way with no time wasted in idle chatter; 10 songs in 21 minutes is par for the course with her.

Turn is well-paced to go from ballad to bounce and it's all done with an easy assurance. Offerings include a touching version of "Over the Rainbow" and a couple of numbers from "Finian's Rainbow," musicomedy she successfully essayed last summer in the east. Others that earn plaudits are "Love You Much Too Much," "This Is Where Love Walked In" and "I Envy Everyone." Wisely, her "Sunday Kind of Love" disk click is kept for encore purposes to have the regular portion of her turn moving swiftly.

Eddie Oliver crew does its usual deft job on show-backing and dance chores. *Kap.*

El Rancho, Las Vegas

Las Vegas, Jan. 9.

Yma Sumac, Blackburn Twins & Pam Cavan, Angos Perez, Moises Vivanco, Alex Alexander, June Starr, Jim Stuart, Ted Fio Rito Orch (10); no cover or minimum.

Incredible vocalistics of stylist Yma Sumac are bound to cause plenty buzz as the spectacular four-octave range is displayed in many Inca showpieces. Although wane of biz following holidays might cause midweek gaps, full two-frame average grosses will be okay at El Rancho Vegas.

Booking of Peruvian thrush is unusual for such surroundings. Because of exotic appearance, slightly standoffish attitude and undeniable vocal artistry, Miss Sumac will have gambling trade assenting with ovations. During both opening dinner and late shows caught, attention was rapt to pin-drop concentration.

Themed by offstage chanting, Miss Sumac appears in arresting garb for "Bride of the Sun God," first of entire repertoire composed by husband Moises Vivanco, "Tumpa" has dramatic cadences typifying on earthquake. Accomped by Vivanco's guitar, thrush trills "Birds" with eerie sounds, flute quality. Flaunted four-octave span is shown to great advantage by "Inca Love Song," followed by the volatile "Malumbo." Resultant kudos serve as recall, following which she reprises w.k. disk from Capitol album, "Hymn to the Sun," aided by expert Vivanco guitaring.

Blackburn Twins & Pam Cavan cavort for solid deuce. Act once more accent terps, with tiny blonde a refreshing foil to twins' amusing turns. Sex impact has been added to further rope interest—factor missing in previous Blackburn escapades. Two lookalikes romp on for setup "Maybe You're Me," segueing into the neat "Mirror" motions.

After intro, Miss Cavan brightly etches "Cheek to Cheek" in song, to be joined by partners in well-timed "Walkin' My Baby Back Home." Insertion of low-down "One Man Woman" with spicy implications has gal centre of attention. Cavalcade of pic characters lifts "Movies Are Better Than Ever" into top visual category, with extra-kinetic quality of lightly chirped and terped "Once In Love With Pamela" taking trio off to rousing mitts.

Angos Perez, tiny six-year-old, becomes focal point in curtain-raiser. "Quiz kid" routine has the Austrian born prodigy in sesh that emerges a trifle automatic. Works with mother following rapid run-down of Presidents to name capitals of states, issue linguistics. Stands at keyboard for brief Mozart "Minuet," after which a definite lift is felt when the moppet flits about in tapterps. Good hoofing and pronounced feeling carry over to make positive clincher.

Given most difficult chore in months, Fio Rito musicians come through with flying colors on Sumacs backgrounding. Incadenzas are hightened by exciting rhythms of onstage drummer working in costume, plus conducting of Alex Alexander and 88ing of June Starr. *Will.*

Palmer House, Chi
(EMPIRE ROOM)

Chicago, Jan. 10.

Evelyn Knight, Robert Maxwell, Peggy Ryan & Ray McDonald, Merriel Abbott Dancers (8), *Eddie O'Neal Orch* (12); $3.50 *minimum,* $1 *cover.*

Merriel Abbott, room producer, has temporarily abandoned the revue idea which was such a success here for the past four months. She'll revive it next fall, but meantime the Empire reverts to former star policy with Billy De Wolfe and Margaret Phelan in the next show, Mimi Benzell in March, Kay Thompson and Williams Bros. in April, and Dorothy Shay in May.

Evelyn Knight, now old standby here, is veering away from her tricky novelty tunes, which were hits several years ago, although retaining special-material songs. Blonde, beautifully gowned, steams out with fast "Casey Jones" and then does a special about bistro patrons that finds favor.

Her first ballad "Tenderly" which, while well received, doesn't have the impact of her novelty, "Grandfather's Clock." Singer chides Texas and follows with "St. Louis Woman," which is a bit overstylized. She does a medley of her disk clicks and then has a brawl with members of the band in her rendition of "Snowflakes." Lass gets a fine mitt.

Robert Maxwell hasn't been around these parts for a few years. Young harpist makes a deep impression on first-nighters with his sock jazz harp stint. After giving the strings a workout with "Smoke Gets in Your Eyes" and "Who," he switches to the classics with "Clair De Lune," done in a baby blue spot for lush effect. His Nickelodeon-type versions of "I'm Looking Over a Four Leaf Clover" and "Oh, Solo, Mio" are amusing and his rapid plucking of "Hungarian Rhapsody" gets close attention, but there's one garish passage in swing that could be eliminated. Musician closes with a fiery "Cumana."

Peggy Ryan & Ray McDonald, youthful song and dance team, get across as much on their antics as their talents—and talent-wise they have plenty. Femme is harum-scarum type who might be toned down for better overall delivery. Pair get off "Old Soft Shoe" and then do some cute challenge stunts, depicting styles of Pat Rooney, Bill Robinson and Eleanor Powell. There's a clever closer in Vernon & Irene Castle prototype in Bunny Hop.

Merriel Abbott line returns after four-month tour to score with two numbers. Eight girls seem to do the work of 12, doubling on specialties. Eddie O'Neal romps through the score easily, and does double work this revue, acting as Miss Knights' accompanist. Dance sessions keep the floor crowded.

Zabe.

Last Frontier, Las Vegas

Las Vegas, Jan. 11.

Carmen Cavallaro, Deep River Boys (5), *Gene Nash, Jean Devlyn Girl Revue* (9), *Jerry Vaughn, Bob Millar Orch* (11); *no cover or minimum.*

An altogether pleasant packet in the Ramona Room has the expressive 88ing of Carmen Cavallaro, harmonious warbling of Deep River Boys, plus nifty line numbers of Jean Devlyn Girl Revue to amuse dice-flippers. Biz should be moderate midweek, heavy on weekends.

Cavallaro contrasts with sometimes florid, sometimes easy keyboard etchings, with overall showmanly exposition. Grandiose "Jealousy" melts into impressionist "La Vie En Rose." Extraneous gab intros "Boogie," sequelled by neat contrasting touch on "Clair de Lune." Tablers go for this Cavallaro foray into the classics. Exiting Latintempo is whipped up in "Voodoo Moon," added rhythmic beats supplied by Cavallaro's baton, with Jerry Vaughn pounding Afro-Cuban tub. Request sesh pulls quartet of faves from ringsiders, "Warsaw Concerto," "12th St. Rag," "Rhapsody in Blue," and Cav "Polonaise" theme to lift applause meter over peak.

Deep River Boys chant varied mellifluent wares, beating off with stompy "Lucky Old Sun," and modulating into quiet "Sin." Novelty "Chicken Song" has tab-grabbers chuckling, and followup "Whiffenpoof Song" leading into nostalgia. Excitement is pitched during revivalist "Shadrach," contrasted by "Little Bit of Heaven." Humor once more gets light and polite treatment as combo chants "Mumbles." Ringside amble and journey through room while harmonizing "Nevertheless" wins big mitts for novel exit.

Jean Devlyn Girl Revue steps out from curtain spotting Gene Nash, lone male amongst covey of cute chicks, shouting "Get Happy." Line proceeds to take the lad's advice with brightly stepped terps aided by soloist Renee. Nash and gals return between Deep River Boys and Cavallaro to present one of their best flings in months. Minstrelsy gadabout has gorgeous Candyce King both in sexy vocal and pas de deux with Nash. Latter's "Ballin' the Jack" while Miss King chirps is standout.

Bob Millar orch frames entire musical mission with vitality.

Will.

Hotel Statler, D. C.
(EMBASSY ROOM)

Washington, Jan. 10.

Russell Swann, Hank Fort, Charlie Fisk Orch with Ginny Coon and Gene Canfield, Ted Alexander Quartet; $1.50, $2 *covers.*

Embassy Room offers a fast moving, laugh laden evening, with a little "Kefauver for President" tossed in as seasoning.

The Kefauver angle stems from hillbilly gal singer-composer Hank Fort, offering her latest opus, "The Long Tall Guy in the Coon-Skin Cap." On night caught, Senator and Mrs. Estes Kefauver were in the audience. They were given a sock welcome from tableholders as Miss Fort presented the several stanzas of her song, along the lines of this first one—"If there's more law and order, In each town on the U. S. Map, A major reason why is a Long Tall Guy, In the Coonskin Cap."

Miss Fort, an attractive, slightly gravel-voiced songstress out of Nashville, is a comer in the nitery circuit. She has a warm, easy manner which would stand her equally well in vaude houses, and presents a collection of self-written material. Described as a poor man's Dorothy Shay, there is considerably less sophistication and a lot more back country corn in Miss Fort's type of offering.

In addition to "Long, Tall Guy," she gets the crowd with such numbers as "Put Your Shoes On, Lucy," "Save Your Confederate Money Boys, (the South Shall Rise Again)," "I Didn't Know the Gun Was Loaded" and "We'll Confederate the Whole Darn 48."

For a warmup she has a "Howdy Do" number with aud participation on handclapping. She also gets the visitors working with her in "Sweetie Pie," In this one she has every man grab the hand of the woman nearest him to sing "sweetie pie," etc., at her.

Miss Fort works mostly with a mike on a long cable, wandering about the floor and joking with the customers. In one or two selections, however, she plays and sings at a grand piano.

Following her on the bill appears to be a rough job, but magician-comedian Russell Swann negotiates the chore easily and with complete confidence. He is back in the room after an absence of about a year. Act is very much the same, featuring the comic guillotine number in which he coaxes a man out of the audience to have his noggin lopped off. Act, dressed by a shapely femme assistant, has very fast pace and plenty of laughs, sending Swann off to sizzling returns. The Fisk and Ted Alexander units play for the dansapation, with Charlie Fisk also emceeing the acts. *Lowe.*

Bar of Music, H'wood
(FOLLOWUP)

Los Angeles, Jan. 3.

Long-time fave Arthur Lee Simpkins has taken over the top-billed spot here to start off the new year, and indications are business will continue to be brisk. Simpkins, with a steadily building following, is one of the few acts Bar of Music could bring in to keep the spot busy after the long-run mark established by Arthur Blake.

Sepia singer makes a good use of a fine dramatic tenor and a trick falsetto to earn hefty returns. Show-wise, he has skillfully paced his stint to run the gamut from pop to opera without a letup. Classical material includes such items as an aria from "Tosca"; pop stuff ranges from "Begin the Beguine" to a streamlined "Loch Lomond" that wins a ready response.

Holdover Helen Boice has sharpened her material to gain added attention. Such items as "No One Gave the Bride Away" and the derivative "Gotta Be Loved to Be Healthy" get an earthy treatment that wins the patrons easily, and she registers strongly in her 15-minute spot.

For the current layout, two-piano team of Felix DeCola & Benno Rubinyi has worked out a routine of classics from which pop tunes have been taken. It listens well. Dance stuff is hand'cd by the Johnnie David quintet. *Kap.*

Bellevue Casino, Mont'l
(FOLLOWUP)

Montreal, Jan. 12.

Two new entries, comedy-violinist Duke Dorell and acrocontortionists Willie & Jean Lambert fail to do much to the so-so layout currently on view at Bellevue Casino. A few shows such as this, despite the restrained budget during the holiday season, and the Bellevue's rep as the top showplace in town will take a beating.

The Kamarova productions lack the usual sparkle and a lengthy ballet sequence midway through offering is not exactly the kind of stuff that makes the regulars unfold their hands. However, on the credit side is the Armandis quintet which holds over and with precision tumbling and general acrobatics bring the show to a rousing finale. Big favorites in this room, the team (all men) could stay as a permanent part of the show without losing their wallop or appeal.

Terpster Gloria Gilbert, another repeater from the last revue, picks up a hefty reception for her toe work and multiple spins; Lewis Brooks and Lita Terris do v cal and emcee chores with little or no imagination, and dancers Olga Suarez and Bob DeVoye put the emphasis too heavily on the interpretive to be effective.

Duke Dorell's stint in next-to-closing draws yocks when he is hoking up a collection of violin gimmicks, but his gabbing between numbers and so-called comedy material cools out an otherwise okay novelty performance.

The Lamberts take opening slot and warm up the room with their sock acro and balancing efforts. Crowd-pleaser is femme half of duo who gives her partner fine support mainly because of a pair of strong but attractive gams which she uses to good advantage in their slow-motion lifts, etc.

Bix Belair's orch comes through in fine style even when mixing live music with the canned stuff in the ballet spectacle. The Frank Quinn trio fills the relief corner adequately. *Newt.*

Eddys', K. C.

Kansas City, Jan. 9.

Dave Barry, Leo Diamond, Tony DiPardo Orch (8); $1 *cover.*

In the post-Holiday stretch, Eddy's Baltimore Ave. restaurant has entered Dave Barry and Leo Diamond to fill the entertainment assignment. Two acts are new to K. C. and carry comparatively little marquee dressing, but the show they give out is good enough to satisfy customers once in the house and to spur some favorable talk among them. In 35 minutes, the display maintains a fairly lively pace and keeps the tableholders active.

Diamond has the opening spot, leading off with a number on his electronic harmonica, and switching to regular mouth harp for a fanciful "Jealousy." Then runs through a sequence of French flavored tunes before bringing out his gadget, a series of harmonicas mounted together for ready use. Back to a regular harp for an unusually good "Third Man Theme," and switches to the electromonica, of his own design, for "Sin" and "Waitin' for the Robert E. Lee."

For a lighter entry Diamond has a second invention, a tier of harmonicas rigged out with bells, clackers, horns, and whatnot, via which he gives a Spike Jones version of several tunes. His straight work is good, and his gadgets give an unusual twist, earning him a good mitt throughout.

Second half is taken by Barry in a round of sound effects gags, chatter, imitations and stunts. He is in from the Coast with a lineup of vocal gyrations, some of which he has done for films and network shows. He opens with the "Mr. Ripple" of the Durante show, and runs through Godfrey, Heatter, Winston Churchill and Sam Spade, gets into some politician types and winds with a straight vocal, likewise drawing good reaction.

Qui

O'Keefe's 'Concert'

New Orleans, Jan. 15.

Dennis O'Keefe essays the "one-man show" format next Monday (21) when he starts a four-week stint at the Civic Theatre, presenting the stint as prelude to house's regular offering. He's being given a free hand to work out any format he wants and will probably include a little singing, dancing, chatter and interview stuff.

Although O'Keefe was in vaude with his parents in an act tagged The Flanagans, venture marks his debut in "concert" stuff.

VARIETY BILLS

WEEK OF JANUARY 16

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Music Hall (I) 17
Patricia Bowman
Charles Lasky
Anthony Makas
Stanley Kines
Rockettes
Corps de Ballet
Sym Orc
Palace) 15
Judy Garland
Smith & Dale
Sr. Wences
G & F Szony
Nicholas Bros
Cristianis
8 Boy Friends
Paramount (P) 16
Ink Spots
Billy Kenny
Sarah Vaughan
Stump & Stumpy
Erskine Hawkins O
Harold King
Roxy (I) 18
Alan Dale
Lou Wells Jr
Beatrice Kraft Dcrs
Lew Parker
Joy Conley
John Tio
John Trio

CHICAGO
Chicago (P) 18
Saul-Grauman
Bill Snyder
Pearl Bailey
MIAMI
Olympia (P) 16
Victor Charles
Don Cummings
Jerome Courtian
Jan August
Ice Show
NEW HAVEN
Paramount (P) 15 Only
Ink Spots
Billy Kenny
Sarah Vaughan
Stump & Stumpy
Erskine Hawkins
Harold King
WASHINGTON
Capitol (L) 17
4 Aces
Kyle McDonald
George De Witt
H & W Bell
Howard (I) 18
T-Bone Walker Orc
Savannah Churchill
Striders
Pig Meat Markham
Bunny Briggs
Latinos

AUSTRALIA

MELBOURNE
Tivoli (T) 15
Roger Ray
Donald Novis
Marquis & Family
Wally Boag
Rosita, Alexander & Violette
Pen Yue Jen Tp
3 Glens
Celebrity Singers
Charlotte McGuire
Tracy Laurence
Dancing Boys
Tivoli Ballet
SYDNEY
Empire (T) 15
Jon Pertwee
Guus Brox & Myrna
6 Los Trianas
Tipsy & Brow
Bobby Limb
Alan Clive
Evy & Everto

Moskani
Sigrita
Babs Mackinnon
Moira Claux
Horrie Dargle 4
Celebrity Singers
Les Models
Les Debonaires
Tivoli Ballet
Lina Gomber
Tivoli (T) 15
Armand Perren
Fayos 3
Devine & King
Gerd Bjornstad
Chribi
Marika Saary
Phillip Tappin
Wim de Jong
Jacques Cartau
Jimmy Elder
Joe Whitehouse
Cissy Trenholm
Terry Scanlon

BRITAIN

CHELSEA
Palace (I) 14
Frankie Howerd
Tanner Sis
Olgo
Bil & Bil
Manderinos
Curzon 3
Kerne & Mary Lou
Bebe & Belle
PORTSMOUTH
Royal (I) 14
McAndrews & Mills
B & A Pearson
Krandon & Karna
Michael Bentine
2 Angelos
Billy Thorburn
Terry Hall
Charlie Clapham
Elizabeth & Collins
SHEPHERDS BUSH
Empire (S) 14
Billy Cotton
Flying Cromwells
George Meaton
Original Peter
Richman & Jackson
Mills & Belita
Claud Williams
WOOD GREEN
Empire (S) 14
Ethel Revnell
Arthur English
Joe Arthur
Doreen Duke
Frank Tickle
Brian Kent
Shirley Williams
Olive Drummond
Iris Kirkwood Dcrs
Lyceum Juves
Peggy Lambert
Ilena Manova
Gomez & Peron
Valerie Forest

CANADA

EAST HAMPTON
Granada (I) 14
Norman Harper & Horse
2 Lens
Georges & Lennette
Ken-Dorvilles
Jack Crisp & Jill
Richman & Jackson

Cabaret Bills

NEW YORK CITY

Birdland
Ella Fitzgerald
Blue Angel
Jane Dulo
Eadie & Rack
Stuart Ross
Ellis Larkin Trio
Bon Soir
Mae Barnes
Jimmy Daniels
Tony & Eddie
Norene Tate
Cafe Society
Josh White
Gigi Durston
Claude Hopkins
Cliff Jackson
Chateau Madri
Pilarin Tavarin
Alonso Orc
Copacabana
Mitzi Green
Jackie Miles
Elaine Dunn
Harry Snow
Shiela Arnold
Harrison & Fisher
M Durso Orc
F Alvarez Orc
El Chico
Rosita Rios
Emilio Escudero
Victoria Barcelo
Jose Amaya
Ramon Torres Orc
Embers
Joe Bushkin
Habibi
Chana Kipness
Arno Tanney
Rikkud-Am 3
Felix Leneman
Gleb Yellin
Havana-Madrid
Bertica Serrano
Tony Moro
Caribbeans
La Minerva
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Michael Kent Orc
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Teddy Powell Orc
Rookies
Adrian Rollini Trio
Nadine & Ray Schramm
Manuel Del Toro
Hotel Pierre
Hildegarde
Chico Relli Orc
Stanley Melba Orc
Hotel Plaza
Jane Morgan

Hamilton Trio
Mark Monte Orc
Dick LaSalle Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Polly Bergen
Milt Shaw Orc
Horace Diaz Orc
Hotel Statler
Jimmy Dorsey Orc
Hotel Taft
Vincent Lopez Orc
Hotel Warwick
Three Suns
Latin Quarter
Noonan & Marshall
Jack Kilty
Ganjou Bros & Juanita
Brenda Hollis
Marzone-Abbott Dancers
Art Waner Orc
La Vie En Rose
Les Main Joly
Dorothy Dandridge
Anita Ellis
Ernie Warren Orc
Le Ruban Bleu
Bibi Osterwald
March Hares
Bea Arthur
3 Riffs
Julius Monk
Norman Paris 3
Leon & Eddie's
Eddie Davis
Crosby Sis
Kenny Davis
Szilards
Ruth Rogers
Irma Henriquez
June Oliver Line
Little Club
Sonny Kendis Orc
No. 1 Fifth Ave
Bob Downey
Harold Fonville
Hazel Webster
Old Knick
Sammy Smith
Dolly Dawson
Dick Diana
Jerri Talbot
Old Roumanian
Sadie Banks
Johnny Howard
Nina Dova
Buster Burnell
Charles Julian
Joe LaPorte Orc
D'Aquila Orc
Park Ave.
Scotty Graham
Mickey Deane
Park Sheraton
Irving Fields
Mimi Warren
Ernestine Holmes
Penthouse
Paul Taubman
Two Guitars
Arena Rane
Elena & Anatole
Eli Spivak
Mischa Usdanoff
Michel Michon
Kostya Pollansky
Versailles
Carmen Torres
Beverlee Dennis
Arthur Maxwell
Constance Towers
Gene Rowlands
Two Shirts & Skirt
Bill Norvos & Upstarts
Geo Hale Revue

Emile Petti Orc
Panchito Orc
Village Barn
Celia Cabot
L & S Willis
Terri Stevens
Bobby Gordon Orc
Village Vanguard
Phil Leeds
Harry Belafonte
Animators
Clarence Williams 3
Waldorf-Astoria
Campagnons de la Chanson
D'Angelo & Ana
Nat Brandwynne O
Mischa Borr Orc
Wivel
Beverly Becker
Sal Noble
Bob Lee

MIAMI-MIAMI BEACH

Ibion
Sam Bari
Rose Gallo
Bar of Music
Bill Jordan
David Elliott
Guy Rennie
Betty Barclay
Harvey Bell
Beachcomber
Lili St. Cyr
Norma Parker
The Caribbeans (3)
Cardini
Rudy Cardenas
The Holidays
Faith Dane
Patsy Davis
June Korby
Ayn Martin
Lonni Legors
Irv Harmon
Dick Towers
Joni Mack
Chavez
Sula Levitch Orc
Juan Cortes Orc
Brook Club-Lounge
Stan Free Trio
Wayne & Fontaine
Zig & Vivian Baker
Marjorie Garretson
Jack Almeida
Casablanca Hotel
Gene Baylos
De Castro Sisters
Diane & Edwards
Tito Puente Orc
Celebrity Club
Alan Gale
Freddie Stewart
Teddy King Orc
Clover Club
Billy Gray
Ben Lessy
Patti Moore
The Cheerleaders
Arden-Fletcher Line
Tony Lopez Orc
Delano Hotel
Zina Reyes
Willie Hollander
Tommy Nunez Orc
Five O'Clock Club
Martha Raye
Johnnie Morgan
Novelites (3)
Yost Guardsmen (5)
Len Dawson Orc
Gaiety Club
Zorita
Senorita Herraro
Olga Barrett
Sam Bowitt
Marie Stowe
Gilda Rogers
Rusty Russell
Gaiety Girls
Frenchy
Ernie Bell Orc
Johnina Hotel
Michael Strange
Tony Matas
Fran Carol
Jimmy Woods
Jewel Box
Jackie Maye
T C Jones
Art West
Mickey Mercer
Danny & Doc Rev
Leon & Eddie's
Eddie Guertin
Sandye
Wilbert Browne
Chuckie Fontaine
Dave Lewis
Gaby DeLane
Billy Austin
Little Palm
Luba Malina
Cover Girls
Val Olman Orc
MacFadden Deauville
Hughie Barrett
Rollo Laylan 5
Martinique Hotel
Helen Aimee
Manolo & Ethel
Danny Yates Orc
Mother Kelly's
Pat Morrissey
Bobby Sherman
Arne Barnett 3
Salvador Munoz
Tiny Kaye
Monte Carlo
Gomez & Beatrice
Freddie Calo Orc
Paddock Club
Dolores
Eleanor Dale
Storm & Gale
Bob Morris Orc
Carrie Finnell

Jockeyottes (4)
Nautilus Hotel
Don Tannen
Ralph Font Orc
J & S Reyes
Candi Cortez
La Rue's
Chuy Reyes Orc
Rudy's Gypsy Orc
Park Avenue
Charlie Farrell
3 Continentals
Alfredo Seville
Poinciana Hotel
Phil Napoleon Orc
Robert Richter H't'l
Don Lanning
Roberta Sherwood
Charles Castel 3
Roney Plaza Hotel
George Hines Orc
Sans Souci Hotel
Lenny Kent
Stuart Harris
Eddie Snyder
Sacasas Orc
Herman-Magner Dancers
Saxony Hotel
Bertica Serrano
Henri Rose
Miguelito Valdez
Tano & Dee
Sea Gull Hotel
Dorothy Blaine
Lynn Stevens
Mae Silva Dcrs
Johnny Silvers Orc
Sea Isle Hotel
Frances Lager
Seymour Hoffman O
Shelbourne Hotel
Juan & Marilyn
Alan Kolo Orc
Shore Club
Sunny Sands
Marcia Carroll
Sager Dancers
Arthur Warren Orc
Club 22
Maxie Furman
Blue Drake
4 Debutants
Sherry Panay
The Raven
Hy Grossman Orc
Sorrento Hotel
Mal Malkin Orc
Vagabonds Club
Vagabonds (4)
Hal Winters
Condos & Brandow
Cece Blake
Preacher Rollo 5
George Hopkins
Frank Linale Orc
Golden Slipper
Michel Rosenberg
Hy Sands
Bernie Sloane
Bella Smaro
Sascha Leonoff Orc
Ciro's
Chandra Kaly Dcrs
Larry Storch
Nancy Donovan
Jose Curbello Orc
Copa City
Billy Daniels
Archie Robbins
Benny Payne
Mary Kay Trio
Steve Gibson
Redcaps
June Taylor Line (15)
Dave Tyler Orc
Latin Quarter
Darvas & Julia
Frank Libuse
Margot Brander
Collette Fleuriot
Danielle LaMar
Marilyn Ross
Mara & Maurice
Gay & Harry Walls
Gautier's Dogs
Andre Philippe
Geneve Dawn
Les Patios
Waller Twins
Mullen Twins
Line (16)
Pupi Campo Orc
Jose Cortes Orc
Sherry Frontenac
San Kanez Orc
Frank & Lita
Leonora & Stan
Bobby Ramsen
Lord Tarelton
Michael Selker Orc
Allison Hotel
Beachcombers (4)
Enrico & Novello

CHICAGO

Blackhawk
Gloria Marlowe
Pat Hammerlie
Don Liberto
Al Checco
Bobo Lewis
Larry Lawrence
Martin Kraft
Tessi Carrano
Eleanor Luckey
Henry Brandon Orc
Blackstone Hotel
Sherman Hayes Orc
Chez Paree
Ames Bros (4)
Al Bernie
Grace & Nicco
Johnny Martin
Chez Adorables (8)
Cee Davidson O (8)
Edgewater Beach
Freddie Martin Orc
Merv Griffin
Murray Arnold
Rita & Alan Farrel
o Sullivan
D Hild Dcrs (6)
Conrad Hilton Hotel
Arnold Sheda

Phil Romayne
Terry Brent
Three Reporters
Andrea Kekesy
Ed Brandstetter
Scotty Marsh
Boulve-dears ( )
Orrin Tucker O
Oriental
Eddy Howard
Joey Bishop
Martin & Florenz
The Santis Trio
Brian Farnon's Orc
Palace Rockford Ill
Patti Palmer
Val Tica
Jesse James & Cornell
Pedro & Durand
Benny Meroff & Co
Palmer House
Evelyn Knight
Robert Maxwell
Peggy Ryan & Ray McDonald
Abbott Dcrs (8)
Eddie O'Neal Orc

(Continued on pag 56)

Music Hall, N. Y.

Leon Leonidoff presentation of "Star-Spangled," with Music Hall Symphony, Raymond Paige conducting; Corps de Ballet, choreography by Florence Rogge, solos by Patricia Bowman and Charles Laskey; Glee Club, Stanley Kimes, soloist; Rockettes, choreography by Russell Markert; lighting, Eugene Braun; sets, James Stewart Morcom; costumes, Frank Spencer; special lyrics, Albert Stillman. "The Greatest Show on Earth" (Par) reviewed in VARIETY *Jan. 2, '51.*

Radio City Music Hall's session this semester is by necessity a briefie because of the length of "The Greatest Show on Earth" pic. Outside acts are eschewed and the Hall is starring its own cast with its massive stage headlining.

Because of the brevity, outside talent isn't particularly missed. Whenever relief from the mass formations is needed, Patricia Bowman and Charles Laskey perform some tasty balleteering. The Corps de Ballet exercises to a collection of Chopin pieces is picturesque. The Florence Rogge choreography makes deft use of both the space and the dancers, and latter's efforts are amply appreciated.

The proceedings start in a sufficiently spectacular groove. The M. H. symph rising from the pit is transported to the near part of stage. The tricks that can be done with this acreage is always enough to cause the peasantry to gape and gasp. It's a show that never seems to lose its wonder.

Another major component is the Rockettes in a set of Russell Markert routines. The block-long line of cheesecake precisions out a mitt winning series of steps. The Glee Club similarly scores strongly with western themed tunes, Stanley Kimes fronting.

Layout is skillfully produced so that there's the customary amount of variety despite the lack of such acts. The tricky entrances of the various components make for considerable novelty.

Hall staff has come through with mucho showmanship for this session. *Jose.*

Capitol, Wash.

Washington, Jan. 13.

April Stevens, Joey Forman, Laurette & Clymer, Tien Tsi Lie Troupe (4); "Model and Marriage Broker" (20th).

This is a strictly routine layout but, despite lack of show-stopping moments, it clicks pleasantly. Chief attraction lies in fact that quartet of acts are all newcomers to Capitol stage.

Chantoosey April Stevens, whose sultry Victor recordings have won her jukebox attention, doesn't quite live up to the buildup. Despite a low cut black velvet gown, she fails to project across the footlights with the same sexy appeal so many admirers find in her recordings. Her mike approach is more self-conscious than provocative, though she gathers assurance as she goes along.

Miss Stevens tees off with a hit tune of the 20s, "I Love You is All I Can Say," and segues into "Give Me A Little Kiss," a tune for which her style is particularly unsuited. Hits her stride, however, with "You Gotta Know the Tricks of the Trade," a catchy tune with bright lyrics. At this point, pewholders get off their hands and start acting as though they're finally getting what they came for. "Don't Do It," a definitely adult number, gives gal a fine sendoff. Returns for the item that launched her into the bigtime, "I'm In Love Again," and is good for several curtain calls.

Joey Forman has an uneven routine of impressions, encased in an unnecessarily trite and maudlin Hollywood job-applicant background. Lad has an appealing personality and a nice, light satiric touch, but needs to step up pace. Goes through the standard takeoffs to nice results with gallery. Highlight of act, and a hep bit of headline capitalizing, is his return with impressions of the Kefauver crime hearings. His brief glimpse of Senator Kefauver suggests there should be more, with his southern drawl and easy personality a natural for the act. There's a good bit of Rudolph Halley—not quite up to par, but recognizable—and some comic glimpses of Frank Costello, plus a laugh provoking and very creditable takeoff on righteous Senator Tobey. It's a commentary of the times that the crowd welcomed this segment of act with all the enthusiasm once reserved to crooners and film stars.

Laurette & Clymer do okay with a series of comic terp impressions, combining pantomime with dance steps. Though their versi of a turn-of-the-century "lady and wolf" has much merit, with the usual nostalgic appeal of the old tunes and steps, it could be improved by cutting. Customers' reaction mild at show caught.

The Tien Tsi Lie Troupe does a hep job of curtain-raising with their fast routine of unusual and well executed acro stunts. *Lowe.*

Casino, Toronto

Toronto, Jan. 11.

Toni Arden, Calgary Bros., We Three, Ken Whitmer, Bernie George, Jimmy Cameron, Archie Stone House Orch; "The Strip" (M-G).

Toni Arden is a ladylike songstress who engagingly switches from whisper style to bounce. Brunet youngster is on her swift way up the ladder and will be crowding contemporary songbirds who are currently perching on the top rungs to varying degree.

From her restrained opening of "When You're Smiling," on through the working of the bouncy "You Got to Show Me" and a mood change to "Sorrento," Miss Arden consistently whams across to a begoff reception, this particularly climaxed by her "Lover" in initially tender style and then a bounce switch for a finale that has the customers pounding.

In addition to his headliner, Murray Little has whipped together a lusty 70-minute package that had every act scoring when caught. With house band on stage, and lending staunch selling support to the individual stints, plus the neat piloting of Jimmy Cameron as m.c., the We Three group, (George Floyd, Jack Timmers and Maggie Nelson) swiftly roll the proceedings underway with concerto taps, graceful waltz-time lifts, and a smash challenge finale. Then Bernie George for his celeb impressions, all over nicely on carbon effects; but he could cut out that finish before the mike in which he depicts the bombing of a city, complete with crashing planes and anti-aircraft defense. It's clever on technique but not amusing.

Ken Whitmer, with an assist from Kitty Marshall, has no trouble satisfying customers with his versatile musical switches from sax to clarinet, trumpet, stage band's drums, piano, violin, etc., plus a terrific "Sugar Blues" finish on the muted trumpet. Calgary Bros. also score on their slow motion drunk act and alley brawl, for well-disciplined coordination. Whole bill adds up to one of most evenly diversified wrap-ups seen here in several weeks. *McStay.*

Apollo, N. Y.

Dizzy Gillespie Orch (13), with Joe Carroll; Ralph & Lorraine, Jellyrool & Zuzu, The Cabineers (4), Ray Sneed, Clark Bros. (2); "Stampede" (Mono).

Standard acts in current sesh make up a mediocre bill in an erratic production. Show has a few high points, but the overload of routine stuff lulls the pewholders.

Headliner Dizzy Gillespie whips up most of the enthusiasm in a wild scat-bop set with his small combo. Comprised of three rhythm, a reed and the maestro on brass, the group clicks with "Swing Low, Sweet Cadillac," "The Nearness of You" and "Ooh Shoobie Doo." Jos Carroll's vocals on "Swing Low" and "Shoobie" are scatology at its best. Gillespie's big band, a pickup group comprised of three rhythm, six brass and four reed, back up the program nicely.

Another lift comes in the closing niche from the Clark Bros.' expert tapwork. The two boys run through some routine cleatwork, but their ease and speed make it a standout turn. Wind with acroterp stunts which although a standard tap team display, get a good mitt. Jellyroll & Zuzu fill the bill's comedy spot adequately, most of the yocks stemming from gal's grinds and bumps rather than the patter. Material is in the cliche guy-gal bickering groove and would do better with sharper lines and less slapstickery.

Ray Sneed, in an interpretive dance turn a la Paul Draper, is too stylized for this house. Sneed is an interesting dancer, but his 10-mi ute stint is too slowly paced for good results. He doesn't win aud until final stretch when he parodies the Applejack as it's danced in Sugar Hill, Savoy Ballroom in Atlanta, and at the Ballet Russe.

The Cabineers, a vocal quartet comprised of three guys and a gal, are only moderate in their songalog. Group looks good and has some okay vocal arrangements, but fails to project any excitement. Offer "While the Moon Was Mellow," "What's the Matter With You" and "Each Time" for a quick getaway. Ralph & Lorraine, white acro-terp team, are listed in New Acts. *Gros.*

Roxy, N. Y.

Alan Dale, Lew Parker (assisted by Zenia Banks), Lou Wills, Jr., Beatrice Kraft & Dancers (3), Joy Conley, John Tio, Roxyettes; "The Model and the Marriage Broker" (20th), reviewed in VARIETY *Nov. 21, '51.*

Following the holiday pyrotechnics, the current Roxy stageshow seems to be a letdown, both in the selection of acts and its presentation. On opening day there seemed to be some loose ends that worked against making this show into a cohesive unit. It's probable that after the first day's doctoring by the staff, this defect will have been eliminated.

Presentation has some difficulty getting started. Although Beatrice Kraft and a pair of boy dancers make a competent terp troupe, their stuff didn't have the usual punch. It might be that the Roxyettes' background with choreography too similar to the act took the starch out of this turn. The Kraft offerings are well-routined, but the applause was enough for just one bow.

Topliner Alan Dale makes a good impression on the crowd. The Roxy apparently is relying on record names to hypo admissions, and it's safe to assume that he adds some lustre to the b.o. Dale's pipings are good applause-provokers. His stage routine is okay and includes impressions of various singers. He's a good entertainer.

Lou Wills, Jr., with song assists by Joy Conley, hits a good stride. This dancer has a choice line of flips, nipups, etc. He delivers a briefie of strong diversion. Miss Conley's offerings help him atmospherically.

Lew Parker, who hasn't been on a local vaude stage for some time because of his preoccupation with video, didn't fortify himself with an act for his first recent trip to the boards. He didn't get rolling until late in his turn with his impressions of various types of diners. Even his bit with his wife, Zenia Banks, didn't have its usual effect in this large house.

Completing the act lineup is John Tio. This gabbing mynah exhausts its major impact in the first few minutes of the turn, when it's established that it can speak and whistle and offer some imitations. After that it's evident that the bird has to get a writer both for itself and its assistant.

The Roxyettes offer their usually good production and Paul Ash showbacks competently. *Jose.*

Oriental, Chi

Chicago, Jan. 10.

De Santos Trio, Martin & Florenz, Joey Bishop, Eddy Howard, Brian Farnon Orch; "My Favorite Spy" (Par).

Management here continues to ride along with top disk personalities, this time Eddy Howard, whose "Sin" has been in or near No. 1 slot for months. Howard, no Johnny-come-lately in the singing ranks, is a relief from overanimated and psuedo-comedian crooners, and gathers applause as he sings each one of his past record hits.

There's no chatter or buildup, just straight singing, which registers with the sitters. Starts with his biggest click, "To Each His Own," and corrals some brisk mitting before he socks over "Sin" with the aid of unbilled duo.

Joey Bishop has changed his style with the brisk quips getting some fine chuckles. Wan-faced comic berates the influence of TV and utters a tirade against modern songs, getting off a creditable softshoe meantime. His impressions of Bette Davis and Ted Lewis are sharp and he has revived his Army routine number, one of his best frameworks of several years ago, for topical effect.

However, most of his applause is stolen from him by his three-year-old son, who does some fine facial squirms of Humphrey Bogart, Groucho Marx, and Jerry Lewis. Youngster is really at home on the stage.

Marti & Florenz have some clever marionettes; Carmen Miranda in a conga dance, a sad sack and tough sergeant hassle, and the inevitable Jimmy Durante. Latter comes off best with a real comic note of small poodle jumping out of toy piano as doll hits the keys. There's an encore interlude with a Dagmar creature that's a little rough but gets heavy laughs.

De Santos Trio, combo dancers and acro workers, would be at better advantage in a club. Here their slow tango and buildup doesn't get the score it should; it looks too easy. Lass, very decorative, does some neat terpery with the partners in between the flips and catches of males. There are a couple of beautiful half-twists and sensational crotch catch and rollover for finish, but patrons don't wake up in time, due to slow tempo.

Brian Farnon orch backs well with the pianist soloing in "Cumana." *Zabe.*

Paramount, L. A.

Los Angeles, Jan. 10.

Josephine Baker, Pat Henning, Norman Brown, orch conducted by Fred Stamer; "Honeychile" (Rep).

The tremendous boxoffice response engendered by Josephine Baker on her first Coast date six months ago at RKO Hillstreet apparently will be equalled in this current stint at the larger L. A. Paramount. Word of mouth and the exuberance of repeat customers should turn the trick—even though the return visit isn't as rewarding as the initial stand.

It's still a socko bit of showmanship, but this time around Miss Baker works only with a local orch conducted by her musical director, Fred Stamer. The trio which she utilized in addition to the orch on her last stint is missing—and gone with it is some of the driving undercurrent that was noted then.

Large part of her material is reprised, including the "Begin the Beguine," "Night and Day" and "Solitude" medley that comprises bulk of her English-language stuff. Also heard again is "This is Happiness," Cubano item that gives her a chance to sell some stepping and intros her first wardrobe change. Still a designer's delight, she makes the most of the window dressing, making it a part of her talent.

With La Baker this time are comic Pat Henning and dancing drummer Norman Brown. Henning is an amiable clown who wins laughs with some confidential comedics and a takeoff on the impression stints of others. Brown displays some fancy tapping and Slingerland stuff although the drum session was spoiled at the first show when the electrician's failure to darken the entire stage weakened the luminous paint gimmick. *Kap.*

Chicago, Chi

Chicago, Jan. 11.

Saul Grauman & Co. (3), Bobby Winters, Bill Snyder, Pearl Bailey, Chicago Theatre Orch; "Double Dynamite" (RKO).

While this might lack the lustre of top record or video names, there are some real enjoyable moments here. Show, however, doesn't build too well until the last half, with the audience not waking up much before bill is over.

Saul Grauman and his two femmes, after a bit of hoke duelling, finally get down to the business of kicking the giant stairs to coax some tunes out of them. Long-time standard act might go over stronger with a more modern selection of songs, newest being "Bells of St. Mary." Bobby Winters, droll faced juggler, also would register much better in a slot further up, perhaps midst some orch number. Lad really has a comic puss and his nifty handling of tennis balls, Indian clubs and tambourines get him a nice mitt. Finale to "Yankee Doodle Dandy" has the plates spinning like flying saucers.

Bill Snyder, who also does an okay job as emcee while Louis Basil vacations, fills the third position with some facile fingering, which earns him a score. After "Hungarian Rhapsody" he paraphrases "Mary Had a Little Lamb" as the old and modern pianists would have done it, and then does some fancy cadenza work in a variation on "Minute Waltz." From the first chords of "Bewitched" applause breaks out and his new composition, "Flying Fingers," gets him off well.

Pearl Bailey fills not only the singing needs of this revue but the comedy elements. Lass has a natural wit and as much of her applause is derived from her chuckle provoking actions as her tune material. She interpolates "Ma, He's Making Eyes at Me," and then gets real yocks with her specialty, "That's Good Enough For Me," which is also good enough for the seatholders.

Her easy philosophy and wonderful use of hands add to her delivery of "Frankie and Johnny," carefully washed for the matinee trade. She gags through "Million Dollar Baby" and closes strong with her theme, "Tired." *Zabe.*

Kallen to Open Series Of Dates in Detroit

Kitty Kallen headlines at the Detroit Athletic Club starting Jan. 25. This is her first personal in Det.

She later moves west for a series of dates in Vegas, Reno and Frisco.

New Acts

BOBBY LUCAS
Songs
30 Mins.
Town Casino, Buffalo

Harry Altman (Town Casino, Buffalo) and Bill Miller (Riviera, Ft. Lee, N. J.) have got themselves a new boy. Discovered by Altman a couple weeks ago at Rainbow Inn, New Brunswick, N. J., and following a fortnight's intensive grooming by Altman, this 19-year-old Negro looks like a find. With the backing of his two impresario-owners, he's due to go a long way.

A product of Howard U., Washington, D. C., Lucas takes to singing like a duck to water. His youth and the natural expressive intensity of his race propel him to peak performances. If he can retain his present distinctive boyishness and simplicity, he should make par with the best in his metier.

For his Casino preem, he is given a smash buildup and presentation. His intro and encores are smartly cued and a trio of muted violins for the romantic numbers add a striking note of effectiveness. The skillful piano accompaniments of Isaac Royal are no small factor to easy listening.

Lucas is at his best in numbers exploiting his youth and natural buoyancy. His opening "Zing, Go the Strings" and followup "Hello, Young Lovers" are standout. His idiomatic treatment of "Jericho" and "Plantation Lullaby" are of stellar proportions. "One For the Road" seems too sophisticated and "So Long As I Care For You" is a welcome return to the romantic groove. "Ballin' the Jack" is for the jivesters and the closing "Black Magic" is uniquely delivered without leaning on anyone else's interpretation. Inevitable changes in makeup and lighting will increase the already potent impact of his personality and routine.

Songster got vociferous reception at off-beat Thursday night early show with a spate of commendatory comments coming from ringsiders. Casino is holding him over for an extra week, following which the William Morris office has provided him with several months on the plush nitery circuit. *Burton.*

RALPH & LORRAINE
Acro-Dance
6 Mins.
Apollo, N. Y.

Ralph & Lorraine, white acro-dance team, shape as sock vaude bets with similar potential in TV and nitery dates. Team has novel approach in its offerings by having Ralph essay the role of a window dresser to Lorraine's mannequin. In stiff-bodied, rigid-legged manner, gal gets across some neat contortions which net solid mitt. In another bit, she simulates a mechanical doll, and they step together in a smartly paced routine.

Both work in sharp, deliberate style to make the most of six-minute turn. Gal's eye appeal is another important plus. They project plenty of charm and work act into a begoff. *Gros.*

Jean Arnold in last week's New Acts department was erroneously referred to as Jean Leonard.

Variety Bills

Continued from page 55

LOS ANGELES

Ambassador Hotel
John Carroll
Eddie Bergman Orc

Biltmore Hotel
Romo Vincent
Buster Shaver
Olive
Artie James
Hal Derwin Orc

Ciro's
Facundo Rivero Quintet
The Dassies (2)
Dick Stabile Orc
Bobby Ramos Orc

Mocambo
Fran Warren
Eddie Oliver
Latin-Aires

LAS VEGAS, NEVADA

Flamingo
Olsen & Johnson "Hellzapoppin' Revue"
Tessie O'Shea
Marty May
The Konyots
J C Olsen
Maurice Millard
Billy Kaye
Mighty Atoms
N T G Calendar Gls
Michael Edwards
Will Osborne Orc
Bobby Page Orc

Last Frontier
Carmen Cavallaro
Deep River Boys
Gene Nash
J Devlyn Girl Rev
Bob Millar Orc
Don Baker

Desert Inn
Rosalind Courtright
Bobby Sargent
The Colstons
Alan Gilbert
Arden-Fletcher Dcrs
Carlton Hayes Orc

El
Yma Sumac
Blackburn Twins & Pam Cavan
Angos Perez
Ted Fio Rito Orch

Thunderbird
Martha Stewart
Henny Youngman
Landre & Verna
K Duffy Dansations
Johnny O'Brien
Normandie Boys
Jimmy Sisco
Al Jahns Orc
Jack Martin Five

Chi Thumbs Its Nose at Legit Crix; Olivia's 'Candida' Sock Despite Pans

Chicago, Jan. 15.

Olivia de Havilland's name proved to have more effect at the boxoffice last week than the combined weight of all four of Chicago's first-string critics. Despite a savage pasting from three of the aisle-sitters and a moderate pan by the fourth, the film actress pulled a gross of nearly $19,900 for the first eight performances of a scheduled three-week engagement in Thomas Hammond's revival of "Candida."

Moreover, the show arrived with only a small advance sale, and the window sale didn't really get going until the morning after the opening, simultaneously with the publication of the unfavorable notices. Attendance built during the week to capacity the final three performances. With business no longer sellout for the long-run "South Pacific" and "Moon Is Blue," a gag making the local rounds was to the effect that the latter two shows were getting by on the overflow trade from "Candida."

As usual, Claudia Cassidy, of the Tribune, wrote the most critical review, asserting that "The rueful truth is that Shaw is no more hospitable to bores on stage than he was on earth. And Miss de Havilland's Candida is a fearful bore. Her Candida is an intolerably smug female, and the wonder is that both men don't flee into the night." The critic also slammed the supporting cast.

Emmett Dedmon, of the Sun-Times, socked the play, which he called a turn-of-the-century "Life with Father" worthy of protest for the exaggerated feminist "type of mythology perpetrated" by it. He rated the star "a pleasant Candida but no more than that." Sydney J. Harris, of the News, praised one or two others in the cast, but referred to the star only in his closing sentence, "The title role is taken by Miss Olivia de Havilland, a motion picture actress."

Ann Marsters, in the American, wrote yes-and-no review that finally worked around to a mildly thumbs-down conclusion.

Welles to Couple 'Venice' With 'Othello' on B'way Unless Reaction Is Bad

Producers James Russo and Michael Ellis, who are prepping the Orson Welles' Shakespearean repertory for next season, are waiting for a reaction to their announcement that Welles will do "The Merchant of Venice" in repertory with "Othello" before giving the go-ahead signal on the productions. In trans-Atlantic phone conversations, Welles told the producers that he wanted to play Shylock in "The Merchant of Venice," but wouldn't bring the production over if there was any objection to the play because of its chief character.

If the producers set a negative reaction they'll notify Welles to bring over another production. According to the producers, Welles' second choice is "Much Ado About Nothing," but if Claire Luce goes ahead with her plans to produce the play this season, Welles will have to make another selection.

The two plays in the repertory will be budgeted at $35,000, with Welles transporting the productions complete with actors, costumes and sets. Company will include 20 players. Russo & Ellis plan to preem the repertory on Broadway, without an out-of-town tryout, between Oct. 12 and Nov. 20. They're planning on a 16-week run. Welles, who will tour the plays in the English provinces this summer, is reported to have ironed out his difficulties with the U. S. Government over his back taxes.

Elkins Into Army

Hillard Elkins, of the William Morris agency's legit-television department, was inducted into the Army yesterday (Tues.). A request to his draft board for an extension to enable him to arrange his affairs was refused.

Besides representing producers, directors and writers in television, Elkins was active in the legit field.

Fry's 'Sleep' Makes Legit Grade in Cleve.'s Hanna

Cleveland, Jan. 15.

Christopher Fry's "A Sleep of Prisoners," which has been touring the Church circuit, will get its first date in a legit house at Cleveland's Hanna as result of an unusual deal made by manager Milton Krantz.

Krantz figures that if the poetic biblical allegory can draw capacity audiences to churches, as it has been doing on tour, "it must have enough powerful, universal appeal to pull them into my 1,500-capacity theatre."

A number of inquiries from religious groups of all denominations about the possibility of a Hanna engagement, he said, also influenced him to try the experiment.

Leblang Sells 'Shrike' Preview

A new wrinkle in ticket distribution that may have future implications for Broadway was tried this week by the Leblang agency. Brokerage sold the preview Monday night (14) of "The Shrike," at the Cort, N. Y., getting about three-quarters of a house. It's believed to be the first time that a ticket agency has sold a legit preview, normally handled by theatre party agents and subscription clubs.

Several weeks ago, when Saul Lancourt, of the Leblang agency, learned that producer-director-star Jose Ferrer had been unable to sell a preview of "The Shrike," he offerred to take the house on consignment for sale to the agency's regular clientele. Announcements were sent through the regular Leblang mailing list, offering the preview at 20% less than the regular performance scale and minus broker fees. Also, a small allotment was given to the Broadway Ticket Agency for sale to its customers.

According to Lancourt, sale of the tickets at a discount and without commission was a good business move for the agency. He explains that most broker trade comes from repeat orders from people who have seen shows and buy tickets for friends, business associates and clients. On that basis every patron that enjoyed "The Shrike" would tend to repay the discount price and the waived agency fee several times over.

'STATE' EARNS $241,000; N.Y. CAST SET FOR TOUR

"Affairs of State," which is slated to close Feb. 23 preparatory to going on tour, switches next week to Sunday matinee and evening performances, dropping the Monday night and Wednesday matinee showings. The entire present cast, including June Havoc, Reginald Owen, Barbara O'Neil, Shepperd Strudwick, Harry Bannister and Elmer Brown, will go on the road.

The Richard Krakeur production, capitalized at $50,000, has thus far paid a profit of $206,000 and has earned about $35,000 additional in cash reserve, bonds and undistributed profits. Louis Verneuil authored and staged the comedy.

Blondell to Do 'Sheba' For Arena in Balto

Baltimore, Jan. 15.

Joan Blondell returns to the Hilltop Theatre-in-the-Round Tuesdays (22) to star for a week in "Come Back, Little Sheba." She appeared last year in "Happy Birthday," also at the Sheraton Belvedere room.

Producer Don Swann, Jr.'s, supporting cast includes Belle Flower, Wilson Brooks, O. Tolbert-Hewitt.

Equity Library Show

Equity Scrapbook (scenes from Shakespeare) — Lenox Hill Playhouse, N. Y., Jan. 16-20)).

Ashton Pedalling

Frederick Ashton, Sadler's Wells Ballet co-director and choreographer, flew into N. Y. Sunday (13) from London and continued directly on to Hollywood, for conferences with Metro on dances for Moira Shearer's pic.

He'll be back in N. Y. in a week to start a new ballet, "Iseult and Tintagel," for the February season of the N. Y. City Ballet Co., as guest choreographer.

$10 Hike in N.Y., $20 on Rd. Is Won by ATPAM; Philly, Chi House Mgrs. Boosted

Increases of $20 a week for all managers and pressagents on the road (except Philadelphia, where house managers get a $10 boost, and Chicago and Boston, where the raise for house managers is $7.50), and $10 for all categories in New York, has been won by the Assn. of Theatrical Press Agents & Managers. The upped scales are retroactive to last Labor Day and are effective for two years, except that the union may reopen next Labor Day the clause providing for the $7.50 raise to certain house managers.

The new wage schedule was set by attorney Simon H. Rifkind, former N. Y. Supreme Court judge called in to arbitrate the matter when negotiations between the ATPAM and the League of N. Y. Theatres reached a stalemate. With the exception of house managers, the majority of whom are Shubert employees, about 85% of working union members are figured to be not affected by the increase in the salary minimums. Most pressagents, company managers and non-Shubert house managers are already paid over scale.

Although the revised rates don't specifically provide for pressagent associates, it's figured the p.a. chapter of the union will vote to give them at least a share of any increases forthcoming. That is what was done in previous cases of salary boosts. However, consideration of the matter hasn't yet been scheduled.

The new minimums (and the respective raises involved) are as follows:

Advance agent, $245 ($20); company manager on tour with straight play, $200 ($20); manager on tour with musical, $240 ($20); house manager in New York and Philly, $150 ($10); company manager with Broadway straight play, $150 ($10); manager with Broadway musical, $155 ($10); pressagent in New York, $210 ($10); pressagent in New York for a second show for the same producer, $185 ($10); pressagent for pre-Broadway tryout tour, $245 ($20); second pressagent on tour, $175 ($20); house manager in Boston and Chicago, $130 ($7.50); house manager other road cities, $147.50 ($7.50).

The union originally asked for a straight $25 raise for all categories and the League countered with an offer of an across-the-board $10 boost. No other changes in the existing contract were involved.

Bamberger Gives Bid For Non-Musical Philly Tent

Philadelphia, Jan. 15.

Theron Bamberger, managing director of the Bucks County Playhouse, New Hope, Pa., offered to supply a season of summer stock in a tent theatre on Belmont Plateau, Fairmount Park, here, the only bid received by the park commissioners in answer to newspaper advertisements.

Bamberger's offer included presentation of a different play each week, featuring "nationally known artists," for six evenings and two matinee performances. The productions will be given in fireproof tent with a seating capacity of 1,000, at prices ranging from $1.30 to $3.25.

For this privilege Bamberger offered to pay the park commission 5% of the gross receipts, plus 10% of the profits from "incidental concessions." To avoid competition with Robin Hood Dell, outdoor longhair setup which the city partly subsidizes, Bamberger would present no musical attractions. After being studied by the city solicitor, the Bamberger proposals will come up before the full commission Thursday (17).

'Kate' Rings Down Curtain to Over $1,012,000 Profit; Four Flops Fade

Five closings on Broadway last week equalled the mass exodus of the Thanksgiving weekend, but involved only a fraction of the financial loss. Four of the folds were flops, but the fifth was th return engagement of one of th top money shows of recent years.

The big payoff entry was "Kiss Me, Kate," a smash entry of the 1948-49 season, which alled it quits after eight sparsely-attended performances of a return run at the Broadway Theatre at $3.60 top (it played 1,077 times during its original run). The reviews generally noted that the Cole Porter musical was a knockout show, but slugged the cast and production.

The Saint Subber-Lemuel Ayers offering, originally capitalized at $180,000, has thus far paid a profit of $1,012,000, and as of last Dec. 31 had additional undistributed profits of $37,940, including $8,473 from the London production, $3,703 in Scandinavian royalties, $3,452 in royalty refunds and $350 souvenir book royalty, all earned during December. According to th Dec. 31 accountant's statement, th operating loss for the touring production for the five weeks ending that date totalled $7,631, including $6,379 for the week ending Dec. 1 in Huntington, W. Va.

Although this presumably winds up "Kate" on Broadway and the road, at least for some years, th property is figured likely to garner further returns from stock, for which the rights are being released immediately. It's expected that the show will be produced this summer at various major out-

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Prep $50,000 Music Tent In Spring at Kingston, N.Y.

Kingston, N. Y., Jan. 15.

A group of Kingston and New York business and show people will begin construction April 1 on a site near this city of the tented Hudson Valley Music Circus. On a plot owned by William Singer, Kingston police commissioner, there will be built a theatre-in-the-round seating 1,000. Cost is estimated at $50,000.

A resident company of 24, plus stars heading the casts, will play a 10-week summer season. "The Merry Widow," "Brigadoon," "Finian's Rainbow" and "Annie Get Your Gun" are among the productions slated.

Backers include William F. Edelmuth, who served three terms as mayor of Kingston; Al Goldin, business manager for Moss Hart and Joseph Hyman; Mortimer Halpern, former Theatre Guild production director; Al Barnett, local antique dealer and father of the Broadway actor, Lee Barnett.

Kingston is in the strawhat belt, nearby Woodstock being an established spot.

'Tidings' Coin To Back 'Christie'

Harald Bromley, who will take over presentation of the N.Y. City Theatre Co. revival of "Anna Christie" and move it to the Lyceum, N.Y., for a commercial run starting Jan. 23, will finance the operation with funds left over from his recent production of "Glad Tidings" at the same house. He has cleared the matter with most of the "Tidings" backers, and expects to get in touch with the others in the next day or two. The few who prefer not to go along on the new venture will receive the balance of their "Tidings" coin, amounting to about 50% of the $50,000 venture.

Cost of acquiring the production of the Eugene O'Neill play will be about $18,000, including around $9,000 or more for moving, etc., and approximately $8,000 in bonds and deposits. Since the N.Y. City Center now operates on a regular production basis rather than under stock rules, no extreme union restrictions will be involved in the transfer, as was the case two years ago with the Richard Aldrich-Richard Myers takeover of "Devil's Disciple." However, about 20 stagehands will be required to operate the show, so the breakeven minimum at the Lyceum will probably come to around $15,000 a week.

The N. Y. City Theatre Co. will share in any profits from the Lyceum presentation, and Emeline Roche will receive a royalty for the use of her settings for the revival. The scheduled 16-performance run at the City Center ends Sunday night (20). The top at the City Center is $3, but will be raised to $4.80 at the smaller Lyceum.

'Egypt' Inks Viennese For Femme Star; Seeks Male

Gusti Huber, former Viennese star, will make her U. S. debut in the leading role in "Flight Into Egypt," the George Tabori drama being produced by Irene Mayer Selznick. The actress came to this country in 1946 after marrying a U. S. Army captain in the Austrian capital, and has been a citizen since 1950. She appeared in films as well as on the stage on the Continent.

The male lead in the show, reportedly the second in importance, is said to be still wide open. Efforts to cast the third main part, a nine-year-old boy with a Continental accent, have also struck a snag, and Mrs. Selznick and director Elia Kazan will hold open auditions tomorrow afternoon (Thurs.) backstage at the Lyceum.

"Egypt" is slated to start rehearsing Jan. 30, and open March 30 at the Music Box, N. Y., after one-week tryout stands in New Haven and Philly.

Trade Slant to Soundoff Of Ginger, Gloria: There's Nothing Like Two Dames

"It's not what you do but how you do it," apparently applies to femme stars who publicly put the rap on their own shows. That seems to be the explanation for the contrast in the trade reaction to Gloria Swanson and Ginger Rogers, who made statements in the press condemning their plays recently during their tryout tours.

In the case of Miss Swanson, she took almost unanimous criticism from those in the trade, reportedly being given the chill particularly by others in the same production and by associates of the management involved. But Miss Rogers, who had done much the same kind of thing, didn't appear to meet resentment for it, even from th management.

Various factors apparently were involved in the different reactions to the two cases. Although both shows had heavy theatre party bookings, Miss Rogers' show, "Love and Let Love," was slated a flop in advance, largely from repeated reports during its extended tryout tour, while the Swanson show, "Nina," was figured to have a chance. More important, however, was that Miss Rogers didn't try to get out of her show, but after giving a critical interview about it, actually insisted on bringing it in and braving the notices. Miss Swanson, however, suddenly announced that she wanted to quit "Nina" and was reportedly persuaded to stick only under threat of Equity charges or a damage suit. Also, Miss Rogers was a big investor in "Love," which was

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'FOURPOSTER' PAID OFF; NETS 6G WEEKLY NOW

Backers of "Fourposter," the Playwright Co. production of Jan de Hartog's two character play, starring Jessica Tandy and Hume Cronyn, have been paid off in full. Checks for the entire $40,000 venture were distributed last week. In addition, there are assets of about $20,000, including undistributed profits, bonds and cash reserve. Show is currently in its 13th week on Broadway.

At its present boxoffice pace of almost $23,000 a week, the show is netting around $6,000. Besides their 15% share of the weekly gross, the Cronyns get a third of the profits.

Legit Bits

Carleton Miles, who resigned several months ago as pressagent for the tour of "Death of a Salesman," is recuperating at his home on the Coast . . . With the recent close of the "Salesman" tour, the title actor, **Duncan Baldwin**, and his actress-wife, **Nancy Cushman**, have returned to New York, **Janice Mars**, who was also in the cast of the **Arthur Miller** drama, went to Pittsburgh to visit the **Max Allentucks** (**Maureen Stapleton**), there with "Rose Tattoo" . . . **Tom Bowman**, office assistant to **Anthony B. Farrell**, recovering from severe illness . . **Mrs. Richard Rodgers** back in N. Y. Hospital this week for further observation. She's been hospitalized 12 weeks in the last eight months . . . **Bert Wheeler** joins the cast of "Three Wishes for Jamie" . . . After coming from Chicago and waiting around a week, **Marshall Migatz** was finally informed the proffered stock company managerships in Nassau and Palm Beach are cold.

The touring "Darkness at Noon," with **Edward G. Robinson** as star, earned an operating profit of $4,848 for the four weeks ended Dec. 29 in Chicago. It recently distributed $10,000 to the backers, bringing the total return to $40,000 thus far on the $100,000 venture . . . Producer **Alfred de Liagre, Jr.**, sailed last week on the Ile de France, for several months' stay in England and on the Continent . . **Robert Raport** will be manager and **David Kanter** production stage manager of "Three Wishes for Jamie" . . . **Anita Loos**, who adapted "Gigi" and is nearly finished with the English language version of "Ami, Ami," is being bombarded with French plays for adaptation into English. One is an unproduced musical with score by **Vernon Duke**.

Alice Venezky, of the Hunter College faculty and staff of American National Theatre & Academy, has written "Living Theatre," a study guide for national and community drama groups . . . **C. Edwin Knill**, general manager for producers **John C. Wilson**, **Saint Subber** and **Lemuel Ayers**, is taking his first vacation in six years . . . **Jule Styne**, producer of the "Pal Joey" revival, surprised composer **Richard Rodgers** last week with a gift of a pair of silver cuff links in the shape of heels, on which the show's title is engraved . . . **Sidney Paul** and **Tommy Maier** have joined the cast of "Stalag 17," succeeding **Harvey Lembeck** and **Douglas Henderson**, respectively, who go to the Coast for film assignments.

Alfred Lunt and Lynn Fontanne plan to go to Jamaica in February, probably spending some time with **Noel Coward**, who is due at his place there then for a vacation. The stars, taking a sabbatical from the stage this season, intend to go to Spain later in the spring . . Talent agent **Mark Hanna** is out of the hospital after minor surgery . . **Teresa Wright** will return to the stage in the **George Nichol, 3d**, production of **Mary Drayton's** "Peaceable Kingdom," which **Alfred Drake** is to direct . . . Back from a Puerto Rican vacation, **Jerome Whyte** sails Jan. 23 on the Queen Mary to resume his duties as general stage manager of the London production of "South Pacific."

Albert H. Rosen will be general manager of "For Crying Out Loud" . . . **James Rennie** will take over the role of the lawyer in "Remains to Be Seen" when **Howard Lindsay** withdraws to star in his own and **Russel Crouse's** production of **Sigmund Miller's** "One Bright Day" . . . Having terminated his production and theatre operation partnership with **Ben Marden**, owner of the Playhouse, N. Y., director-producer **Otto Preminger** leaves next week for film assignments in Hollywood. He is not due back until early fall . . . **Charva Chester**, stage manager for the **Lunts**, and **Renee Orsell**, their secretary, are in the acting company this winter at the Sombrero Playhouse, Phoenix.

Zelda Dorfman is company manager of "Anna Christie" . . . **Lemuel Ayers'** proposed production of "Requiem," **William Faulkner's** dramatization of his own novel, is postponed until next season . . . Starting Jan. 28, Monday evening performances of the Broadway company of "South Pacific" will ring up at 7 o'clock, with a final curtain at 9:55 to permit suburbanites to be home and in bed by midnight. Since the war, this schedule has been standard every night for theatres in London.

"Summer and Smoke," the **Tennessee Williams** drama recently tried out at a suburban stock theatre in London, moves to the West End next week, with **Margaret Johnston** in the leading part played on Broadway by **Margaret Phillips** . . . "The Country Girl," the **Clifford Odets** play about the wife of a dipso former star who makes a comeback, will be retitled for its London production, in which **Googie Withers, Michael Redgrave** and **Sam Wanamaker** will play the leads. Another play of the same title and a musical of similar tab have already played the West End . . . **Flora Robson**, currently vacationing in North Africa after closing in "A Winter's Tale" in London, will star in the West End production of "The Innocents," to be staged by **Peter Glenville**, who directed the original Broadway edition . . . **Christopher Fry's** new play, "The Firstborn," will open Jan. 29 at the Winter Garden, London.

"How to Fly with One Feather," **Richard Condon** comedy, to be produced by **Chandler Cowles** and **Ben Rosenberg**, is budgeted at $70,000, with provision for a 20% overcall. **Henry Morgan** and **Neva Patterson** are in line for leads in the play. **Cowles** and **Ben Segal** have budgeted their proposed revival of "Of Thee I Sing" at $200,000 plus overcall. Cowles' solo production of "The General," by **Louis O. Coxe** and **Robert Chapman**, will be budgeted at $75,000 plus 20% overcall. **Anthony B. Farrell** has budgeted his production of "The Long Watch" at $75,000 plus 20% overcall.

Generally unavailable for TV during the run of "Glad Tidings" at the Lyceum, N. Y., co-stars **Melvyn Douglas** and **Signe Hasso** and featured actress **Halla Stoddard** bounced right back to the medium after "Tidings" closed (5). Douglas and Miss Hasso were starred in the Celanese Theatre's "Reunion in Vienna" and Miss Stoddard was featured in DuMont's series, "Shadow of the Cloak," both last week. Pre-"Tidings," Miss Stoddard was a busy Tv'er. Douglas and Miss Hasso had done an occasional shot.

Chi theatre manager **Herb Carlin** in N. Y. on biz over the weekend . . . **Patrick Hayes**, vet D. C. concert manager, appointed **Albert M. Berkowitz** assistant manager and **Grace E. Adams** boxoffice manager.

OPERA REVIVAL DUE ON LOCAL BASIS IN ST. LOUIS

St. Louis, Jan. 15.

After a hiatus of almost a decade, a group of natives is prepping a revival of grand opera with strictly local talent. The plans were revealed last week when a petition for incorporation by the Midwest Cosmopolitan Opera and Ballet Assn. of St. Louis, was filed in the local circuit court.

Edwin G. Herchert, owner of a construction firm, is prexy of the new organization, which has ambitious plans, including television presentations. It has announced its first presentation, "La Traviata," Feb. 15-16, with the possibility of repeat performances in Memphis.

A tentative pact has been made by Herchert and Harold Koplar, general manager of the Koplar chain of hotels and the Chase Club, west end nitery, to change the midtown Lyn Theatre into an opera house equipped for TV. Koplar has an application for a TV license pending before the FCC.

'Much Ado' Shapes Up As New London Hit

London, Jan. 15.

"Much Ado About Nothing," Shakespearan revival which opened last Friday (11) at the Phoenix Theatre, looks like a hit. Lavishly costumed and staged, the production, which ran last season at the Stratford Memorial Theatre came in last week under the Tennent Productions management.

Standout performances by John Gielgud and Diana Wynyard help make this top entertainment. Gielgud also directed. Other principal roles are taken by Lewis Casson, Hugh Stewart and Dorothy Tuti Music was composed by Leslie Bridgewater, with settings and costumes by Mariano Andreu.

Pianist Janis Scores As Havana Orch Solo Sub

Pianist Byron Janis flew to Cuba last week, as last-minute sub for Nathan Milstein, to appear with the Havana Philharmonic, under Frieder Weissman. Debut was so warmly received that the pianist was promptly signed for a repeat date next season.

Janis is giving a N. Y. recital, at Carnegie Hall, next Monday night (21).

Current Road Shows

(Jan., 14-26)

"Autumn Garden," (Fredric March, Florence Eldridge)—Royal Alexandria, Toronto (14-19); Erlanger, Buffalo (21-24); Aud., Rochester (25-26).

"Bell, Book and Candle" (Rosalind Russell, Dennis Price)—Nixon, Pittsburgh (14-19); Hanna, Cleve. (21-26).

"Candida" (Olivia de Havilland)—Erlanger, Chicago (16-26).

"Cocktail Party" (Dennis King, Marsha Hunt)—Orpheum, Davenport (14); KRNT Theatre, Des Moines (15); Omaha, Omaha (16); Orpheum, Kansas City (17-29); American, St. Louis (20-26).

"Come of Age" (Judith Anderson) (tryout)—New Parsons, Hartford (15-19) (premiere).

"Darkness At Noon" (Edward G. Robinson)—Cass, Detroit (14-19); Hartman, Columbus, O. (21-23); Murat, Indianapolis (24-26).

"Fledermaus" (Metropolitan) — Opera House, Chicago (16-19); Coliseum, Lincoln, Neb. (21); Omaha, Omaha (22-23); RKO, Davenport (24); Orpheum, Des Moines (25-26).

"Gentlemen Prefer Blondes" (Carol Channing)—Keil Aud., St. Louis (16-18); KRNT Theatre, Des Moines (20-21); Orpheum, Omaha, (22-24); Lyceum, Minneapolis (26).

"Gertie" (Glynis Johns, Albert Dekker) (tryout)—Plymouth, Boston (14-26) (reviewed VARIETY this week).

"Guys and Dolls" — Shubert, Detroit (14-19); Royal Alexandra, Toronto (21-26).

"Jane" (Edna Best, Basil Rathbone) (tryout)—Walnut St., Phila. (14-26) (reviewed in VARIETY this week).

"Member of the Wedding" (Ethel Waters) — Geary, San Francisco (14-19); Mayfair, Portland (22-26).

"Mister Roberts" (Tod Andrews)—Aud., Richmond, Cal. (14); Aud. Berkeley (15); Aud., Fresno (16-17); Aud., Sacramento (18-19); Biltmore, Los Angeles (21-26).

"Month of Sundays" (Gene Lockhart, Nancy Walker) (tryout)—Forrest, Phila. (14-26) (reviewed in VARIETY, Jan. 2, '52).

"Moon Is Blue" (2d Co.)—Harris, Chicago (16-26).

"Moon Is Blue" (3d Co.)—Erlanger, Buffalo (14-17); Aud., Rochester (18-19); Nixon, Pittsburgh, (21-26).

"Oklahoma" — Muncipal Aud., Okla. City (14-15); Convention Hall, Tulsa (16-17); Aud., Joplin, Mo. (18-19); Orpheum, K. C. (21-26).

"Paris '90" (Cornelia Otis Skinner) (tryout) — Shubert, Boston (14-19); New Parsons, Hartford (21-23); Shubert, New Haven (24-26) (reviewed in VARIETY this week).

"Rose Tattoo" — Hanna, Cleveland (14-19); Cass, Detroit (21-26).

"South Pacific" (Janet Blair, Webb Tilton) — Shubert, Chicago (14-26).

"Student Prince" — Shubert, Phila. (14-19); Gayety, Wash. (21-26).

"Venus Observed" (Rex Harrison, Lilli Palmer) (tryout) — Shubert, Phila. (25-26) (premiere).

PONS-KOSTY SET FOR SUMMER DATES AT 5½G

Lily Pons and husband-maestro Andre Kostelanetz have been set for several summer dates by Columbia Artists Mgt. Duo will open the Philly Robin Hood Dell season June 23, and appear at Lewisohn Stadium, N. Y., June 28. They'll also play Milwaukee and Red Rocks, Col., and may do the Yale Bowl. Then they go off to Europe.

Duo is being offered at a package price of $5,500 with $4,000 for the diva and $1,500 for the maestro.

Carnovsky Heads Kaycee Stock 'Enemy' Production

Kansas City, Jan. 15.

Local legit is starting off 1952 with a burst of activity here. Resident Theatre opened a 10-day run of "Enemy of the People" Monday (14), its second production of the season. Director Gene Frankel brought in Morris Carnovsky, of the original Broadway cast as guest star. Supporting cast includes Arthur Ellison, Irene Terte, Kermit Echols, Stanley Siegel, Stanley Mack, Alice Lewis, George Naylor and Thomas Gondesen.

The previous week, the U. of Kansas City presented its third production of the season, "The Enchanted," with Myrtle Zarbnisky, Cornelia Harrington and Lee Marts in the leads. Show ran a week in the school playhouse, and was directed by Dr. John Newfield.

Inside Stuff—Legit

Backers of "Fancy Meeting You Again," comedy by George S. Kaufman and Leueen MacGrath (Mrs. Kaufman), which opened Monday night (14) at the Royale, N. Y., include CBS executive Oscar Katz, $975; orchestra conductor Harry Salter, $1,300; Shubert employee John F. Waters, representing Lee Shubert, $6,500; costume designer Edith Lutyens, $325; attorney Morris M. Schrier, representing Music Corp. of America, $1,950; attorney I. Robert Broder, $650; theatre executive and manager Louis A. Lotito, $325; actor-comedian Paul Hartman, $325; theatrical hauling executive Saul Friedman, $650; theatrical sign agent Leo Brode, $325; Mrs. Lawrence Weiner, wife of the ad agency head, $650; souvenir program agent Al Greenstone, $650; stage manager Joe Olney, $325; attorney Benet Polikoff, $650; former producer Barnard Sachs Straus, $2,600; theatre owner-producer Anthony Brady Farrell, $1,300; co-author Kaufman, $10,400; souvenir program agent Kal Efron, $325; radio-TV announcer Kenneth Banghart, $1,950; ad agency executive Thayer Cummings, $1,300, and souvenir program agent Albert Golub, $325. Chandler Cowles and Benjamin H. Segal are listed as general partners of the venture, which is capitalized at $65,000, with provision for 20% overcall (the latter was not exercised).

June Havoc, starring Jan. 23 in a tele version of "Anna Christie" for Celanese, will get $3,000 for the stint, not the usual $2,000 for the series, as reported last week. In addition, the sponsor is understood paying $1,500 to cancel that night's performance of "Affairs of State," in which the actress is starred, at the Music Box, N. Y. Miss Havoc took over the "Affairs" role from Celeste Holm. The latter is currently playing the title part in a legit production of "Anna Christie" at the City Center. She gets Equity minimum for the appearance in the non-profit offering, but goes on a percentage deal next week, when the play is transferred to Broadway for a commercial run.

Cleveland was taken over by legit pressagents last week. In to bally coming engagements at the Hanna Theatre were Arthur Levy ("Bell, Book and Candle"), Sam Weller ("Guys and Dolls") and Lorella Val-Mery ("Sleep of Prisoners"). Warren Caro, executive-secretary of the Theatre Guild, was in for a confab with Milton Krantz, Hanna manager, and Charlotte Larson, local Guild representative, about subscriptions. Also, Patricia Moore, formerly in Bill Doll's publicity staff in New York, was in town to visit her actor-husband, Dickie Moore, who was here with the touring "Autumn Garden."

Billing on "Gertie" has an unusual twist regarding star and featured players credits. Program and ads list Glynis Johns above title as star. Also in the star spot, above title, but carrying the notation "with," the usual insignia for introducing featured players, is the name of Albert Dekker, in type smaller than the Johns monicker. Again using the word "with," names of featured players Polly Rowles, Alan Napier, Patricia Wheel, Robert Duke appear under the title.

Although not indicated in the program credits, the ballad arrangements for the revival of "Pal Joey," at the Broadhurst, N. Y., are the Hans Spialek ones from the show's original production. Don Walker, billed as having supplied "special orchestrations," did them for only the non-ballads in the revival.

'Kate'

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door spots, such as St. Louis, Kansas City, Louisville and Dallas, and the musical tents. and may be packaged for the strawhat circuit.

Four Outright Losses

The other four closings, all outright losses, were "The Number," "Nina," "Lo and Behold" and "Legend of Lovers." All were current-season productions. "The Number," Arthur Carter melodrama presented by Paul Vroom and Irving Cooper, was staged by George Abbott, with Dane Clark and Martha Scott. It played 88 performances at the Biltmore and lost an estimated $50,000 on an investment of $75,000. The film rights, recently sold to 20th-Fox for $37,500, helped limit the deficit on the venture.

"Nina," adapted by Samuel Taylor from Andre Roussin's Parisian hit, was produced by John C. Wilson, with Gloria Swanson, David Niven and Alan Webb co-starred and Gregory Ratoff directing. The $60,000 project was panned but did profitable business during the tryout tour, until Miss Swanson publicly announced her dissatisfaction with it and her determination to quit. That pulled the props from under attendance out of town and killed the advance sale for New York. The production wound up with a loss of around $45,000 on its 52-performance run at the Royale.

"Lo and Behold" and "Legend of Lovers" were both Theatre Guild offerings. The former, authored by John Patrick, was staged by Burgess Meredith, with a cast including Leo G. Carroll, Jeffrey Lynn and Lee Grant. It ran 37 performances at the Booth and lost an estimated $25,000 on its $60,000 investment. "Legend," adapted by Kitty Black from the French of Jean Anouilh, was a critical success in London last season under the title, "Point of Departure," and originally in Paris as "Eurydice." Dorothy McGuire and Richard Burton were starred in the Guild edition staged by London director Peter Ashmore. It played 22 performances at the Plymouth and lost an estimated $35,000 on investment of $65,000.

Detroit Maps Own Plans To Keep Its Legit Alive; Wayne U. Buys Theatre

Detroit, Jan. 15.

The old road may be in its last ruts, but Detroit, like Pittsburgh and Cleveland, is planning to do something to keep theatre alive. As yet informal, but definitely muscular and determined, is the quietly-formed Detroit City Theatre Committee, with Roger Stevens as chairman, and including in its membership Russ McLaughlin, critic of the Detroit News, and Leonard Leone, director of the Wayne U. Theatre.

The Detroit City Theatre Committee is at present making an informal study of the community, with plans to stimulate stage activity here.

Most significant development so far is the purchase by Wayne U. of the old Jesse Bonstelle Theatre and the reconditioning of this 1,200-seat house this fall. Purchase price was $115,000 which, since Wayne is a tax-supported college, is a large sum of money to devote to an off-campus building. In addition to the purchase of this theatre, and its extensive renovation, is the allotment of $60,000 a year to director Leone to operate the theatre, half of this sum being earmarked for salaries alone.

First play presented this year was "Eastward in Eden," a new opera with music by Jan Meyerowitz. Leone, who is head of the drama department at Wayne, hopes the Wayne Theatre will justify itself so that his group can be included in the $20,000,000 building plans now being matured at the university, these plans presently calling for a beautiful modernistic theatre the Bachman Museum.

In addition to the Wayne U. Theatre, there is discussion in Detroit of the possible construction of a legitimate theatre as part of the great multi-million dollar shopping centre about to start eight miles north of the city. This is the suburban development of the J. L. Hudson department store, which will include a branch of the department store, a community centre for restaurants, medical buildings, and other shopping services.

Chi Legit Goes Along to So-So Biz; 'Candida' $20,000, 'Pacific' $40,000

Chicago, Jan. 15.

Much-vaunted furniture convention wasn't much of a help last week to the attractions here. Most of the visiting firemen had seen "South Pacific" by this time and also had a crack at "Moon is Blue" last summer in their mid-year meeting. Despite the bad notices on Olivia De Havilland, "Candida" is doing good business. "Fledermaus," which came back for a two-week stay, after the original Met production played the city last year, is doing little business, despite rather favorable reviews.

Estimates for Last Week

"Candida," Erlanger (1st week) ($3.80; 1,334). Guild subscription holding take down; good $20,000.

"Fledermaus," Opera House (1st week) ($4.94; 3,600). Healthy $38,000.

"Moon is Blue," Harris (37th week) $4.40; 1,000). Still profitable with $16,800; previous week drew just under $20,000.

"South Pacific," Shubert, (61st week) ($5; 2,100). Almost $40,000.

'BLONDES' $33,000 FOR 6 IN 5-DAY K.C. STAND

Kansas City, Jan. 15.

"Gentlemen Prefer Blondes," the first legit here for 1952, was smash every day of its five-day stand in the Fox Midwest Orpheum Theatre last week. Playing six shows Jan. 8-12, musical racked up a rousing $33,000. Musicals have shown strength here this season, and this one easily could have played a second week at top biz, according to theatre officials.

Next on the schedule for the Orpheum is "The Cocktail Party," with four performances Jan. 17-19.

Sadler's Sock $62,600 In Split-Stand Week

Sadler's Wells Theatre Ballet racked up a smash $62,600 for seven performances in a series of split stands last week. On Monday (7) in San Antonio, on a guarantee, troupe did an estimated whopping $16,000. It garnered $8,600 Tuesday (8) in Waco; $14,300 for two Wednesday-Thursday in Houston, and $23,700 on three Friday-Saturday in Dallas.

Troupe is also playing a split week this frame, winding the week in Kansas City.

'Desire' Tepid $9,000 In Seven at Hartford

Hartford, Jan. 15.

Despite good notices, "Desire Under The Elms" grossed a bleak $9,000 for seven performances, Tuesday through Saturday (8-12), at the New Parsons here.

Usual house scale, with a $4.20 top, prevailed.

Future B'way Schedule

(Theatre indicated if set)

"Come of Age," City Center, Jan. 23.

"Jane," Coronet, Jan. 29.

"Gertie," Plymouth, Jan. 30.

"Month of Sundays," Martin Beck, Jan. 31.

"Collector's Item," Booth, Feb. 4.

Dickens Readings (Emlyn Williams), Golden, Feb. 4.

"Mrs. Thing," ANTA Playhouse, Feb. 12.

"Venus Observed," Century, Feb. 13.

"And Then One Day," early February (tentative).

"Little Evil," mid-February (tentative).

"Dear Barbarians," Feb. 19.

"Curtain Going Up," week of Feb. 28.

"Fire Sale," during February (tentative).

"Three Wishes for Jamie," week of March 3.

"Paris '90," March 11.

ANTA Play Series productions, ANTA Playhouse, March 12, April 16, May 14.

"Flight Into Egypt," Music Box, March 13.

"Line Between," early March.

"One Bright Day," March 19.

"Bernardine," Playhouse, March 20.

"Long Watch," March 20.

"Don Juan in Hell" (return) March 30.

"How to Fly With One Feather," late March.

'Roberts' 1st L.A. Rd. Show In 5 Weeks; 'Heir' $1,000

Hollywood, Jan. 15.

After four weeks without a legit offering other than those in the town's intimate little houses, the local rialto came up with a new show last week. Business, however, was weak.

Play, "Heir to the Flesh," opened at the 255-seat Coronet to generally adverse notices. Tally for the initial week was around $1,000, and the play will hold through this frame anyway. Town picks up slightly next week when the Biltmore rekindles Monday (21) with the national company of "Mister Roberts."

'WEDDING' OK $20,500, 'ROBERTS' $24,300, S.F.

San Francisco, Jan. 15.

"Member Of The Wedding," with Ethel Waters and Betty Lou Holland, chalked up a fine $20,500 for its third week at the 1,775-seat Geary. House was scaled to $3.60.

"Mister Roberts," with Tod Andrews, concluded its fourth and final frame at the 1,550-seat Curran Saturday (12) with a strong $24,300. House top was $3.60.

Curran will remain dark until March 17, when "Rose Tatoo" reopens the house. Long shuttering is partly due to sudden cancellation of "Die Fledermaus" and Jose Greco Ballet.

'Dolls' $52,100 for Third Detroit Week; 'Noon' 20G

Detroit, Jan. 15.

"Guys and Dolls" continued to roll up hot grosses in its third week at the Shubert, with third round reaching $52,100. Play, which did $55,000 for the second week and $42,500 the first, is smashing all gross records. It remains one more week before moving to Toronto. It's all sold out.

"Darkness at Noon" did a good $20,000 at the Cass in the first frame of a two-week engagement.

Brooks-Raymond 'Turtle' Neat $12,000 in St. Louis

St. Louis, Jan. 15.

"Voice of the Turtle," with Geraldine Brooks and Gene Raymond, closed a week's engagement at the Empress Sunday (13). With the 1,450-seat house scaled to $2, "Turtle" grabbed a neat $12,000 for eight performances. Resident stock troupe with name stars is continuing this week with Arthur Treacher and Ann Summers in "Clutterbuck," opening tonight (15).

After being dark for five weeks, the American Theatre resumed operations, but in the Opera House of the Municipal Auditorium, Sunday (13), with a week's stand of "Gentlemen Prefer Blondes." A capacity crowd of 3,200 was on deck for the teeoff. House is scaled to $4.88.

'Moon' $11,600, Toronto

Toronto, Jan. 15.

With a city-wide streetcar strike here, the national company of "The Moon Is Blue" did a disappointing $11,600 at the Royal Alexandra, with the 1,525-seater scaled to $3. Play got good reviews.

Daytime window sales were nil but, toward second half of week, pre-curtain sales were substantial.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Collector's Item" (C)—Roger Clark, prod.-dir.

"Curtain Going Up" (R)—Murvyn Nelson, prod-dir.

"Dear Barbarians" (D)—Gant Gaither, prod-dir.

"Mrs. Thing" (CD) — ANTA, prod.; Joseph Buloff, dir.; Helen Hayes, star.

"Three Wishes for Jamie" (MC)—Albert and Arthur Lewis, prods.; Abe Burrows, dir.; Anne Jeffreys, John Raitt, stars.

"Venus Observed" (D)—Theatre Guild, prod.; Laurence Olivier, dir.; Rex Harrison, Lilli Palmer, stars.

'Gertie' $6,500 for Four In New Haven Tryout

New Haven, Jan. 15.

Biz for preem of "Gertie" at Shubert last week (10-12) was only so-so. At a $3.60 top, four shows pulled an estimated $6,500.

House is dark this week but relights next week with three-day stand of Cornelia Otis Skinner's solo "Paris '90" (24-26), as number one on a five-attraction cavalcade being sold on subscription basis.

'Candle' $26,000, 'Fancy' 9G, Philly

Philadelphia, Jan. 15.

Legit biz, for the most part, has done the expected post-holiday slide, but a surprise click last week was "The Shrike," which did $18,500 in its single stanza at the Walnut.

Last night (Mon.) "Jane" opened a two weeks' stand at the Walnut as sixth and last ATS subscription show of the season, although a supplementary series of three plays will be offered.

Estimates for Last Week

"The Shrike," Walnut (one week only) ($3.90; 1,340). Preemed here Monday (7) to generally fine notices and good reception. Surprised with a sturdy $18,500 in single stanza. "Jane" current for two weeks on ATS subscription.

"Bell, Book and Candle," Forrest (3rd week) ($3.90; 1,760). In final session this one eased off somewhat, but still considered good with $26,000. Original fortnight had been on subscription. "Month of Sundays" in tomorrow (Wed.) for short tryout.

"Fancy Meeting You Again," Locust (3rd week) ($3.90; 1,580). Off to tepid $9,000 in last stanza, despite generally favorable local reception. House dark two weeks, then Cornelia Otis Skinner.

"The Student Prince," Shubert (1st week) ($3.25; 1,870). Advertising positively farewell trip, this perennial got $23,000 — excellent for the low scale of prices.

'GARDEN' OKAY $17,500 IN CLEVELAND STANZA

Cleveland, Jan. 15.

"Autumn Garden," with Fredric March and Florence Eldridge, at the 1,500-seat Hanna at a $3.70 top, hit an okay $17,500 on the week.

"Rose Tattoo," with Maureen Stapleton and Eli Wallach, moved into the Hanna Monday (14) and Rosalind Russell comes in next Monday (21) in "Bell, Book and Candle."

'Tattoo' Slim $13,200 In Second Pitt Week

Pittsburgh, Jan. 15.

Staying powers of "The Rose Tattoo" were clearly demonstrated at the Nixon last week, when the Williams drama grabbed close to $13,200. That figure was achieved without subscription support and hit only around $4,500 less than the opening session, when attraction already had better than $12,000 in season sales in the till in advance.

Nixon currently has Rosalind Russell in "Bell, Book and Candle" and it'll be the high for the year, with better than $30,000 almost certain now, on strength of better than $20,000 advance sale. "Moon Is Blue" follows.

Ballet Theatre $6,100 For Three in Columbus

Columbus, Jan. 15.

Ballet Theatre, which started slow at the Hartman here last week, built steadily but not sufficiently to overcome low receipts opening night, and garnered $6,100 in three performances Friday and Saturday (11-12). Top for the 1,650-seat house was $4.35.

"Darkness at Noon" is here Jan. 21 for three days.

Greco $17,500, D.C.

Washington, Jan. 15.

Hypoed by good notices, the Jose Greco Spanish Ballet did a fine $17,500 for its first week at the Gayety Theatre. House is scaled to $3.60, but since the ballet is a Theatre Guild attraction, Guild subscribers got the benefit of the special lower rate, holding the take down somewhat.

Ballet now in its second and last week here, with indications that the gross will better the initial stanza.

B'way Reacts From New Year Slump; 'Joey' Solid 39G 1st Week, 'S.P.' 41G, Fonda SRO $38,200, 'Camera' $24,100

Broadway made an expected recovery last week after the traditional post-New Year's sag. With a few exceptions, business was better for all shows, several hitting new highs. The upturn was especially notable since the previous week's take had included the extra-price performance New Year's Eve.

The total gross for all 25 shows last week was $695,700, or 79% of capacity (for the corresponding week last year the total gross for the 27 current shows was $676,300, or 78% of capacity, a jump of 9% from the preceding week).

Week before last the total for all 26 shows was $712,100, or 78%, a drop of 7%.

Of the new entries, "Pal Joey" played to standee attendance at all performances and "Anna Christie," getting generally favorable notices at the City Center, was acquired for commercial presentation on a regular-run basis. The returned "Kiss Me, Kate" drew dire reviews and was quickly closed, joining "The Number," "Nina," "Lo and Behold" and "Legend of Lovers" in last week's five-show exodus.

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (MusicalComedy), MD (Musical Drama), O (Operetta).

*Other parenthetic designations refer, respectively, to top price; (*indicates using two-for-ones), number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.*

Estimates for Last Week

"Affairs of State," Music Box (68th wk) (C-$4.80; 1,012; $26,874). (June Havoc). Nearly $11,700 (previous week, $12,700); closing Feb. 23, to tour.

"Anna Christie," City Center (1st wk) (D-$3; 3,090; $38,000) (Celeste Holm, Art Smith, Grace Valentine, Kevin McCarthy). Opened Wednesday night (9) to five favorable notices (Atkinson, Times; Chapman, News; McClain, Journal-American; Hawkins, World-Telegram & Sun; Watts, Post) and three negative (Coleman, Mirror; Kerr, Herald Tribune; Pollock, Compass); first eight performances through Sunday night (13) drew almost $33,700; closing Sunday night (20), but moves to the Lyceum for a commercial run, reopening Jan. 23.

"Call Me Madam," Imperial (65th wk) (MC-$7.20; 1,400; $51,847) (Ethel Merman). Nearly $46,300 (previous week, $45,000).

"Cleopatras," Ziegfeld (4th wk) (D-$7.20; 1,628; $59,536) (Laurence Olivier, Vivien Leigh). Repertory of Shaw and Shakespeare revivals go clean at all performances, but press list limits the gross slightly; last week, over $59,400 (previous week, with Miss Leigh out sick two performances, refunds cut the gross to $57,800).

"Constant Wife," National (6th wk) (C-$4.80-$6; 1.172; $31,000) (Katharine Cornell, Brian Aherne). Nearly $27,700 (previous week, $22,800).

"Fourposter," Barrymore (12th wk) (C-$4.80; 1,060; $24,996) (Jessica Tandy, Hume Cronyn). Almost $22,800 (previous week, $22,100).

"Gigi," Fulton (8th wk) (C-$4.80; 1,063: $23.228). (Audrey Hepburn). Nearly $21,500 (previous week, $20,000).

"Guys and Dolls," 46th Street (60th wk) (MC-$6.60; 1,319; $43,904). Always gets all the house will hold, $44,400 (previous week, with extra-scale New Year's Eve, $46,900).

"I Am a Camera," Empire (7th wk) (CD-$4.80-$6); 1,082; $24,400) (Julie Harris). Almost $24,100 (previous week, $22,700).

"King and I," St. James (42d wk) (MD-$7.20; 1,571; $51,747) (Gertrude Lawrence). Regularly going clean, nearly $51,700 (previous week, with the special-price show New Year's Eve, house record at $53,698).

"Kiss Me, Kate," Broadway (1st wk) (MC-$3.60-$4.80; 1,900; $35,000). Opened return engagement Tuesday night (8) to generally unfavorable reviews of the cast, although the musical itself was praised again; eight performances grossed meagre $11,000; closed Sunday night (13).

"Legend of Lovers," Plymouth (3d wk) (D-$4.80-$5.40; 1,033; $31,000) (Dorothy McGuire, Richard Burton). Almost $14,100 (previous week, $11,500); closed Saturday night (12) after 22 performances, at an estimated loss of $35,000.

"Lo and Behold," Booth (5th wk) (CD-$4.80-$6; 766; $23,000). Over $6,800 (previous week, $13,700); closed Saturday night (12) after 37 performances, at an estimated loss of $25,000.

"Moon Is Blue," Miller (45th wk) (C-$4.80; 920; $21,586) (Barbara Bel Geddes, Donald Cook, Barry Nelson). Almost $18,900 (previous week, $18,200).

"Nina," Royale (6th wk) (C-$4.80-$6; 1,035; $29,000) (Gloria Swanson, David Niven, Alan Webb). Nearly $12,500 (previous week, $10,400); closed Saturday night (12) after 52 performances, at an estimated loss of $45,000.

"Paint Your Wagon," Shubert (9th wk) (MC-$7.20; 1,361; $46,000) (James Barton). Approached $43,500 (previous week, $42,000).

"Pal Joey," Broadhurst (2d wk) (MC-$6.60; 1,160; $40,000). First full week drew the attendance limit, but press seats and party commissions held the gross to $39,000 (previous week, first four performances got $20,300, plus $3,900 for one preview).

"Point of No Return," Alvin (5th wk) (D-$4.80-$6; 1,331; $37,924) (Henry Fonda). Standees all performances again, over $38,200 (previous week, with extra-price New Year's Eve, new straight-play record for the house, $42,177).

"Remains to Be Seen," Morosco (14th wk) (D-$4.80-$6; 912; $25,700). Over $20,400 (previous week, $18,200).

"Saint Joan," Cort (15th wk) (D-$4.80; 1,056; $27,000) (Uta Hagen). Almost $6,800 (previous week, $16,200); moved last night (Tues.) to the Century, at $3.60 top and now playing Sunday performances.

"South Pacific," Majestic (143d wk) (MD-$6; 1,659; $50,186) (Roger Rico, Martha Wright). Nearly $41,000 (previous week, $45,000).

"Stalag 17," 48th St. (36th wk) (CD-$4.80; 921; $21,547). Over $14,000 (previous week, $16,400).

"The Number," Biltmore (11th wk) (D-$4.80; 920; $22,600). About $8,200 (previous week, $9,300); closed Saturday night after 88 performances, at an estimated loss of $50,000.

"Top Banana," Winter Garden (11th wk) (MC-$6.60-$7.20; 1,519; $51,881) (Phil Silvers). Almost $50,200 (previous week, with extra-scale New Year's Eve, $53,500).

"Two on the Aisle," Hellinger (26th wk) (R-$6; 1,527; $49,563) (Bert Lahr, Dolores Gray). Nearly $27,800 (previous week, $31,900).

OPENING THIS WEEK

"Desire Under the Elms," ANTA Playhouse (D-$3; 900; $19,000). American National Theatre & Academy offers, as the first show in the second ANTA Play Series a revival of the Eugene O'Neill play; cost of production and two weeks' operation is about $34,000, and the subscription (there is thus far no provision for boxoffice sale) totals about $60,000 for the five-play series; opens tonight (Wed.).

"Fancy Meeting You Again," Royale (C-$4.80; 1,035; $27,000). Chandler Cowles and Ben Segal production of play by George S. Kaufman and Leueen MacGrath (Mrs. Kaufman); financed at $65,000, cost about $40,000 (plus $10,000 tryout loss and $10,000 in bonds) and can break even at around $12,500; opened Monday night to one favorable notice (Hawkins, World-Telegram & Sun) and seven pans (Atkinson, Times; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Pollock, Compass; Watts, Post); may close Saturday (19).

"The Shrike," Cort (D-$4.80; 1.056; $27,700) (Jose Ferrer, Judith Evelyn). Jose Ferrer production of play by Joseph Kramm; capitalized at $50,000, cost around $35,000 (excluding $2,000 tryout loss and $10,000 in bonds) and can break even at around $15,000; opened last night (Tues.).

'SUNDAYS' SLENDER 15G IN ITS BOSTON WINDUP

Boston, Jan. 15.

Newcomers—"Paris '90," the Cornelia Otis Skinner solo, in for a week at the Shubert, and "Gertie," a new comedy here for a two-weeker, at the Plymouth—constitute the Hub's legit fare this stanza.

Last week's lone entry was the third and final frame of "Month of Sundays" at the 1,700-seat Shubert. Pegged at $4.80 top, it pulled a slender $15,000 for the windup.

Plays Out of Town

Jane

Wilmington, Jan. 10.

Theatre Guild presentation of comedy in three acts by S. N. Behrman, based on an original story by W. Somerset Maugham. Stars Edna Best, Basil Rathbone; features Howard St. John, Irene Browne, Philip Friend. Directed by Cyril Ritchard. Set by Elfi Von Kantzow. Production under supervision of Theresa Helburn and Lawrence Langner. At Playhouse, Wilmington, Jan. 10, '52.

Ann Tower	Adrienne Corri
Peter Crewe	William Whitman
Wilson	Al Collins
William Tower	Basil Rathbone
Mrs. Millicent Tower	Irene Browne
Mrs. Jane Fowler	Edna Best
Maid	Sarah Marshall
Lord Alan Frobisher	Howard St. John
Gilbert Dabney	Philip Friend

"Jane" has many hit potentialities, such as sparkling lines, clever situations and an excellent cast, but as presented here the final impression isn't too satisfying. Drastic changes will be needed before it reaches Broadway if it is to make the grade.

These should not be too difficult, however. The play, written by S. N. Behrman from an original story by W. Somerset Maugham, now runs almost a half-hour overtime. When the necessary cuts are made and the action speeded in the early part of the first act, and in portions of the second act, it should prove a real contender.

The plot deals with "a bawdy old frump from Liverpool," Jane Fowler, who in 1938 decides to marry a young, handsome architect, Gilbert Dabney. She goes to London before the marriage to win the approval of her sister-in-law, Mrs. Millicent Tower, a society leader. Millicent's divorced husband, William Tower, a globe-trotting writer with a "great ability for general disparagement," is on one of his rare visits to his daughter, Ann. Millicent is hoping for a proposal from Lord Allan Frobisher, owner of a string of newspapers who likes his liquor and has a knack with women.

In the second act, six months later, Dabney has completely "reupholstered" Jane, who has now become one of the best-dressed and most popular women in London. She has decided, however, that she had best leave Dabney, who has remained faithful, and marry some one of her own age. She wins a proposal from the cynical Tower with ease, but has much more difficulty with Frobisher, whom she really loves.

A secondary plot deals with the love of Ann Tower for Peter Crewe, a young poet who loves her but cannot marry, because he already has a wife in a German concentration camp. That marriage, he explains, was a mere passport affair to get the young actress out of Germany, but it had not succeeded as she had been arrested before she could leave. Ann's mother disapproves of Crewe, and her father is at first cynically indifferent toward him. They win the sympathy of Jane, however, who gets Lord Frobisher against his better judgment to pull the necessary strings to have Crewe's wife released and sent to London, where Crewe can obtain a divorce.

Edna Best is brilliant in the title role, making thoroughly plausible the great change in the character that occurs between the first and second act. Basil Rathbone gives a suave, polished reading of the role of William Tower, the cynical author. Howard St. John is excellent as Lord Frobisher. One of the high points of the play is his drunken scene, which he skillfully underplays. Irene Browne wrings all the laughs possible from her role of Mrs. Tower. Adrienne Corri is a fresh, beautiful Ann. Both Philip Friend, as Gilbert Dabney, and William Whitman, as Peter Crewe, are highly competent.

Klep.

Gertie

New Haven, Jan. 10.

Herman Shumlin production of comedy-drama in three acts (five scenes) by Enid Bagnold. Stars Glynis Johns, Albert Dekker; features Polly Rowles, Alan Napier, Patricia Wheel, Robert Duke. Directed by Shumlin; setting, William and Jean Eckart; costumes, Hazel Roy. At Shubert, New Haven, Jan. 10, '52; $3.60 top.

Mr. Ritchie	Alan Napier
Bianca	Anita Cooper
Gertie	Glynis Johns
James	Robert Duke
Sarah	Patricia Wheel
Mrs. Candida Kaufman	Polly Rowles
Rex	Albert Dekker

Broadway has already witnessed, this season, the spectacle of a weak playwrighting sister being salvaged by a strong acting personality ("Gigi"). A similar episode may possibly be in the making with the soon-due arrival of "Gertie." If this lightweight script is to survive (and premiere indications cast a doubt on that angle), it will be primarily on the reception accorded Britisher Glynis Johns, who is making her American debut in this comedy drama.

WANTED
AMERICAN REPRESENTATION
The International Theater Verlag, Heidelberg, Germany, has numerous requests from German producers for successful American operettas and dramas. ITV desires a contact with an established New York agency, to secure German rights to these productions. Interested agencies write to: CONRAD OERLEIN, Director.

Play is somewhat diffused in content and in certain segments becomes a combination of ho-kum and ho-hum. Through its frailties, however, the work of Miss Johns glows as a shining example of pleasing thesping. Glow is the proper word, because script limitations offer little opportunity for incandescent flashes.

Basically, there is a fairly interesting thought comprising the story line here. Plot emphasizes the plight of provincial British maidens in regard to the shortage of desirable males, and theme points up the steps taken by one specific maiden to remedy the situation.

Gertie is the youngest in a family of four—widowed father, brother James, and sister Sarah. Father, a literary dreamer who has spent most of his life on a scientific book which never quite reaches fruition, has dissipated the fortune left by his heiress wife. Sarah, a would-be scribbler who has arrived nowhere with her efforts, is verging on a psycho case because of lack of any actual romance. Gertie, who feels she is pre-ordained to make sex her career, decides to develop that thesis into a real plan.

When a glamorous Hollywood scout turns up, with a Broadway producer (an ex-husband) trailing her in hopes of snaring the talent she is after, Gertie sets forth to utilize the producer to finance her assault on America in search of a rich husband. The melange ends up with the two daughters set for a trip to Broadway, where Sarah's play is to be produced, while son James stays home to look after the old man.

An indication of the charm with which Miss Johns endows her role, may be gleaned from the fact that she plays the essentially contemptible part of a conniver so disarmingly, as to remove the sting from her actions.

Albert Dekker gives authenticity to the producer role and makes his characterization convincing, except in a story-telling scene, which has the playwright attributing to the producer a naivete completely foreign to the hep Broadway he portrays. The scene is a long-winded synopsis by Sarah, the scribbling sister, which may come under the heading of poetic license, but whose license expires after the first two minutes of gab.

Polly Rowles is attractive and at ease as the Hollywood personality; Alan Napier gives a good interpretation of the procrastinating father; Patricia Wheel puts considerable effort into the Sarah role; Rob[illegible] Duke is amiable as the son; and Anita Cooper lends amusing atmosphere as a non-English-speaking housemaid.

Despite its lack of out-and-out sock values, the writing unfolds some very listenable phraseology and peppers the proceedings with intermittent bright epigrams.

Herman Shumlin's staging has act one in the pedestrian category. It is not until well into the second frame that the play shows any signs of catching fire. William and Jean Eckart (Mr. and Mrs.) have contributed an excellent living room setting and Hazel Roy has spruced up the troupe in attractive finery.

Bone.

Desire Under the Elms

Hartford, Jan. 9.

ANTA presentation of drama revival in three acts (12 scenes) by Eugene O'Neill. Features Karl Malden, Carol Stone, Douglas Watson, Lou Polan, George Mitchell. Directed by Harold Clurman. Setting by Mordecai Gorelik, costumes by Ben Edwards, lighting by Paul Morrison. At New Parsons, Hartford, Jan. 8, '52; $4.20 top.

Eben Cabot	Douglas Watson
Simeon Cabot	Lou Polan
Peter Cabot	George Mitchell
Ephraim Cabot	Karl Malden
Abbie Putnam	Carol Stone
Young Girl	Jocelyn Brando
Man	Charles Aldman
Fiddler	Mark Gordon
Old Farmer	Howard H. Fischer
Woman	Minnette Barrett
Sheriff	Russell Gaige

Neighbors: Ellwyn Dearborn, Colleen Dewhurst, Norma Hayes, George Hoxie, John McLiam, Barbara Schultz, Jutta Wolf, Don Elson.

An excellent cast, coupled with a fine script and the dynamic direction of Harold Clurman, make "Desire Under the Elms" the best chunk of theatre fare to come out of the New Parsons to date. Despite bad backstage lighting opening night, the play went over solidly. It's the first of a five-play series for ANTA.

This Eugene O'Neill recreation is filled with the moral message that our own deep yearnings can carry with them the seed of destruction. This is shown in the love of the hard, patriarchal father for his land, that of the young stepmother for her stepson, and the love of the son for his dead mother. It is a tale of passion between stepson and stepmother.

Cast demonstrates excellent aptness for the roles. As the youth torn between devotion to his dead mother and stepmother, Douglas Watson turns in a highly commendable performance. Karl Malden is topnotch as the hard, soil-loving, God-fearing New England farmer. Carol Stone, in the role of the love-hungry young wife, turns in a skilled job, as do Lou Polan and George Mitchell, the two sons who abandon the farm for the gold of California. The wry humor dispelled by the pair is excellent and aids the play in attaining its goal.

Setting of a New England farmhouse and exterior by Mordecai Gorelik is excellent. Other minor members of the cast also give fine performances. Costuming of Ben Edwards is good.

Eck.

Paris '90

Boston, Jan. 14.

It seems clear that Cornelia Otis Skinner has done it again in "Paris '90," set of 13 character sketches drawn, in part, from the characters of the artist Toulouse-Lautrec. It is, of course, as all Miss Skinner's things are, of a special and reasonably limited appeal, but it will certainly click with the faithful.

Of the 13 scenes, only four are definitely Lautrec characters, but they are wows, capturing the mood of the familiar paintings themselves and conveying, in Miss Skinner's sensitive lines, a remarkable sense of authenticity. Her finale, a re-creation of Yvette Guilbert in which she does a couple of songs, is the gayest. The portrait of the lion-tamer who has killed his partner in a rage, and the sketch of the call girl invited, unprofessionally, to a picnic, are more powerful.

In fact, the sketches conveying the darker hues are generally more effective than the amusing ones. A portrait of a Boston school teacher, and of a stone angel at Notre Dame, rank with the best in this vein, while the sketch of "La Belle Conchita," won in a raffle by a cadet, and that of "The New Woman," an hilarious parody of an English bicyclist, score on the comedy side. Most of the sketches are held together in a deft thread of continuity, resulting in a cumulative impact.

The major weakness of the show is the music, which is either obvious or of the old vaudeville sound most of the time. This may be partly deliberate, but it does not particularly enhance the mood. However, it offers Miss Skinner a few songs of a traditional character, which she does very well. Her costumes, in the meantime, are exceptionally handsome and colorful, establishing the characters before a word is spoken. The costume changes are exceptionally swift, too, offering a minimum of delay.

While some of the scenes rather fail to go over ("The Professor's Wife," with a Jewish theme, for instance), the whole adds up to a solid evening of entertainment. It clearly proves again what everybody has long known—that Miss Skinner, as a combined writer, actress, imitator and capturer of mood, is without equal today.

Elie.

Heir to the Flesh

Hollywood, Jan. 7.

Hollywood Playwrights production of drama in three acts (four scenes) by Ramon Romero and Harriet Hinsdale. Directed by Marcene Riley. Set by Vlada. At Coronet, Hollywood, Jan. 7, '52; $2.40 top.

Jessica Osborne	Alice Rolph
Mrs. Ellen Andrews	Nan Price
Lloyd Winston	Glen Vernon
Kay Winston	Marta Mitrovich
Cornelia Winston	Helen Noyes
John Winston	George Lill
Dr. Stephen Burke	Allan Nixon
Dr. Maxwell Winston	Doug McEachin

A soap opera with an unusual peg, "Heir to the Flesh" gets the new Los Angeles legit season off to a bad start. Drama of artificial insemination is, like its subject, strictly heir-satz.

Basically, it's a story of marital difficulties aggravated by a "Silver Cord" theme. Complications are based on some outrageous coincidences, mainly the manner in which the wife's former boy-friend, who unknowingly was the donor of her test tube baby, is dragged back into her life.

Trite writing, inept direction and wooden acting combine to make the three-acter interminable, even though it is a shorter script than normal.

Kap.

Edw. E. Horton Acquires Road Rights to 'Nina'

Winter Park, Fla., Jan. 15.

Edward Everett Horton has acquired the road rights to "Ni ," the Samuel Taylor adaptation of Andre Roussin's Parisian farce, and plans to present it on the road this spring with himself in the role of the husband. The Broadway edition of the play, with Gloria Swanson, David Niven and Alan Webb co-starred, closed last week.

Horton opens tomorrow ight (Wed.) in his perennial touring vehicle, "Springtime for Henry," as the initial bill of John Huntington's Central Florida Drama Festival, at the local highschool auditorium.

Can. Repertory Theatre Preps Spring Road Tour

Ottawa, Jan. 15.

Canadian Repertory Theatre, which does a full season of stock in Ottawa, will tour for two weeks when it closes here May 17. Tour, first in its three-year career, will cover mostly one-nighters in the Ottawa area, after 35 straight weeks in the city.

CRT's Christmas-New Year season offered three recent English plays, two of them too British to have any U. S. hopes. These are "On Monday Next," by Philip King, and "The Happy Family," by Michael Clayton Hutton.

Third play, M. J. Farrell's and John Perry's "Treasure Hunt," which was a London hit, has a wacky middle-aged femme as chief character—a gentle screwball with a European-type train compartment in the living room. Plot, about an old, proud but destitute Irish family taking in a trio of English folk as paying guests needs developing, in more solidly humorous fashion. The lead was excellently played by CRT's Amelia Hall.

Off-B'way Show

Spippin House

(PROVINCETOWN PL'H'SE, N.Y.)

The new comedy by Ted Tiller, which the Drama Troupers are currently presenting at the Provincetown Playhouse, is a dispirited potpourri of all the cliches of the madcap family type of comedy. The author's scripting has a desperate air when, after presenting the Spippin family with a crisis in the first scene, in the visit of the two awful female relatives of Mrs. Spippin who suddenly descend upon them and abuse their hospitality for three acts, he rings down his final curtain on the delivery of a telegram announcing the impending visit of a pair of Mr. Spippin's relatives.

None of the actors should be blamed for not being able to make this stuff amusing, although the obviously more experienced Anne Ives as a comic maid achieves better results by attacking her lines less broadly than the others.

Gale.

Trade Slant

Continued from 57

regarded as being a sporting gesture.

The reviews of the two actresses generally bore out the contrasting reaction of the trade. Thus, Miss Rogers got predominantly friendly personal notices, while Miss Swanson received mostly personal pans. The difference in the critical reaction to the two stars seemed not so much in the actual opinions of their respective performances, but more a matter of tone.

According to inside sources, members of the "Love and Let Love" cast and representatives of the management remained on excellent terms with Miss Rogers, and her closing-night party for the company was said to have been very friendly. In contrast, the other actors and representatives of the management of "Nina" are understood to have stayed generally aloof from Miss Swanson.

One or two columnists of the New York dailies ran pieces sympathetic to Miss Swanson, but most of the editorial comment, if any, was cool. The press for the most part was inclined to be generous toward Miss Rogers. Both shows involved were flops.

Plays on Broadway

Fancy Meeting You Again

Chandler Cowles and Ben Segal production of comedy in three acts by George S. Kaufman and Leueen MacGrath. Staged by Kaufman. Features Miss MacGrath, Walter Matthau, Margaret Hamilton, Glenn Langan, Ruth McDevitt, Reynolds Evans. Set and lighting, Albert Johnson; costumes, Kathleen Ankers; production associate, Ann Noyes. At Royale, N. Y., Jan. 14, '52; $4.80 top ($7.20 opening night).

Judge Patterson	Reynolds Evans
Martin Vellabrook	Glenn Langan
Amanda Phipps	Leueen MacGrath
Lucy Bascomb	Margaret Hamilton
Millie	Vera Fuller Mellish
Visitor	Richard Purdy
Sinclair Heybore	Walter Matthau
Mrs. Cornelius	Ruth McDevitt
First Nubian	llsworth Wright
Second Nubian	Earl Jones

An overdose of Kaufmans responsible for a not so fancy evening in "Fancy Meeting You Again." George S. Kaufman and wife Leueen MacGrath wrote the play; Miss MacGrath plays the lead, and Kaufman directed. Su total is a dull, feeble confection lacking in taste, wit and sparkle.

Miss MacGrath is a sculptress who believes she has lived in several incarnations for 5,000 years. Along comes an art critic who blasts her latest opus — and he's the Guy who's been her elusive lover through all these incarnations. Or so she says. Some obvious situations result as the femme tries to pin him down this time, but it's not real comedy. A few cute gags don't compensate for the dull stretches.

Miss MacGrath, very attractive and quite talented, certainly isn't suited for this type of farce comedy, playing it fairly heavily. Kaufman's direction is just as stolid, too.

Walter Matthau manages to keep his equilibrium as the critic-lover, and gives the play more than it deserves. Margaret Hamilton, in one of her infrequent safaris from films, is fairly amusing as the sculptress' secretary, but even sh plays in too even a key. Ruth McDevitt has some funny moments as a fussy head of an art committee who in a onetime incarnation was a bordello madame in Rome. Reynolds Evans is good in the role of a judge and Glenn Langan is handsome and frustrated as the discarded mate. Richard Purdy has a good menacing bit as a heavenly messenger, and Vera Fuller Mellish is amusing as an astringent maid.

Albert Johnson's set is striking and Kathleen Ankers' costumes appealing. The play is not.

Bron.

Anna Christie

N. Y. City Theatre Co. (George Schaefer, artistic director) revival of drama in three acts (four scenes) by Eugene O'Neill. Stars Celeste Holm, Art Smith, Kevin McCarthy, Grace Valentine. Directed by Michael Gordon; settings and costumes, Emeline Roche. At City Center, N. Y., Jan. 9, '52; $3 top.

Man-at-the-Bar	Lou Gilbert
Johnny-the-Priest	Frank Rowan
Longshoreman	Eli Segall
Longshoreman	Matt Resnick
Postman	Arthur O'Connell
Bartender	Jerry Paris
Chris Christopherson	Art Smith
Marthy Owen	race Valentine
Anna Christopherson	Celeste Holm
Mat. Burke	Kevin McCarthy
Johnson	Robert Anderson

This Eugene O'Neill success, which Pauline Lord made a hit in the 1921-22 season, proves somewhat dated in form and attitude, but contemporary in vigorous characterization and emotional impact. Despite all its imitators have done to over-familiarize it in the 30-year interim, it remains absorbing and compelling drama. Moreover, it is admirably presented by the City Center staff and excellent cast.

Having already demonstrated her musical comic talent on the stage, Celeste Holm proves a convincing dramatic actress in this first serious part on Broadway since the memorable bit she played in "Time of Your Life," in 1939-40. With commendable directness and lack of bombast, she makes O'Neill's soiled heroine a plausible figure. If the performance has limited depth, it offers compensations in its quiet intensity and in various poignant touches.

As her father, the blundering old former salt water sailor with a fanatical awe of "dat old davil" sea, Art Smith presents a neatly dimensioned characterization, although his Swedish accent sometimes blurs his lines. Grace Valentine is both amusing and touching as the likeable old waterfront belle. And Kevin McCarthy is believeably rugged as the muscle-brained hero, Mat Burke. There are also competent bit portrayals by Jerry Paris, Lou Gilbert, Frank Rowan and Arthur O'Connell.

Michael Gordon has staged the play expressively, making eloquent use of music for backgrounds and scene-setting, and Emeline Roche's scenery and costumes are a triumph of imagination over budget limitations.

Hobe.

Literati

Plans to Syndicate Winchell Series

New York Post, which last week started an "expose" series on columnist Walter Winchell, plans to syndicate it via the Post-Hall Syndicate. Paper's circulation has picked up about 35,000 copies daily, it's reported.

Meanwhile, the N. Y. Mirror, Winchell's home base, has made no formal recognition of the Post's blasts, except to install streamer headlines above its nameplate that read, "There's Only One Walter Winchell," "Everybody Reads Walter Winchell."

Goodman New Time Pic Critic

Erza Goodman has been tapped as the new film critic for Time magazine. Goodman, who until recently was columnist for the Los Angeles Daily News and who has done freelance flacking and feature articles on Hollywood, starts on the mag around Feb. 1.

He replaces Lester Bernstein, who transfers to Time-Life's Rome bureau end of the month, after two years in the reviewing post.

Hy Gardner's Column Revision

New York Herald Tribune will greatly step up its coverage of "hard news," from Hollywood, as differentiated from speculation and gossip, at the same time that it institutes a format revision on Hy Gardner's "Early Bird on Broadway" column.

Starting Jan. 28, Gardner's stint will be retitled "Early Bird Coast to Coast" with more items on film folk and pix. Although the column has covered Hollywoodites in the past, the proportion of pic items will be increased by the H-T's dispatching of Joe Hyams to the Coast as Gardner's legman. Hyams has been working for Gardner in Gotham.

In addition to gathering material for Gardner, Hyams will cover the Coast film scene for the daily, wiring in stories to compete with those Tom Pryor does for the rival N. Y. Times.

Buchwald's N. Y. Column

Art Buchwald, who writes a "Paris After Dark" column for the Paris edition of the New York Herald Tribune, will also do a pillar for the New York edition. It will be syndicated by the H-T in the U. S.

Column will appear three times a week under the label "Europe's Lighter Side." Parts of it will be picked up from the Paris script and other parts specially written. While Buchwald will continue to headquarter in Paris, he'll do considerable traveling to get in other continental flavor.

The 29-year-old columnist is currently in New York on a three-week visit. He's a former Paris Variety mugg.

'Emily & Mabel' Cartoons

"Emily And Mabel," book of cartoons based on Emilio (Mike) Angelo's daily series in the Philadelphia Inquirer, is being published and distributed this week by the Inquirer as a circulation stunt. After that, the John C. Winston Co. takes over the $1 paperback for national distribution. Winston also published Angelo's previous cartoon book, "Just Be Patient," a series on medicos and hospitals. Tome, issued in September, has sold over 25,000 copies so far.

Angelo, who also appears on TV in Philly (WFIL) as a cartoonist, is in N. Y. prepping details with scripter Beth Brown for a tele show based on "Emily And Mabel." Duo are spinsters on a steady search for a male.

Agnes de Mille Lets Hair Down

Agnes de Mille's "Dance to the Piper" (Atlantic-Little, Brown) is one of the most graphic show biz books of the season. It's a warm, rich, bitter autobiography, as compelling for its bluntness and revelations as for its scope and characters. The book roams from films and legit to modern dance and ballet, and back again to the theatre, for an absorbing chronicle. Scripting, too, is firstrate; Miss de Mille tells her story with the skill of a novelist.

Granddaughter of economist Henry George, daughter of Broadway playwright-Hollywood director William C. de Mille, niece of director Cecil B., a girl who grew up among entertainment world greats, Miss de Mille found her connections a hindrance rather than aid to a career. This is the poignant recital of her unsuccessful struggles to establish herself as solo dancer in the U. S. and Europe; her trials as Broadway dance stager, and the more successful years as ballet creator ("Rodeo") and Broadway dance director ("Oklahoma," "Brigadoon," "Bloomer Girl," etc.).

Of particular trade interest are the study of early filming days in Hollywood; her sharp portrait of uncle Cecil B.; how the late Charles B. Cochran took her over in London; her first failure in N. Y. legit, staging the dances for "Flying Colors." Especially vivid and harsh is the chapter on the launching of the Broadway musical, "Hooray For What," with the brawling among actors, writers, directors and management, etc.

There are fascinating portraits of Charlie Chaplin, Geraldine Farrar, Elinor Glyn, Pavlova; tributes to Martha Graham, Marie Rambert, Antony Tudor, Rodgers & Hammerstein; especially a book-length orchid to her incredible, intrepid mother, who shepherded her through the long grim days trying to launch a stage career. There's a provocative chapter on ballet and sex. The world of ballet gets a long going-over, perhaps one-sided but certainly pin-pointedly, and one gets a first-hand history of the dance in America, as well as a vivid, varied slice of show biz Americana. *Bron.*

'51 'World Communications'

According to newly-published "World Communications," put out by UNESCO at $2.50, the United Kingdom stood first in daily newspapers sold per 1,000 inhabitants in 1951, with 624. Runners-up in the first five were Norway, 464; Australia, 455; Sweden, 416, and the U. S., 354. Israel was a surprise sixth with 235 and Japan stood seventh with 224.

In film productions per year, India's 289 total was second to the U. S.'s 450, and rankings of the next five, in this order, were Japan, Italy, France, German and U. K.

The widest disparity shows up in television sets per nation. The U. S. figure is 13,400,000 and U. K.'s second place is 1,000,000. After that it's a stragglers procession, third going to Soviet Russia with a "believed to have" 50,000 receivers, and France rates fourth with 30,000. On basis of total populations as roughly computed by Variety, the American figures represents about 9% (of 150,000,000) and the U. K. about 2% (of 53,000,000). Hence, while the U. S.'s total units sold or in operation are more than 13 times that of Great Britain, the percentage gap on saturation is only a little more than four times.

The Soviet set distribution, while highly "unofficial" as a figure, would amount to about 1/38th of 1% of the 192,000,000 population, latter taking in the whole Union plus its "acquisitions." The French statistic gives it a rating of about 1/14th of 1% of 42,000,000 population.

'Yankee Priest'

Rev. Edward F. Murphy, author of "The Scarlet Lily" and a member of the Lambs, is the first to hit the 1952 bookstalls with a volume that seems tailor-made for the current biopic cycle. It's called "Yankee Priest" (Doubleday $3.50) and covers a life time of a Going-My-Way sort of career between Salem, Mass., where he had to split the billing of his natal day with a tenement house fire, and New Orleans, where he is now professor of philosophy at Xavier University and somewhat a thorn in the side of the "white supremacy" gang.

Book has some hilarious stuff on his dealings with those in show biz. *Scul.*

Argentina Publishing Woes

Cost of books and magazines is soaring in Argentina, where currency restrictions and government suspicion make it hard to import foreign publications. Publishers issue reasonably cheap translation of the world's output of books by famous authors, but whereas six years ago these translations were within the reach of all classes, their cost is making them prohibitive for most today.

In the past month the prices of daily newspapers also has been doubled. Newsprint curbs have forced newspapers to cut down on circulation, and venders have only a limited number of newspapers and magazines for distribution.

Buenos Aires publishing firms, which 10 years ago were doing flourishing business with all the other Latin-American countries, now find themselves stymied by the paper shortage and currency difficulties. The increased costs are making it hard for many to keep in operation. Prices of paper and printing materials have increased by 90% in the last couple of years, while wages have been quadrupled.

CHATTER

Harris Shevelson gandering Hollywood as editor of Pageant mag.

Paramount Pictures publicist Walter Waldman placed a piece, "Mambo Dance Craze" in the current issue of American Mercury.

Viking Press will reissue Antonina Vallentin's "Leonardo Da Vinci," in commemoration of the 500th anni of the great painter's birth.

Dianne Q. Carrere is new president of the Hollywood Foreign Correspondents Association, replacing Mishel S. Green who resigned.

Martin Abramson, profiler of Sidney Kingsley in the current Esquire mag, also has a piece on gold smuggling in the current Pageant mag.

Pitman Publishing Co. putting out new (second) edition of "Moira Shearer, Portrait of a Dancer," by Pigeon Crowle, bringing biog up to date with U. S. Sadler's Wells visits.

Robert Kass, film-drama-book reviewer for WFUL-FM, N. Y., authored a short story, "That Foreign Look," for the February issue of "The Sign," national Catholic monthly.

Sam Goldwyn, will have an article, "What America Means to Me," in the Jan. 27 issue of The American Weekly. Same issue will carry a Betty Hutton byliner, "I Was Really the Girl on the Flying Trapeze." Yarns discusses her experiences as a trapeze artist for Par's "Greatest Show on Earth."

Sigmund Spaeth, whose latest book is "Opportunities in Music"; Agnes de Mille, author of "Dance to the Piper," and Edwin Way Teale, writer of "North With The Spring," were guest speakers at the book and author luncheon of the American Booksellers Assn., at the Hotel Astor, N. Y., yesterday (Tues.).

Phonevision

Continued from page 1

Zenith will have no recourse against regular home viewers, who will pay the proposed $1 fee to have the phone operator unscramble the PV signals and then possibly invite their friends and neighbors in to witness the show, ither on a "share-the-cost" basis of for free. According to the exhibs, several instances occurred during the PV tests last spring of Zenith's "guinea pigs" charging their friends who drop in to see their show.

Number of Chi houses equipped for big-screen video, which would be necessary for the exhibs to carry out their scheme, is presently about five. But a number of others have already put in orders for the equipment, while another group is awaiting results of the first showing in this country of 20th-Fox's Eidophor system before inking with any other big-screen manufacturer. In addition, it's reported that Trad-O-Vision, which is offering a low-cost theatre TV system, has been pitching hard in the Chi market and might have a number of deals lined up. Exhibs feel that it would not take too many theatres, if they were strategically located around the city, to put PV out of business.

Zenith, for its part, will undoubtedly be forced to make stick a ban against any PV customer charging an admission fee for its shows. For that purpose, the company has the experience of theatre TV itself to count on. While no actual test case has been heard, sports promoters, or networks that have carried some sports events on an exclusive basis for home video, have been able to prevent any theatres from picking up those events for use via their big-screen systems.

Kefauver

Conti from page 1

aim to set up a code of conduct for Congressional committees and to protect individuals who are denounced under the cloak of Congressional immunity.

In discussing his code for Congressional committees, Kefauver made special note of television. He declared that the code set up under his resolution does not force television upon any committee. "If the committee chairman determines," the Senator said, "that televising is hindering the work of the committee, or really imposing on the witness, then it is his responsibility and his duty to stop the cameras."

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Jan. 10.

The expense I give myself trying to save a buck. Take that pitch Jerry Lewis made for the victims of muscular dystrophy on M & L's recent Colgate Comedy Hour. I tried telephoning congratulations to them at the El Capitan Theatre (which NBC is leasing from Archbishop McIntyre), but the house hasn't had a phone since Ken Murray checked out.

From NBC's switchboard operator I learned M & L had dressing rooms at the studio. In fact, she was sure they were there by now. But their line was busy . . . still busy. So I decided to compose a telegram. However, by the time I had got the prose up to my own high standards (which is pretty hard to do on Sundays) the comics had left for a round of the niteries.

The next day, still determined not to let my thanks die on the vi , I traced them to the Par lot. Though it was the day before New Year's, they were working. They were hilariously lousing up the high calling of paratroopers in a picture currently tagged "Jumping Jacks."

I could, of course, have sent my billet doux by special delivery for 18c, but considering the day I figured that no courier, even if sober, could be trusted to get through the traffic congestion. So I decided to drive over to Par myself and maybe pick up some cutrate gas on the way.

Hal Wallis was on the set, but Walter Seltzer was in his office. We arranged for him to meet us.

As we neared the Par publicity entrance a guy was standing nearby. For New Year's Eve, he looked like a crestfallen dreamboat.

"You look like an actor," I said. He was. He turned out to be Tony Curtis, whose home lot is Universal. He had a day off and tried to crash the Par lot to see Jerry Lewis. He told the cop he and Lewis were old friends. In fact, Lewis had been best man at Curtis' wedding to Janet Leigh. Nevertheless, the cops had given the interloper the old heave-ho.

As president emeritus of Gate-Crashers Local No. 7 (the lucky one), I decided this brushoff needed a retake.

This One Is The Tony?

"Get in the back seat," I suggested. "Maybe you'd better lie on the floor. Alice will drive us through the DeMille gate, and then when we're out of sight of the cops you can sneak around the stages to your old pal."

We let him off inside the lot and a block from where the M & L crew were working. It took us about five minutes to find a parking space and as we neared the spot where Norman Taurog was directing Lewis, a GI came up to us. He looked familiar. It was Curtis! He had wrangled a uniform out of wardrobe and had changed faster than a protean artist.

Lewis was doing a scene which required him to walk past a servicemen's club, stop and decide to go in. As Lewis walked in, Curtis walked out.

Lewis stopped dead, let out the wildest whoop of his repertoire and just about went nuts with delight.

"You know," he said, after he calmed down a bit, "I looked down and thought, 'This guy's pants are too short for him' and then I saw it was you!"

He turned to Messrs. Wallis and Taurog. "Say, why can't we shoot it this way? Why can't Tony play it?"

Hal Wallis knew why. Curtis was a Universal property. There would be the devil to pay if he played without a signed release. As far as the Par records showed he wasn't even on the lot officially as a visitor.

"Well, why can't he walk on with me, with his back to the camera?" Lewis wanted to know.

"Tony's hair is too long for a GI."

"Okay, so we'll give him a haircut," suggested Lewis.

But Tony was having none of that horseplay.

After a shot was okayed (the one with Curtis, I prophecy, will never get beyond the cutting room floor) it seemed about time for me to get into the act.

Lewis was talking to Taurog again.

"Jerry Lewis?" I cut i "I'm Long John Silver, sheriff of Kern County. I have a subpoena for you."

I handed it to him. Deadpan. He played it deadpan, too. Subpoenas are a serious and frequent thing in his life.

"May I open it?" he asked.

"Sure," I said.

He opened it. It read:

"I WANT TO THANK YOU FOR THE GREATEST GIFT RECEIVED IN YEARS—YOUR PITCH FOR THE VICTIMS OF MUSCULAR DYSTROPHY LAST NIGHT ON THE 'COLGATE COMEDY HOUR.' MAY YOUR REWARD IN 1952 BE THE BEST YOU'VE EVER HAD,

FRANK SCULLY."

He looked at me. He said nothing. For a minute he doodled around with the document and then put it back in the envelope. He didn't know where to put it. Dean Martin wasn't around anywhere.

I had meant to thank Hal Wallis for cleaning up "Sailor Beware" and particularly for taking my name out of the original script. That was a sore point in the Scully dynasty.

When "Sailor Beware" began slumming on Broadway 18 years ago, My Sis and a friend from the Women's University Club bought a pair of balcony seats. Being Theatre Guild sureseater sort of people, this foc'sle stuff had them blushing as if by mistake they had wandered into Minsky's.

Cradle-Shopping, Table-Hopping—Quelle Biz!

But the topper came in the second scene when some bagslingers in a Panama pub began reading a three-week-old issue of the New York Mirror. Hazel was reading Winchell. Another dame named Ruby sauntered in and began reading over Hazel's shoulder. What she read startled her. It seems the Scullys were cradle-shopping.

There was nothing libelous this. Actually we were. "Sailor Beware" opened in New York on Sept. 28, 1933, and Sylvia Frances Scully was born at the New York Hospital on Oct. 21, 1933. So we were cradle-shopping during the opening weeks of this bawdy show. We

But birth announcements through the medium of bawdy Broadway

But birth announcements through the medium of baudy Broadway shows was not in the New England tradition. As aired i "Sailor Beware" it floored my Sis. At the end of the act she and her friend managed to sneak out a side exit of the Lyceum Theatre and never went back to see how Messrs. Kenyon Nicholson and Charles Robinson resolved the problem of the sex-life of sailors on leave.

Naturally with this skeleton in the family closet I was curious to see how Hal Wallis had cleaned up "Sailor Beware." He did it very well. Normally when Dean Martin is talking to a wench and Martin says to Lewis, "Three's a crowd," it is Lewis' cue to say, "Okay, Hazel, get lost." "Sailors Beware" has that sort of sudsing and, brother, it must have needed three rinses.

In his version Hal Wallis took the gobs off the U.S.S. Dakota and put them in a submarine. Then they submerged, with Lewis hanging on to the periscope. That cleaned up the original dialog so that even my Sis could have enjoyed it. Too bad she isn't around to see it.

However, little Sylvia Frances can catch the new version. She's the one referred to in the play version. She's now a freshman at Smith. I suppose they have picture houses at Hamp. I must tell her to applaud especially loud for Jerry Lewis, the one who made the pitch for the victims of muscular dystrophy—the kids who can never grow up to be famous like Lewis, because m.d. kills all its child victims in childhood.

Broadway

June Allyson in town for a brief visit.

Howard Dietz, Metro v.p., back in N. Y. after seeing new product at the studio.

Paul Lazarus, Columbia Pictures homeoffice exec, and his wife off on a two-week vacation in the West Indies.

Maurice Bergman, assistant to Universal prez Nate Blumberg, returned to his desk Monday (14) after a month's illness.

Comedian Jack Carter, after working two Berle shows during latter's vacation, off to spend 12 days at Lord Tarleton Hotel, Miami Beach.

Benny Fields and Blossom Seeley set to participate in promotion campaign for Paramount's "Somebody Loves Me," based on their careers.

Council of Motion Picture Organizations making its office space in the Paramount Bldg. available to out-of-town newspapermen visiting the city.

Mike Todd off to Rome yesterday (Tues.) on film business and still talking of persuading La Scala Opera to come to N. Y. for an al fresco season at Jones Beach.

Annual Communion breakfast for Catholics in the film industry, which originated last year in N. Y., has spread to Toronto and L. A. It's set for Sunday (20) in N. Y. and Toronto, and an unspecfied date in February in L. A.

Actor Horace McMahon this week wound up a busy sked. He appeared on 24 radio and television broadcasts and did 29 personals in Chicago and St. Louis in behalf of Paramount's "Detective Story," in which he is featured. Whirlwind tour went 13 days.

Palm Springs

By Abel Green

Mervyn LeRoy occupying Armand Deutsch's house here.

Ruth and Monroe Greenthal guesting with the Sol Lessers here.

Irwin Shulman has Beatrice Kay, Arthur Blake and Johnnie Ray here at his Chi-Chi.

NBC prez Joe McConnell at LaQuinta, where the Abe Lastfogels, Leo Spitzes and Bob Goldstein vacationed.

Manie (RCA) Sacks weekended with the George Montgomerys (Dinah Shore), Nancy Sinatra and Barbara Stanwyck.

Honeymooning Rudolph Halleys (Janice Brosch) an exciting new face in local show biz channels, and almost as w.k.; such is the impact of TV.

Eddie Silverman (Essaness Theatres) escaping Chi winter at his home here. John Balaban at LaQuinta, in which he and other Chi interests are financially interested.

Over 20 to the Bert Friedlobs' (Eleanor Parker) 6th anniversary party at the Racquet Club, including the Tony Martins (Cyd Charisse), the Mervyn LeRoys (Kitty Spiegel) and Sam Briskin.

The Bill Perlbergs' (Bobbie Brox, ex-Brox Sisters) new ranchhouse here designed for almost no-servant operation, but none the less they had four people all over the place — pool, gardens, etc. Jack Bennys bought their old house.

George (ex-Par) Brown and his wife, Kathryn, are owner-operators of fashionable LaSerena Hotel & Bungalows, a quick click here. Chamber of Commerce gave shindig to welcome the Browns to local community, and he offered to work gratis on exploitation to make PS year-round resort, a la Miami.

Nassau, Bahamas

The Irving Berlins at the British Colonial Hotel.

Lila Lee here for two weeks' visit with friends.

Nassau's unique racetrack "Hobby Horse Hall" opens this week for the season.

Andre Kostelanetz planed from Palm Beach for a short sojourn with friends.

British newspaper publisher Lord Iliffe at his Cable Beach home for the season.

Lord Beaverbrook arrived from Montego Bay to spend the season at his Cable Beach residence.

Richard Shepard, the Marchbanks of Olivia de Havilland's "Candida" strawhat tour last summer, here with his bride, to be resident juvenile with the Bahama Playhouse.

Ralph Lycett, present of the Westport (Conn.) Country Playhouse during the strawhat season, will again bally the Bahama Playhouse for its second season, opening Jan. 28.

Philip Langner, co-producer of Bahama Playhouse, arrived Monday (14) via plane from New York. Frank J. Perry and Aaron M. Frankel, of Playhouse staff, already here for preliminary work.

Ben Gross, New York Daily News; Elizabeth Adams, of Town and Country; George Allerup, of International News Service; John Madigan, of United Press; and David Appel, of Philadelphia Inquirer, arrived last week for brief visit in the Bahamas.

Paris

By Maxime De Beix

(33 *Bd. Montparnasse, Littre* 7564)

Michael Redgrave in from London.

Orson Welles in Paris for vacation.

Lydie Lore back from a dance tour in Egypt with a local ballet.

Nadia Markulescu of Metro tossing cocktail party for Gene Kelly.

Raymond Rouleau to stage the Anita Loos adaptation of "Gigi" here.

The Teresa and Luisillo flamenco group still packing the Theatre de l'Empire.

Cynda Glenn weekending in Maurepas following a sock gala appearance at Carrere's.

Julie Gibson to Rome for dialog direction on the new Jean Renoir film, "Coach of St. Sacrement."

Two-year-old son of clown Phillippe Pipo appearing at Medrano Circus, doing in clown's costume.

Cellist Pablo Casals, who lives in the South of France, getting the Spanish high order of the Liberacion.

Newlyweds Yves Montand and Simone Signoret prevented from taking honeymoon trip abroad by film commitments in two pix.

Barbara Laage to appear in J. P. Sartre's "Respectful Prostitute" film opposite American colored student Walter Bryant in Paris.

Cleveland

By Glenn C. Pullen

Sirena's tank act putting Henry George's Cabin Club into floorshow biz.

Lenny Colyer, back for hometown visit, getting h.o. at Daffy's Stardust Room.

Biscayne Club holding singer Bobby Arndt for month but dropping too costly policy of weekly wax names.

Engagement of Theatre Ballet cut to two days by Mrs. Emil Brudno, local sponsor, at Public Music Hall, Jan. 10-20.

Georgia Gibbs set for Hollenden's Vogue Room Jan. 21 on two-weeker after Joe E. Lewis winds up current nine-day stay.

Guy Lombardo's orch introducing "I Can't Stop Crying," new tune by Morrey Davidson and Earl Rohlf, with Carmen Lombardo collabing.

Manny Stutz resumed three and four-day sepia vaude shows at his Circle Theatre with Larry Steele's "Smart Affairs" here over last week-end.

Mitzi Bruggen's Lucky Girls line leaving Alpine Village Saturday (19) after two-year run there, for Beverly Hills Country Club, Covington, Ky.

Patricia Anne Beach, of Galion, O., to wed Tony Bennett Feb. 11, formerly modelled here and met singer during his last visit to Moe Nahas' Main Street Club.

Dallas

By Bill Barker

Dorothy Shay into Mural Room of Baker Hotel for one frame.

Kirsten Flagstad songstinting Sunday (20) with Dallas Symphony.

Frank Monteleone, New Orleans innkeeper, eyeing local nitery shows.

Frazier Hunt, LSB news spieler, visiting web heads during a Texas gab tour.

Will C. Grant, ad agency owner, brought in Thomas R. Murphy as local office topper.

Margo Jones, Theatre '52 managing director, lectures tomorrow (Thurs.) at Arkansas U.

Cecil B. DeMille and party due today (Wed.), tub-thumping "The Greatest Show on Earth."

M. R. (Duke) Clark, southwestern division manager of Paramount pix, resigned after 31 years with that company.

Filmites Adolphe Menjou and Dorothy Malone were big draw in Civic Playhouse play-reading of "The Cocktail Party."

Audie Murphy, Beverly Tyler, Yvette Dugay, James Best and John Hudson on stage at Majestic today (Wed.), doing personals with "The Cimarron Kid."

London

Henry Sherek on quickie trip to Paris.

Irving Allen due here from Hollywood Jan. 20.

Alec Guinness vacationing in Norway after attending the Paris preem of "Lavender Hill Mob" (U).

Frances Day inked for a cabaret season at the Bagatelle to follow Joan Heal.

Louise Hayward went into the Berkeley last Monday (14) on cabaret date.

Sir Alexander Korda convalescing after hospital treatment for skin complaint caused by overwork.

Edith Piaf skedded for a one-woman show at Cambridge Theatre to follow the current Katherine Dunham run.

Sue Carson, currently playing femme lead in Val Parnell's "Peep Show," dickering with the Cafe de Paris for cabaret stint next month.

James Carney to play lead in Patrick Cargill's new play, "The Loving Elms," which starts a pre-West End run at the Embassy, Swiss Cottage, this week.

Beatrix Thompson back on the stage after a five years' illness contracted in Burma. She opened at the Lindsey Club Theatre in "Search of Yesterday."

Morton Fraser's Harmonica Gang booked by George and Alfred Black for a summer season of 18 weeks in one of their Blackpool shows opening in June.

Jack Hylton's plan to have Ludmilla Tcherina, dancer from the Opera Paris and Monte Carlo, as guest star for his Ballet Russe short season at the Adelphi, looks cold. Dancer is under contract to Michael Powell and E. Pressburger, the film producers, who are asking $2,800 for a 10-day appearance.

Miami Beach

By Lary Solloway

Benny Davis buying home here.

Milton Berle at the Saxony, visiting with mom, Sandra.

Ed Weiner joined show biz colony at the Lord Tarleton.

Esquire's Dick Joseph here doing story on area for upcoming spring issue.

Little Palm Club opened Saturday (12) with Luba Malina featured.

Walter Winchell will again emcee annual police and firemen's show, Jan. 20.

Rochester disk jock Mort Nusbaum planed in for two weeks to visit his mother.

George Hale production added to Joe E. Lewis show incoming Ciro's on the 22d.

Lee Phillips new program director for WTVJ, vice Clyde Lucas, former batoneer.

Ed Sullivan in town for brief rest from TV chores, planed to Havana then returned to Manhattan Sunday (13).

Biz way off for most cafes and bars, with all awaiting Hialeah opening and expected sun-seeking hordes on the 20th.

Alan Gale tees off his Celebrity Club here tomorrow (Thurs.) with Freddie Stewart and Teddy King orch returning with him.

Kay Thompson & Williams Bros. and Arthur Blake set for 10-day run by Copa City around the 19th. Billy Daniels holds over. Jimmy Durante follows on the 29th.

Philadelphia

By Jerry Gaghan

Elliot Wexler has quit local record distrib firm, Kayler Co., selling out to partner Sam Katzeff.

Chick Keeney, drummer for Charley Ventura's combo is in Graduate Hospital for appendectomy.

George Denkhaus, assistant manager of Academy of Music, leaving for post as drug company exec.

For first time in half century, Burton Holmes travelogs started at Academy of Music (11-12) without Holmes on platform. Thayer Soule subbed.

Isobel Campo, flamenco dancer making debut at Embassy Club, is daughter of Dr. A. P. Whitaker, instructor in Latin-American relations at Penn.

Weber's Hof Brau, Camden spot destroyed last year by a $300,000 fire will rebuild across from former site, but will slough vaude for straight musical attractions.

Pee Wee Russell making first nitery appearance here in 14 years at Rendezvous. Last time he played Philly was with Bobby Hackett band, at Benjamin Franklin Hotel.

Police and firemen's bands, scheduled to play for inauguration of mayor and new Democratic officials (7), was cancelled out suddenly on squawk by Local 77 (AFM) and replaced by hired musicians.

Andy Arcari, itery accordionist, soloed with Philly Orchestra in weekened concerts (11-12) in performance of Virgil Thomson's "Acadian Sketches," suite based on incidental music from "Louisiana Story" film.

Pittsburgh

By Hal Cohen

Golden Gate Quartet opens for week at Monte Carlo Jan. 25.

Al Baker, assistant treasurer at Casino, on a three-month sick leave.

Vince Boylan, burlesque house singer and ex-cabbie, honeymooning in Miami.

Georgie Tapps headlining Carousel this week with the Gay Deceivers on bill.

Jack Taylors celebrated 27th wedding anni and Dave Silvermans their 23d.

Lt. Jim Scanlon, ex-Playhouse staffer who was wounded in Korea, will be home soon.

A. C. Lyles, Jr., Pine-Thomas pressagent, in town over weekend talking up "Hong Kong."

Sam Fineberg back on Film Row after four and a half months with his family in Phoenix.

Charlie Jamal waiting until remodelling on his Ankara is finished before pulling out for Florida.

Howard Newman, just here recently drum-beating "Kiss Me, Kate," back ahead of "Student Prince."

Joe Mann and Elaine Beverly (Mr. and Mrs.) took a Florida quickie before launching their new TV show.

Minneapolis

By Les Rees

Vic's has dancer Mary Lane.

Hotel Minnesotan Panther Room holding over Lila Leeds.

Edyth Bush Little Theatre offering "See How They Run."

It'll be seventh time for "Oklahoma" at the Lyceum in February.

Jean Gemay at St. Paul Flame with Frankie Yankovic band to follow.

Exotic dancers Shirley Wayne and Patti Palmer into Persian Palms.

Carl Brisson playing his seventh Hotel Radisson Flame Room engagement.

Exotic dancer Denise Darnell and her live Leopard headlining Flame show.

St. Paul Heinie's has Ann O'Connor presenting "Aloha Dance" and "How Not to Undress in Your Boudoir." Carmen del Carmen set to follow.

His wife's impending motherhood caused Leopold Stokowski to cancel last week's guest conductor appearance with Minneapolis Symphony orch; he'll appear Feb. 12.

Harry Carroll & Polly Baker cancelled their Hotel Nicollet Minnesota Terrace when it became necessary for former to undergo throat operation. Room now has dancers DeMarlos and harmonicist Stan Fisher, with Billie De Wolfe to follow.

San Francisco

By Ted Friend

Nino Milo at the Italian Village.

Louis Armstrong at the Hangover.

Joan Crawford to L. A. following Nob Hill visit.

Jim Davis joins ABC-KGO radio and TV promotion wing.

Martin & Lewis set for one stanza at the Fox, Feb. 13.

The James Masons in for world preem of "Lady Possessed."

Mike Newman advancing "Death of a Salesman" at Orpheum.

Patti Page doing the seven hills prior to Paramount vaude session.

Author Louise Fischer at Mark Hopkins; ditto the Andrew McNallys.

Farley Granger and Dana Andrews at Golden Gate for opening day of "I Want You."

Rome

By Helen McGill Tubbs

Ingrid Bergman Rossellini at home with the flu.

Tony Prantiera opened a new cocktail room at the dell'Orso restaurant.

Several Italian documentaries on tourism being made here for spring release.

Maurice Cloche, French director, here to direct "The Thief of San Salpezio."

Isa Miranda starring in "Pope Pious the X" with Tullio Carminati and Enrico Vidon.

Franca Duval, American soprano, sang leading role in "Il Credulo" in La Scala Opera, Milan.

Julien Duvivier here after finishing filming of "Little World of Don Camillio," which stars Fernandel.

Italian actress, Gina Lollobrigida, broke her contract with Howard Hughes.

Hollywood

I. G. Goldsmith became a U. S. citizen.

Nan Cochrane recuping after surgery.

Lynne Roberts divorced Louis J. Gardella.

Gale Robbins to Mexico City for telepic series.

Mel Ferrer in town after two weeks in N. Y.

Linda Darnell in town for first time since June.

Clyde Beatty to Mexico City to line up circus acts.

Regis Toomeys celebrated 27 years of marriage.

Ben Peskay under oxygen tent after a heart attack.

Gene Tierney in town after film chore in Argentina.

Darryl F. Zanuck returned from Sun Valley vacation.

Hal Roach to Washington for gabs with Air Force officials.

Bob O'Donnell in Scripps Cli in La Jolla for checkup.

Mitzi Gaynor returned to work after appendicitis attack.

Greer Garson in from Dallas to report for work at Metro.

Joseph I. Breen showing steady improvement after surgery.

Howard Dietz and Si Seadler town for Metro conferences.

Fred F. Finklehoffe and Ella Logan returned from Europe.

Joseph H. Moskowitz in town for three weeks of huddles at 20th-Fox.

Larry Kent to Mexico City on business for Roy Rogers Enterprises.

Howard Mitchell in Motion Picture Country Hospital after a stroke.

Denise Darcel, Pat Neal, Farley Granger and James Mitchell planed in from N. Y.

Les Kaufman resigned as v.p. of Ettinger Co. to rejoin Kaiser-Frazer at Willow Run.

Harvey Grant, singer, and Jerry Rosen, agent, in from N. Y. to arrange nitery deals here and in Las Vegas.

George Schneider returned from Rochester where he was elected to exec board of American Music Library Assn.

Kathryn Grayson and Howard Keel leave tomorrow (Thurs.) on three-week tour of South America to plug Metro pix.

Gerald Gottlieb resigned as part-time business manager of Publicists Guild to devote more time to his law practice.

Berlin

By Bill Conlan

Vic Damone in town to emcee the 7th Army Talent Hunt show.

Latest Veit Harlan pic preem cancelled in Frankfurt after numerous protests.

Jean Dalrymple Ginder lecturing the Berlin Women's Club on the American Theatre.

Paul Gordon directing new show for the Splendid Club. He sails for New York Jan. 29.

Jan Kiepura signed with Berolina Film for musical based on Lehar's "Land of Smiles."

Ed Gruski, program chief for Official Film, coming in to discuss the possibilities of filming a vidpix series.

Chicago

Elmer Balaban, circuit exec, off to Florida with his wife.

Oscar Hammerstein, 2d, in for glance at Chi company of "South Pacific."

Henry Balaban appointed chairman of amusement division drive of Red Cross.

Milton Rackmil, Decca Records head, in for Evelyn Knight opening at Palmer House.

Joe ("Show Biz") Laurie, Jr., and Bill Buckley, v.p. of Henry Holt, the book publishers, stopovers on way to Coast.

Harold Goldberg, company manager of "South Pacific" and his wife off for first vacation in two years, to Florida. Rube Bernstein comes in to take over for the period.

Washington

By Florence S. Lowe

Jose and Amparo Iturbi bringing their brother-sister piano act to Constitution Hall Jan. 21.

The Fayette Allports (he's London rep for MPAA) guests of honor at party tossed by the Eric Johnstons Friday night (11).

Composer Gian-Carlo Menotti, producer Walter Lowendahl and associate producer Milton Perlman in for the preem of "The Medium" at Lopert's Playhouse.

MPAA's Arthur DeBra, COMPO's Ned Depinet, NARTB's Harold Fellows, and Robert Selig, of Fox Inter-Mountain circuit, all are industry reps on the board of Valley Forge Foundation which is currently touring its "Alert America" Civil Defense exhibit.

OBITUARIES

HYMIE JACOBSON

Hymie Jacobson, 57, Yiddish stage actor and composer, died Jan. 8 in Miami. Some of Jacobson's songs are in the current Broadway musical, "Bagels and Yox," and his last revue, "East Side Follies" is running at the National Theatre, on Second Ave., N. Y.

Some of Jacobson's other tuners include "Live and Laugh," "Strictly Kosher," "Sholem Aleichem" and "Flaming Love." In 1950, he wrote the script, music and lyrics for the Yiddish-American film, "Catskill Honeymoon." Last fall, a corporation headed by Jacobson leased the downtown National.

Surviving are his brother, Irving Jacobson, actor and co-producer of the nearby Second Ave. Theatre, his sister, actress Henrietta Jacobson, and his wife and son.

WILLIAM PATRICK COVERT

William Patrick (Don) Covert, 62, founder-organizer of the Canadian Motion Picture Projectionists' Union, affiliate of the International Alliance of Theatrical Stage Employees, died Jan. 9 in Toronto. For the past 35 years, he had been business manager of the Canadian group; in 1920 was elected v.p. of the U. S. parent body, and thereafter served the interests of Canadian members.

In 1949, Covert was chosen by the Canadian government as its representative on the exec board of the International Labor Organization, with headquarters in Geneva. He was also a charter member of the International Variety Club and the Motion Picture Pioneers, serving on the exec boards of both.

Survived by wife, three sons and three daughters.

JAMES T. MILNE

James T. ("Jimmie") Milne, 46, New Haven, Conn., radio and television exec, died in West Haven Jan. 12.

He came up from the ground floor in the pioneer days of WELI, New Haven, had been an announcer for WICC, Bridgeport, and attained the general managership of WNHC, New Haven, at its founding in 1944.

A former vaudevillian and m.c., Milne maintained active participation in WNHC programs via sports announcing, musical programs, and inquiring reporter stints, in addition to his supervisory work.

Surviving are his wife, a daughter, three brothers and two grandchildren.

28 YEARS PASSED AWAY

DAVID POWELL GOODMAN

Died Jan. 19, 1923

A loving one from us has gone,
A voice we loved is stilled;
A place is vacant in our hearts
Which never will be filled.

Your , Jack.

JACK POWELL and FAMILY

MRS. DAVID ROSENBLUM

Mrs. David Rosenblum, 47, owner-operator of WISR, Butler, Pa., died Jan. 7 in a Chattanooga hospital while visiting relatives there. WISR was founded by her late husband, Mrs. Rosenblum taking over the management after his death. In addition, she did a daily hour of women's news under name of Gladys Borne, and only recently had returned from a material-gathering trip to Europe.

She leaves a son, Joel,, formerly of the WISR staff and now in the Army.

VIC BERTON

Vic Berton, 52, orch drummer, died in Hollywood Dec. 26. He had played with Paul Whiteman, Victor Young, Vincent Lopez, George Olson, Don Voorhees, Don Bestor and Abe Lyman, among others. In recent years he had been a freelance studio drummer and appeared with the Los Angeles Philharmonic.

Surviving are his wife, Sylvia, former dancer, and two brothers, Eugene, operetta composer, and Ralph, radio-TV writer.

CLARENCE R. LINDNER

Clarence R. Lindner, 62, for 23 years publisher of the San Francisco Examiner, died Jan. 7 in that city. Born in New York, Lindner began his newspaper career on the old Judge. He was one of the major advisors to the late William Randolph Hearst and served on the exec committee of the Hearst Corp. and Hearst Publishing Co.

Surviving are his wife, son and five sisters.

ROSS CHETWYND

Ross Chetwynd, 70, retired actor, died in New York Jan. 11. He began his stage career in England in 1904 with a Shakespearean repertory company. After coming to the U. S. in 1914, Chetwynd played in stock and vaude.

His Broadway plays included "Love on the Dole," "The Amazing Dr. Clitterhouse," "Arsenic and Old Lace" and "Carousel."

ANNETTE BIENVENUE

Annette Bienvenue, 36, singer and accordian player, died in a hospital in Lowell, Mass., Jan. 7, from injuries suffered four days before in an auto accident in Dracut, Mass.

The entertainer was on her way to fill an engagement when her car skidded on an icy stretch of road and crashed into a tree.

LARRY FORSYTHE

Larry Forsythe, 39, legit actor, died Dec. 18 in Omaha. He appeared in the Broadway production of "Dead End" and was a member of Orson Welles' Mercury Theatre group. Recently the had been a staff announcer on KOIL, Omaha. He also starred in many Omaha Community Playhouse productions.

His parents survive.

JULIETTE SAMANY (MEALI)

Juliette Samany, operetta singer, 90, better known under the name of Meali, died in Monte Carlo Jan. 9. She was popular about 60 years ago, having appeared at all the leading French theatres, including the Monte Carlo Opera.

Among the hits introduced by her was "Frou Frou."

MRS. LAWRENCE MUEHLING

Mrs. Lawrence G. Muehling, 66, retired concert singer, died in Pittsfield, Mass., Jan. 12. She also had appeared in legit musicals, including "Love's Lottery" and "Robin Hood."

Surviving are a son and two daughters.

JIMMY O'FLYNN

Jimmy O'Flynn, 7, stage, radio and TV performer, died in Rochester, N.Y., Jan. 12. He began his stage career in that city when he was two years of age.

Recently he had starred on Rochester's WHAM-TV show, "Ask The Kids." His parents survive.

AL PUTZ

Al Putz, 54, a Metro employee for 30 years, died recently in Minneapolis from a heart ailment. He was head booker at the M-G Minneapolis exchange and previously had been office manager and a member of the sales staff.

Wife and son survive.

HAROLD W. REINOLD

Harold William Reinold, 52, civic concessionaire in San Antonio died in that city Jan. 7.

He held extensive concession rights for city recreational centres, parks, municipal auditoriums, San Pedro Playhouse and the Negro auditorium.

JOSEPH H. ABRAMS

Joseph H. Abrams, 51, a projectionist at the Stanley Theatre, Philadelphia, and recording secretary of Local 307, Philadelphia Motion Picture Operators Union (IATSE), died Jan. 13 at his home in West Philadelphia.

His wife and a son survive.

BENJAMIN BRUSH

Benjamin Brush, former vaude and minstrel singer, died Jan. 8 in Danbury, Conn.

A Danbury native, Brush sang with the chorus at the Metropolitan Opera, N. Y., later played the Keith circuit and after that with Parkman's Minstrels.

MARGARET FULLER GRIFFIN

Margaret Fuller Griffin, 47, legit and radio actress, died Jan. 6 at her home in Whittier, Cal. She appeared in numerous Broadway plays.

Surviving is her husband, Robert Griffin, radio and screen actor.

FERNANDO GIMENEZ

Fernando Gimenez, 53, head of the Spanish titling department of RKO's foreign division, died in New York Jan. 8. Before joining RKO he was a freelance translator and title writer.

Wife and two children survive.

Michael A. Loudis, 74, who for 45 years traveled through the Albany area operating a steam-propelled merry-go-round, and who played the harp with Albany orchs and in a traveling carnival trio, died Jan. 8 in Albany.

Rev. Gustave de Leon, 56, chaplain of the Catholic Actors Guild and pastor of St. Thomas of Canterbury Church in Cornwall, N.Y., died in that city Jan. 12.

Waldo (Art) Mason, 84, a ventriloquist in the '90s, touring lyceum halls and theatres in the midwest, and four-term mayor of Ashland, O., died in that city Jan. 10.

Willard J. Wunderlich, 48, former leader of The Masqueraders" orch in Dayton, O., died Jan. 9 in that city. Wife, son, mother, four sisters, and a brother survive.

Antonie Strassmann, 50, former actress and aviatrix, and eastern manager of the hearing aid division of Zenith Radio Corp., died in N. Y. Jan. 8.

Augusto Jandolo, 78, Italian poet and former actor who appeared with Eleanora Duse, died in Rome Jan. 12.

Aureliano Pertile, 67, Italian tenor, died in Milan Jan. 11. He sang at the Metropolitan Opera, N.Y., during the 1921-22 season.

Mother, 91, of Leonard Bush, member of the board and secretary of Compton Advertising, Inc., died in Somerton, Pa., Jan. 14.

John Lamb, 70, director of cinemas in East Scotland and prexy of the Scottish Football Assn., died in Arbroath, Scotland, Dec. 26.

Bruce (Gill) Lewton, 57, a motion picture film hauler in the St. Louis area for 35 years, died in St. Louis Dec. 29.

Everett M. Wiess, one-time manager of the old Kyle Theatre in Beaumont, Tex., died in San Antonio Jan. 9.

Howard Bland, 59, pic theatre owner of Taylor, Tex., died in that city Jan. 3.

Mother, 89, of Ireene Wicker, radio's "Singing Lady," died in Quincy, Ill., Jan. 8.

Mother, 72, of Ralph Nimmons, manager of WFAA-TV, Dallas, died in St. Petersburg, Fla., Jan. 7.

Emily Franklin, 60, release print inspector at Paramount for 18 years, died Jan. 2 in Hollywood.

Brother, 60, of Bruno Shaw, news commentator of WNEW, N.Y. indie, died in New York Jan. 13.

Lawrence M. Borie, 74, former theatrical pressagent, died in Atlantic City Jan. 13.

Mrs. Kathleen Lawler, 70, voice teacher and former soprano soloist, died in Seattle Jan. 13.

Archie A. Daigle, 56, motion picture projectionist, died in Becket, Mass., Jan. 13.

Mother, 74, of Jason Johnson, radio-TV actor-writer, died in Philadelphia Jan. 15.

TV's Favorite—$ $

Continued from page 1

the "availability and sale of such time periods will in no way affect ABC's impartial news and public forum coverage of the political campaigns or of the national nominating conventions."

War Chest Counts

The same "equal time and facilities" provision still holds true, but henceforth if the supporters of Gen. Dwight D. Eisenhower, Gov. Earl Warren, Sen. Robert A. Taft or Harold E. Stassen—the four Republican nominees projected thus far—want to take the stump via ABC's NBC's cream video facilities, it remains simply a matter of which one has the biggest TV war chest in penetrating the medium.

Thus the "Friends of Eisenhower," who have already scheduled their first NBC-TV show from Madison Square Garden, N. Y., on Feb. 8, may, with a sufficiency of funds, be in a position to dwarf the number of programs scheduled on behalf of the other candidates. For if another candidate wants equal time and an equal spread, he can have it—but only if he can pay for it.

The NBC reversal, part of an overall political programming pattern for the network completed only this week by veepee William F. Brooks and presented for final approval to prexy Joseph H. McConnell, was dictated primarily by the economics attending television and the soaring costs of time and programs.

Back in 1948, at the last general election, there was no problem. There were plenty of sustaining periods and no worries about preemption. As for radio, there was always a sufficiency of sustaining slots, particularly in so-called "fringe" segments, to take on all comers on a cuffo basis. Also, even if it involved preempting regular shows, the costs were little compared to TV today.

But NBC-TV is riding wide and handsome these days with its SRO status. There is no open time, and to preempt a show for a political candidate not only means a rebate on the time, but also for the program. And today a program could not only mean straight acting talent, but choreographers, dancers, scenic designers, etc. A handful of such rebates in order to cuffo political candidates, NBC reasoned, and the network would be operating in the red once again.

Similarly, a factor in both the NBC and ABC decision at such an early date (since the conventions don't start until July) is the stepped-up tempo of the campaigning, which, in previous general elections, seldom began to take on such excitement and interest until April or May at the earliest.

The decision of ABC to make commercially sponsored time periods available prior to the conventions, according to Thomas Velotta, veepee in charge of Radio News and Special Events, and John Madigan, director of Television News and Special Events, was based on "the intense interest in this year's election, the number of announced and potential candidates for the nation's top office, and the multiplicity of groups favoring various candidates who wish to utilize radio and television in furthering the interests of their favorites. Requests from groups supporting two candidates to purchase time periods on the ABC networks have been received."

Kramer Stand

Continued from page 2

Kramer. It's about time a bold, strong move was made to protect the industry and individuals in it who are slandered and attacked by irresponsible sources. I offer my personal support."

Eric Johnston, MPAA president, issued a statement in support of Kramer's action and promising any assistance he needs in the battle. He said:

"This is a policy which the whole industry will pursue with vigor. Our industry never objects to honest criticism but we do resent false attacks. One of the things of which Hollywood is proudest is the fact that in none of the investigations has there been any evidence of Communist propaganda in motion pictures. It is proud of its Americanism."

Probe Red Infiltration Of SWG in '45 Strike

Hollywood, Jan. 15.

House Red probers will dig into the extent of Communist infiltration of the Screen Publicists Guild during the 1945 film strike at hearings starting Monday (21) in Washington. There will probably be eight witnesses from Hollywood, including some "repeaters," from prior hearings.

Hollywood is only one item on the committee's agenda at both the upcoming Washington hearings and scheduled February sessions on the Coast. Film testimony will be sandwiched in with reports on waterfront and defense plant activities to wind up "odds and ends" of the Hollywood probe.

NBC, CBS Webs

Continued from page 1

shows from the Ziegfeld Theatre, where they are currently tenanted, upon conclusion of their regular legit run. It's understood that both Gilbert Miller, producer of the shows, and Billy Rose, owner of the Ziegfeld, have been involved in the negotiations. Rose is also identified with the NBC video operation as a consultant, which may give that network an edge. On the other hand, it's reported that CBS' Williams S. Paley and Olivier enjoy a relationship that could throw the deal in Columbia's favor.

British TV

Continued from page 2

network to the Midland and the north, there has been a growing demand for more program time. There will be more vigorous demand when the first Scottish station is launched in the next three or four months. Different habits, particularly in the north, have led to an agitation for an earlier start of night shows. With their slashed schedules, the BBC, which already subsidizes TV from its radio earnings, hasn't the resources to expand its programs. Hence, if the demand is to be met, it can only be done through some form of sponsorship.

When Winston Churchill and other members of the Cabinet return from their current U.S. huddles, the government will determine its radio and TV policy, probably for the next 15 years. That there is an inherent British objeetion to any form of sponsored broadcasting is widely recognized. Despite this natural reluctance, the government may consider that advertising programs will most readily solve difficult and complex problem.

'Pal Joey'

Continued from page 1

to cast the pic. It wanted Gene Kelly, who was starred in the show, but his success in it resulted in his getting inked by Metro. M-G consistently refused a loanout deal and, in turn, tried to buy the property from Col for its own production with Kelly. Col prexy Harry Cohn preferred to keep the property on the shelf to selling under such circumstances.

Still unable to get Kelly, possibility is now seen of Cohn starring Harold Lang, who is in the current Broadway version. Kelly, in any event, has commitments that will keep him busy for 18 months.

Col paid $75,000 plus a percentage of the net for the property. Contract also included clauses giving Col options on the services of John O'Hara, who did the book, and George Abbott, who produced it. If exercised they'd have run the total price up to $200,000. Present version has been produced by Jule Styne and Leonard Key in association with Anthony Brady Farrell.

MARRIAGES

Moira Lister to Vicomte D'Orthez, Dec. 23, at Suttonplace, near Guildford, England. Bride is British legit-film actress.

Terri Mann to Leo Richard Connellan, New York, Jan. 12. Bride is in publicity department of Compton ad agency; groom freelance writer.

Evonne Bannister to Buck Kartalian, San Francisco, Jan. 9. Groom is member of touring "Mister Roberts."

Irmgard Hauser to Fred Herkowitz, Newark, N. J., Jan. 11. He's RKO Theatre publicist there.

Angela Atayde to Sergio Chiesa Anastisini, Mexico City, Jan. 3. Bride is co-owner of Circo Atayde, one of Latin America's oldest circuses; he's a juggler with the show.

Brenda Weisberg to Morris Weckler, Los Angeles, Jan. 4. She's a screen writer.

BIRTHS

Mr. and Mrs. Phil Christie, daughter, Boston, Jan. 3. Father is WLAW announcer there.

Mr. and Mrs. Arthur Gould, daughter, Hollywood, Jan. 7. Father is an associate producer.

Mr. and Mrs. Floyd King, son, Macon, Ga., Jan. 7. Parents are with King Bros. Circus winter-quartered there.

Mr. and Mrs. Bob Nichols, daughter, Los Angeles, Jan. 10. Father is a screen actor.

Mr. and Mrs. Leonard H. Marks, son, Washington, Jan. 12. Mother as Dorothy Holloway is former staffer VARIETY's D. C. bureau; father is radio-TV lawyer in Washington.

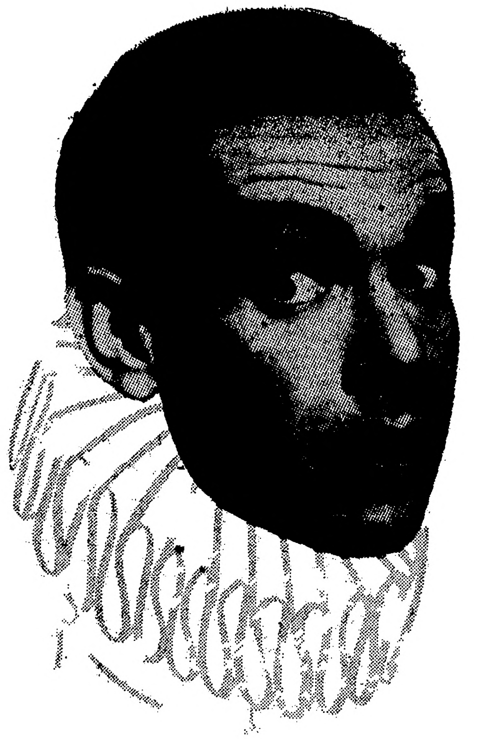
Mr. and Mrs. Tom Merriman, son, Dallas, Jan. 4. Father is musical director for Liberty Broadcasting System there.

Mr. and Mrs. Lloyd Henrich, son, Dallas, recently. Father is with Paramount film exchange there.

Mr. and Mrs. Tom Hardeman, son, Junction, Tex., recently. Father is with Moon-Glo Drive-In Theatre there.

Mr. and Mrs. Boyd Fry, daughter, Atlanta, Jan. 8. Father is manager of Loew's Grand Theatre there.

Mr. and Mrs. Jack Elinson, son, Santa Monica, Cal., Jan. 9. Father is a TV scripter.



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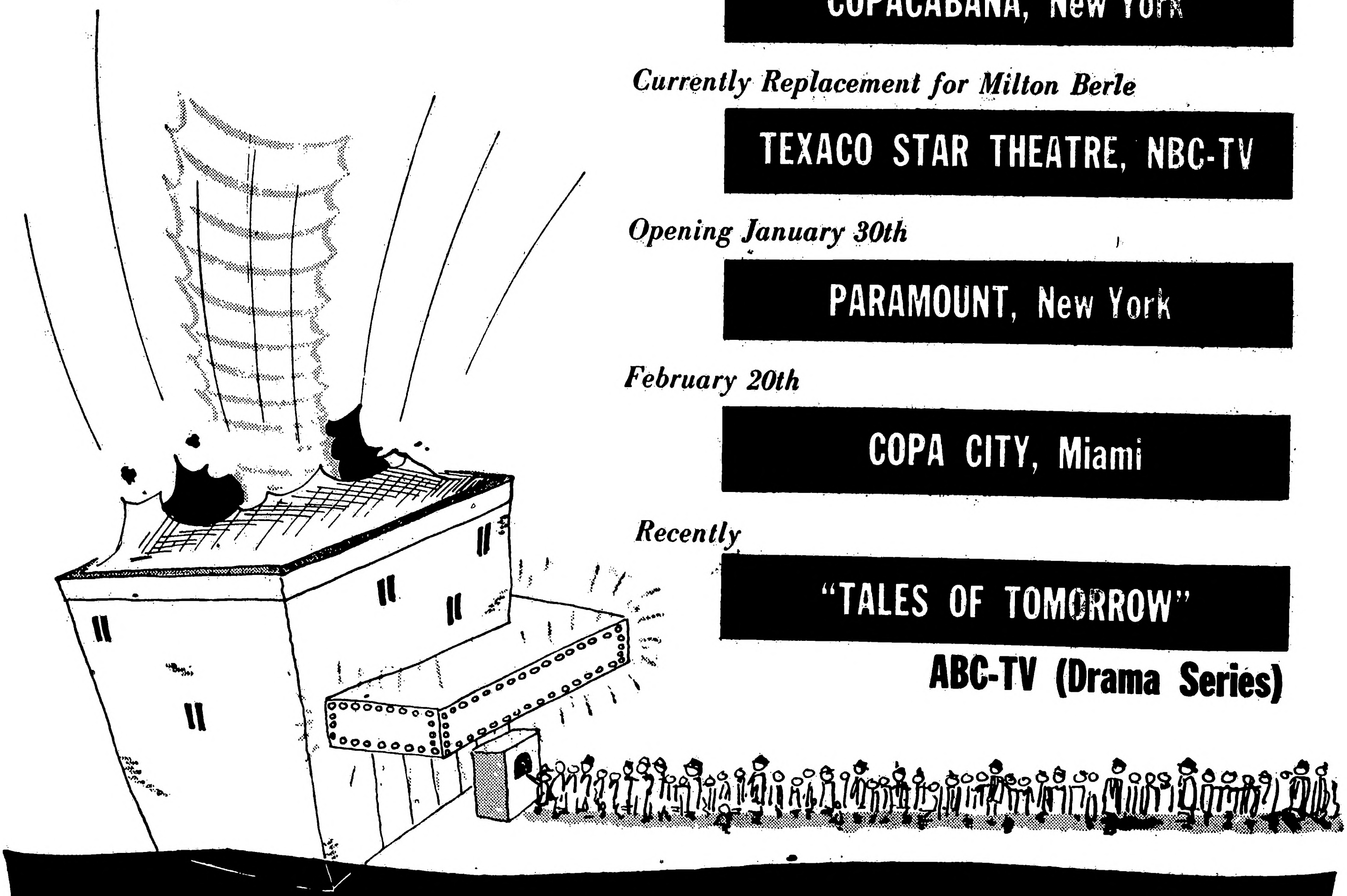

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FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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SUBURBIA--KEY TO LEGIT FUTURE?

Chemical Bank Now Leasing Films, 10 Foreclosed Pix Going to WCBS-TV

In what's believed to be the first time that a bank has turned over to television a group of feature pictures it has financed and then foreclosed, the Chemical Bank & Trust Co., N. Y., leased a package of 10 such films this week to WCBS-TV, key station of the CBS video web in N.Y.

In disclosing its leasing of the films to WCBS-TV, a spokesman for the bank said his organization "now recognizes TV as an added source of motion picture revenue." He emphasized, though, that the bank is not entering the film syndication business. Pix have been turned over to TV Exploitation, Inc., new indie distrib outfit, for syndication. Law firm of Gettinger & Gettinger is the principal partner in the outfit.

Most of the films involved were produced by indies. Among the titles are "Texas, Brooklyn and Heaven," "Crooked Way," "Inner Sanctum," "Lovable Cheat," "Four Days' Leave," "Blonde Ice" and "Sofia."

Price of the films has been withheld but, based on previous film purchases made by the station, it's believed the bank obtained about $2,000 on each of the pix for a one-shot screening. That would give the bank about $20,000 out of the N. Y. market alone for the package of 10. If it decides to syndicate the pix to other stations around the country, it's estimated that it could clear several hundred thou-

(Continued on page 20)

Top-Coin Campus Bookings Presage '52 Band Biz Boom

Anticipation of a band biz upbeat this year by agency execs has been buttressed by the growing demand for orchs to play college prom dates. Although campus bookings had fallen off during the post-war period, the large number of colleges that have come back into the dance fold during the current semester is seen having an important role in changing the overall band picture. Ballroom promoters are also viewing the campus upbeat with enthusiasm because they feel that the revived interest in undergraduate dances will carry over into their setup.

According to Howard Sinnott, one-niter department head of General Artists Corp., many colleges and universities have increased their prom budgets under pressure from the student body. Institutions which had dropped prom affairs entirely or had gone in for local orchs are again opening their dances to agency properties.

Agencies attribute the revived interest in dance dates on the college level to the fact that young collegians have again taken over campus activities. During the post-war years the undergraduate crowd

(Continued on page 55)

Irving Berlin $15,000 Fund For Bucknell Scholarships

Irving Berlin has established a $15,000 fund to provide scholarships in the music department of Bucknell University, Lewisburg, Pa. Fund is in memory of Francis Gilbert, who as a partner in Gilbert & Gilbert was the composer's attorney for many years. He died about a month ago.

Gift was made to Bucknell via the Irving Berlin Charitable Fund, Inc. University recently gave Berlin an honorary degree.

Video Exhibitors Eye Conventions As Coin-Getter

While theatre television execs are working on several entertainment projects to bolster the relatively small number of top sports events available, they are also eyeing the industrial and public service uses of big-screen video as potentially lucrative fare. By renting their theatres in the morning hours to manufacturers for mass sales meetings and to others for convention purposes, stockholders meets, etc., TV exhibitors believe they may find a way for the first time to produce revenue in the non-boxoffice parts of the day.

Such uses of big-screen TV to date have been confined to the mass Civil Defense meetings staged for CD workers in Washington and New York. For these, of course, the participating theatres did not charge, and they plan

(Continued on page 16)

FREE BREAKFAST AS COAST AUDIENCE LURE

Hollywood, Jan. 22.

CBS-TV will shell out for coffee and doughnuts on cross-the-board basis in an attempt to lure a studio audience for its Al Pearce show, which is slated to preem Feb. 11. Show will originate live from the Coast at 7:45 a.m. Hollywood time, and web execs think the offer of a free breakfast will be a requisite to get an audience in off the streets.

Because of its 7:45 a.m. air time (10:45 a.m. in the east), Pearce and the rest of the cast, along with the production crew, will be getting to the studio at 6:30 each morning for a camera runthrough. Show will be the earliest on a Hollywood to N. Y. basis, since NBC-TV's "Dave 'n' Charley," that web's earliest, tees off each day from the Coast at 8:30 a.m.

TREND IS AWAY FROM MIDCITY

By NED ARMSTRONG

St. Louis, Jan. 22.

Close examination of a number of important road cities reveals a hidden factor which may be contributing heavily to the decline of theatregoing in these cities.

America's great inland urban centres are moving away from themselves. A major shift in the population centre of gravity has occurred in recent years, and the great residential areas, formerly close to downtown, have gone out to the country.

The residential tide in these cities has gone out and left many famous old theatres, such as the Cass in Detroit and the Hanna in Cleveland, beached in the traffic-congested, business, non-dwelling heart of the city. The theatre is now an hour or more from the new suburban residential communities which have been built five, 10 and 20 miles distant from "the loop." After 7 p. m. the downtown city streets of Detroit and Cleveland are virtually empty. The new city has gone home, miles away from its daytime centre of activity.

And, by ironic and perhaps significant circumstance, not only is the former bright-light area of such cities as Pittsburgh, Cleveland, Detroit and St. Louis now dark at nightfall, but the immediate vicin-

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Hillman's Scoop On Truman Diary

Marking the first time that a U. S. President has allowed his private papers and diaries to be made public while he is still in office, Farrar, Straus & Young will publish a book on President Truman March 18 which is based on his diaries and correspondence. Titled "Mr. President," the book has been written by William Hillman, Mutual Broadcasting correspondent in Washington. According to the publisher, Hillman scooped the D. C. press corps by obtaining not only the papers but a series of private interviews with the President.

In his preface to the book, Hillman quotes Mr. Truman as saying that he is making the material available at this time because "I want the people to know the Presidency as I've experienced it and to know me as I am." Hillman, to avoid charges of favoritism or prejudice, has been non-selective in his choice of material. Only restrictions set on the diaries and papers is that they carry only through 1949 and are subject to the usual security regulations.

Hillman also managed to take a photog in for his interviews with the President. As a result, the

(Continued on page 16)

NBC Not Surprised at Press Brushoff Of 'Today' as News Encroachment

Fact that the dailies around the country haven't taken too kindly to NBC's new 7 to 9 a.m. "Today" TV show, which premiered last week with considerable fanfare, doesn't particularly come as a surprise to the web brass. Newspapers' major criticism is aimed at the program's attempt to project the news.

Even before the early-morning TV show went on the air, the dailies were beginning to get in their digs, one Coast paper a couple weeks back indulging in some excoriating verbiage on the grounds that NBC's video chieftains were venturing into "stupidities."

NBC firmly believes that the press in general is out to knife the show as an encroachment on the newspapers' primary function as a communications medium. Within the past couple of weeks, the web press department had been lamenting the fact that it was becoming increasingly difficult to either get into the listings or make an impressionable dent on pictorial-editorial space, because of the show's major accent on delivering the morning news and feature events to waker-uppers.

The New York City TV reviewers were practically unanimously "thumbs down" in their reaction toward the show and with but a few isolated cases, such as one daily in Cleveland and another in Washington, the TV eds throughout the country went on a panning crusade.

TV Sponsor Catches Boat On So. California Flood

Hollywood, Jan. 22.

Southern California's drenching was probably the first sponsored flood in history.

General Petroleum picked up the tab on KTTV's coverage of the downpour and road conditions created by the flood, on an institutional advertising basis. It was generally conceded KTTV beat the town on coverage of the event.

Cinderella Girl Of '52, Roz Cleaning Up in 'Bell' Tour

Pittsburgh, Jan. 22.

There's every reason to believe that Rosalind Russell will wind up the legit Cinderella Girl of 1952. Film actress, who has taken to the road for a few months in last season's Broadway hit, "Bell, Book and Candle," which originally starred Lilli Palmer and Rex Harrison, has been grabbing close to $5,000 a week for herself since the tour got under way. Advances in other cities indicate that she will do as well or better until a halt is called in May, so that Miss Russell can begin a new picture, "Never Wave at a Wac."

Miss Russell's deal with producer Shepard Traube, sponsoring the John van Druten comedy, calls for 15% on the first $20,000 and 20% thereafter, and biz has been averaging almost $30,000 weekly. Take was more than

(Continued on page 16)

NEW $37,500 DIVIDEND FOR 'LIFE WITH FATHER'

"Life With Father," already the biggest hit in stage history, has just paid another major dividend. The Howard Lindsay Russel Crouse comedy last week returned $37,500 additional profits, bringing the total net thus far to $1,066,000 on its $25,000 investment. The Oscar Serlin production holds the Broadway record of 3,213 performances, having opened in November, 1939, and playing nearly eight years.

The latest payoff represents more profits for the 1951 calendar year from the film rights, which were sold to Warners on a guarantee and percentage basis. Additional returns are expected next year, principally from the picture's foreign release. Payment of a 150% dividend eight years after a production's original opening is believed to be unique in show biz annals.

Plush Gershwin Festival Set for '53 Longhair Tour With Blessing of Family

An unusual longhair novelty is being offered to local concert managers for next season, under title of the Gershwin Concert Orchestra. Company of 30, including 25 musicians plus vocal soloists and conductor, has the blessings and cooperation of the Gershwin estate and family.

Presentation, which has been put together after a year of involved negotiations with Gershwin family members and various lawyers, and only after certain rigid conditions had been met, is being produced by bandleader-manager Howard Lanin and booked by Columbia Artists Mgt. Ira Gershwin and arranger Robert Russell Bennett have been sitting in steadily as consultants. Although the tour won't start till February, 1953, and no literature has gone out yet, the tour is one-third booked on the basis of phone or personal talks by Columbia with local managers. Surprising amount of these bookings are for colleges.

Also tagged as the Gershwin Festival, the presentation is the brainchild of Andre Mertens, Columbia veepee and head of its foreign department, who also heads the bureau's Mertens & Parmelee division. Mertens, who

(Continued on page 2)

Former Commie Tells How Pix Reds Veiled Membership From Each Other

By FLORENCE S. LOWE

Washington, Jan. 22.

A former high Communist Party functionary told the House Un-American Activities yesterday (Mon.) that film industry Reds refused to affiliate with the Los Angeles group, insisting on hiding their identities even from fellow members. In addition, two Screen Publicists Guild members, once business partners, described the "Communist control" of the 1945 studio strikes and the efforts of party leaders to dictate the policies of the SPG.

Max Silver, ex-county organizational secretary for the Communist Party in Los Angeles, told of his efforts to "utilize Hollywood activities and names" in the "anti-Nazi struggle" of the larger unit. He stated that, despite the reluctance of V. J. Jerome, "cultural czar" of U. S. Communists, to consolidate the Hollywood groups with any other, a meeting was held at the home of film producer Frank Tuttle to discuss the matter. Tuttle was not present. Mrs. Tuttle and Mrs. Sidney Buchman, former wife of the Columbia studio exec, participated.

The group voted down joint participation, Silver stated, due to "security reasons because they were not willing to run the risk of having their names disclosed to anyone by working with the Los Angeles organization."

Balance of testimony by Silver, described by a member of the committee staff as "the most important witness we've ever had," was devoted to Communist infiltration into professional and newspaper groups in Los Angeles. He stated, at one point, that the "top number" of Communist Party members in the entire area, including Hollywood, had been 4,000.

Break With Glass

Screen publicists Charles Daggett and George Glass, voluntary witnesses, differed in personal detail in their testimony, but both agreed the jurisdictional strikes of '45 were Communist-inspired and controlled through the conference of studio unions. Daggett, who had previously refused to answer the committee's questions except to state he was not a Communist, made a clean breast of his Red activities against a background of thinly veiled bitterness over a break with his ex-partner, George Glass. He described his return to the party, in which he had been active during the 1937 Seattle Newspaper Guild strike, after a dinner at the home of Ring Lardner, jr., member of the 1947 "Hollywood 10."

All through his description of this dinner and subsequent meetings at the homes of such alleged Communists as songwriter Jay Gorney, scripter Abe Polonsky, and later at the home of attorney Ben Margolis, Daggett included Glass as a companion and fellow guest. He stated they had been asked by Lardner to "join the party to help end the conflict," and agreed to do so. He added that he and Glass entered and left the party together.

In describing the "six to 10" meetings he attended, Daggett admitted he considered himself a party member, though he paid no dues, being then unemployed. He mentioned the following, all pre-

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Mein Kampf, Revised

Toronto, Jan. 22.

"There is nothing these people would like better than to bankrupt their target by making them fight the same suit over and over again," was the comment of Fredric March and his wife, Florence Eldridge, here last week during a stopoff in their tour of "The Autumn Garden." The Marches were referring to the Stanley Kramer $1,000,000 libel suit against the Wage Earners Committee for its recent charges of Communism against Kramer and its picketing of his film production of "Death of a Salesman," March, who starred in "Salesman," also came in for a rap from the WEC.

It cost the Marches almost $50,000 in legal fees several years ago to fight the same charges against them, and they eventually won a libel retraction from Counterattack, anti-Red publication, in addition to a clean bill from Congressional probers.

Industry Support Soars For Kramer in Suit On Red Rap by Coast Group

Hollywood, Jan. 22.

Support for Stanley Kramer in his $1,000,000 libel suit against the Wage Earners Committee was voted by the Motion Picture Industry Council, representing 12 industry organizations. Group not only took a stand against "irresponsible" charges of Communism aimed at film companies and personalities, but urged the industry to fight against "malicious and unfounded" picketing of motion picture houses. Official statement said:

"The Motion Picture Industry Council has noted with increasing concern the attacks made by irresponsible groups on the loyalty and patriotism of the motion picture industry, particularly in the unjustified picketing of motion picture theatres and in the distribution of defamatory circulars. It, therefore, resolves:

"That the Motion Picture Industry Council commends Stanley Kramer for his courageous stand in instituting a libel suit against the Wage Earners Committee for the malicious and unfounded picketing of his picture, "Death of a Salesman," and pledges to him our complete support in the action he has taken."

Meanwhile, the Wage Earners Committee filed an answer in Superior Court, denying that Kramer had been damaged by the publication of the WEC pamphlet or that he was entitled to punitive damages. Pamphlet described the producer as "notorious for Red-slanted, Red-starred films."

Brewer's 'Await & See'

Although he stressed that he was wholly in favor of Stanley Kramer's fight against the Wage Earners Committee and the film industry's determination to oppose irresponsible groups which slur motion pictures, Roy Brewer, Coast topper of the International Alli-

(Continued on page 16)

Guitry's TV Stories

Paris, Jan. 20.

Sacha Guitry is writing a series of television scripts under the title of "History of Love," starting with Adam and Eve. Video is also showing interest in his plays, of which Guitry has turned out 125.

Guitry authorized Irvin Marks to handle his plays for radio, television, legit and pix.

Truman Requests $170,000,000 For O'Seas Info Setup

Washington, Jan. 22.

An overall, record-breaking $170,000,000 program for the State Department's overseas information program is requested in the President's $85,400,000,000 budget sent to Congress yesterday (Mon.).

The President pictured the new program as including a global shortwave radio network which would even encompass ship-borne transmitters capable of reaching more and more people behind the Iron Curtain and overpowering Soviet "jamming" attempts.

Highlight feature of the giant budget would be $36,727,086 "for the purchase, rent, construction, and improvement of facilities of radio transmission and reception." Another $30,000,000 is asked for the operation of broadcast activities, as distinctive from acquiring new facilities. This is more than $10,000,000 greater than is being spent for the purpose in the current fiscal year which ends on June 30. Another $10,600,000 is asked for the production, purchase and adaptation of documentary films for use overseas.

TVA Reps Huddle UCLA, Cornell Labor Consultants On 'One Big Union' Plan

The five labor unions in Television Authority yesterday (Tues.) held their first meeting with labor relations experts of the Universities of California and Cornell, who are studying possible blueprints on which the unions could merge. While the Screen Actors and Screen Extras Guilds are not in the TVA setup, the film unions are making information available to the college representatives, who will try to come up with a merger plan that could integrate the Coast guilds along with the live talent unions.

Meeting at the N. Y. State School for Industrial Labor Relations were Dean M. P. Catherwood, of the state's Institute for Industrial & Labor Relations at Cornell, and Edgar L. Warren, director of the Institute of Industrial Relations of UCLA, who are directing the study.

Among the labor toppers attending the parley were Louis Simon, Actors Equity; George Heller, TVA; Frank Reel, AFRA; Hy Faine, AGMA; Ben Irving, Chorus Equity; Jack Irving, AGVA; I. B. Kornblum, TVA Coast attorney and other union execs.

Research staffers from the universities will sit in on various union board meetings and will also hold regional meetings to learn the performers' problems. Because this is one of the most complex union mergers contemplated, with 30,000 members involved and much multiple card-holding, one of the first orders of business will be a survey of the memberships.

Colleges are working as a public service, charging only travel expenses and similar items. Report is due before July 1, which TVA has set as a deadline for merger.

Greene's 'Affair' Huddles

Hollywood, Jan. 22.

Graham Greene is due Saturday (26) from Indo-China for final huddles screenplaying his novel, "End of the Affair," which David Lewis will produce. Morris office is pitching it to majors as package, possibly with Jean Simmons and Gregory Peck.

No director is set yet, nor decision whether Greene will screenplay.

Bluenose Aussies Rap 'Moon' Legit, 'Kate' Tunes

Attack of Puritanism seems to be hitting Australia. The legiter "Moon Is Blue," which opened in December and was expected to have a long run, closed down Jan. 5, reportedly due to censor pressure. Trio of cast-members is on its way back to England.

The state-owned Australian Broadcasting Commission has just banned four songs from the musical, "Kiss Me, Kate," as too risque for Aussie audiences. Songs are "I Hate Men," "Too Darn Hot," "Always True to You in My Fashion" and "Brush Up Your Shakespeare."

Both "Moon" and "Kate" are J. C. Williamson Theatres productions. "Kate" hasn't even opened yet, being due to preem Feb. 2 at His Majesty's, Melbourne, and censor's action is problematical. Meantime, however, as a precaution, Dorothy Stewart, Williamson's N. Y. rep, is sending out alternate lyrics, similar to those used in Boston prior to "Kate's" N. Y. opening, when censor trouble arose there.

Rise to $366,000,000 Admish Tax Seen in '52 Via Truman Budget Talk

Washington, Jan. 22.

Government budget-makers estimate the 20% general admissions tax should bring Uncle Sam $366,000,000 in the next fiscal year, which commences July 1, 1952.

The figure, included in the 1,200-page budget which President Truman sent to Congress yesterday (Mon.), indicates Federal experts believe the film theatres will do nearly $1,500,000,000 business, because an estimated 80% of the admissions levy comes from the flicker houses.

The President reported that for the last fiscal year, ending June 30, 1951, admissions tax receipts came to $346,492,000. Estimate for the current fiscal year is $357,000,000.

Gershwin Festival

Continued from page 1

lives in Westport, Conn., first suggested the project to his neighbor, Frances Godowsky, George Gershwin's sister, with the idea of using her as one of the soloists. (A soprano, she had toured Europe with brother George, giving concerts.)

Gershwin family got interested in the project, as Mertens unveiled it. George Gershwin had toured with Paul Whiteman, but aside from such isolated programs as Gershwin nights at Lewisohn Stadium, N. Y., or Robin Hood Dell, Philly, there's been no such project as this since the composer-pianist died in 1937. Venture is being looked on as a Gershwin memorial, with family therefore taking an unusual interest in the event.

'Classical' Standard

Special orchestra is being assembled for the event, to be conducted by Lorin Maazel, who was a "boy wonder" batonist a decade ago. Soloists will include concert pianist Jesus Maria Sanroma, soprano Carolyn Long and baritone Theodor Uppman. Contract between Columbia and the Gershwins calls for estate and family approval on all matters; specifies the program to be an "all-Gershwin performance on a 'classical' (as contrasted to a 'jazz' or 'popular') basis"; that there be "no dramatic performance of any composition," and the programs to read "by permission of Ira Gershwin and the Rose Gershwin estate."

Gershwin's publishers, Music Publishers Holding Co. and Chappell, have to okay the music and arrangements used. Program, suggested by Ira Gershwin, will run the gamut from pop to longhair despite the "classical" auspices. It will include an overture of w.k. melodies; songs by soprano and baritone; transcriptions for piano; finale of Concerto in F; "American in Paris"; selections from "Porgy and Bess," and the "Rhapsody in Blue."

Tour will run minimum of eight weeks, and may go to 18 if enough bookings eventuate. It will consist of one and two-night stands, with five or six performances a week. It will start Feb. 9, '53, in Pennsylvania, head midwest and northwest, into Canada and back east.

Equity to Stiffen Alien Rules In Rico Rumpus

Replacement of Roger Rico last week as male lead of the Broadway edition of "South Pacific," expected to result in a stiffening of Actors Equity's attitude toward enforcement of its alien rules. It's recalled by members of the union's council that when permission given last spring to import Rico from Paris as successor for Ray Middleton, the management sought the concession on the plea that no American singer was suitable for the assignment. Now, George Britton, American, has been promoted from understudy to take over the part.

With Britton's promotion, presumably at considerably less than Rico's $2,500 a week, a council member suggested privately that the union would actually have been doing a favor to the management if it had refused the requested waiver of the alien rule to permit the employment of the French singer.

"If we'd turned it down," he observed, "they'd have hired an American, probably at much less money, thereby saving the difference and avoiding all the headaches in the ousting of Rico and the $2,500-a-week payoff. But can't you just imagine the howls if we'd done so?"

Under Equity regulations, aliens may not be engaged as replacements, whether the original player is a foreigner or an American.

$90,000 Payoff

Despite Rico's reported statement last week that he intended to bring suit against producers Richard Rodgers, Oscar Hammerstein 2d, Joshua Logan and Leland Hayward for breach of contract, the singer has taken no such action, nor has he filed a protest with Equity. Efforts to reach him for comment have been unsuccessful.

Meanwhile, the management paying him his regular $2,500 a week for the balance of the contract. Since the pact extends through next September, the total payoff will come to about $90,000.

Decision to drop Rico was made by the management after it had been unable to persuade him to step out. When the singer was signed last spring he did not know English, but it was assumed that he could learn to speak it phonetically while studying the language.

There was some delay in his taking over the part, and he had a marked accent when he finally did so. However, instead of improving, his accent became steadily worse and there were growing audience complaints about his unintelligibility. So the management finally decided to replace him, even if it meant paying him off in full.

An angle of the situation is that during the approximately six months he was in the show, Rico missed approximately 30 performances, mostly because of laryngitis. Since Pinza had been out of the cast about 90 times during his 14-month stint, that has revived trade comment as to whether operatic stars are capable of singing eight performances a week and speaking lines, as required in legit.

Larry Adler's 1st Date In Western Hemisphere In 2 Yrs., at Casino, Toronto

Larry Adler will play his first North American date in two years. He's been signed for the Casino Theatre, Toronto, week of Feb. 28. Adler's last date before going abroad was at the Chicago Theatre, Chicago, in January of 1950.

Adler left the U. S. with Paul Draper after a trial of their suit stemming from an accusation of leftist leanings. The litigation ended in a hung jury.

In recent months, Adler has been entertaining troops in Korea.

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EYE 650 RKO PIX FOR VIDEO

Vogel Helming Theatres, Schenck Pic Co. After Loew's Divorcement

Joseph R. Vogel, Loew's v.p. and general manager of theatre operations, is expected to head the new domestic exhibition company to be formed upon completion of divorcement. That Loew's prexy Nicholas M. Schenck will continue at the helm of the production-distribution outfit following the separation is regarded as a foregone conclusion. Studio and foreign department officials will continue in their posts, it's anticipated.

Loew's divorcement decree is scheduled to be entered in the N. Y. Federal Court on Feb. 6. Next step will be a vote by stockholders ratification shortly after.

Charles C. Moskowitz, v.p., treasurer and board member, likely will remain with the film company, as will J. Robert Rubin. Rubin is a v.p., director and counsel for the parent outfit and general counsel for Metro. Seen in a top spot with the new theatre company is Leopold Friedman, Loew's v.p. and general counsel.

Also staying on the theatre end, it's believed, are Oscar Doob, general theatre exec; Eugene Picker, film buyer and head of Greater N. Y. theatres; John Murphy, in charge of outside N. Y. houses, and Ben Joel, buyer for the non-N. Y. theatres. Ernest Emerling remains as the circuit's ad-pub director.

Howard Dietz, Loew's v.p. and M-G ad-pub director, is seen continuing in that position.

Revived Pix Interest In B'way Legit at High Fees; Par Eyes 'Banana,' 'Bell'

Hollywood's revived interest in acquiring screen rights to Broadway legiters—and at high prices—is further evidenced this week by preliminary talks on two more shows. They are "Bell, Book and Candle" and "Top Banana."

Paramount has its eye on "Banana," the Phil Silvers musical current on Broadway, and is also interested in "Bell." It is understood Metro and Warner Bros. have likewise indicated interest in "Bell" to Mary Baker, of the Sam Jaffe office, which is repping author John van Druten on the Coast.

Film interest in both properties is unusual aside from the fact that it further marks a switch from the hands-off policy concerning expensive legiters that has been evident for the past three years. In the case of "Bell" there was only the mildest flicker of Hollywood attention while the show was on Broadway with Lilli Palmer and Rex Harrison. That's all changed as result of the smash biz of the current road tour in which Rosalind Russell is starred.

Original asking price for screen rights was $185,000. Miss Baker has set no new figure as yet, but Moni-

(Continued on page 24)

Skouras, Others in Amus. On UNESCO Panels

Spyros Skouras, 20th-Fox prexy, will be a panel member in a discussion of "The Mass Media and Community Education" at the third national conference of the U. S. National Commission for UNESCO. Conference will be held at Hunter College, N. Y., from Sunday (27) to Wednesday (30).

In addition to the 20th prexy, participants include Sevellon Brown, publisher of the Providence Journal; Arch Crawford, prez of National Assn. of Magazine Publishers; Dorothy Lewis, coordinator, station relations UN radio, and Davidson Taylor, general production director, National Broadcasting Co. Lyman Bryson, professor of Education, Columbia University, will be the moderator.

Other show biz personalities taking part include playwright Sidney Kingsley, ANTA members Rosamond Gilder and Elizabeth Burdick, and playwright Marc Connelly.

Suggest Industry Short To Extol USO Actor Tours

Suggestion is being made in New York that the industry produce a public relations short on one or more of the player tours for troops in Korea, Alaska, the Aleutians and other spots. Thought is that such a short could not only have great public relations value, but would also be worthwhile commercially.

There are difficulties in clearances with the Army and with various studios to which stars are under contract. Film execs who've pondered the idea feel, however, that these hurdles could be overcome.

See Reappraisal By Studios on Ban Of TV for Players

Major studios' policy banning contract players from TV performances headed for reappraisal shortly, possibly with the result that the tele nix might be somewhat relaxed. Par is said to be ready to lead the way as the result of its discovery of the unexpected popularity of Charlton Heston, who has a top role in Cecil B. DeMille's "The Greatest Show on Earth."

Heston, under his pact with Hal Wallis, from whom Par borrowed him, is contractually free to do TV work. He also was a tele player prior to pix. It's figured that the combination of his appearances in the two fields had accounted for the big public spotlight. Pix alone, or TV alone, could hardly have skyrocketed him to the top in such a brief time, observers feel.

Widespread interest in Heston was pointed up beyond any doubt in N. Y. last week. It came as Paramount's ad-pub department put out some feelers on possible promotion breaks for the actor in advance of the company's release of "Warbonnet." He's the only star in the pic, consequently value of his name will figure largely in the selling.

When the information was passed around that Heston would be available for appearances, the Par flacks were virtually deluged with invitations. Result is that Hes-

(Continued on page 20)

US Newsreel Blackout Continues in Rio; Cos. Rely on Gov't Action

American newsreels are continuing their embargo on shipments to Brazil. Yank distribs are making no direct protests on their own against the decree which caused the cessation, but are letting the State Dept. "carry the ball."

Feeling is that the Department, which as far as possible always has refused to take up the cudgels for the industry, has a direct stake in the Brazilian situation. Its information program is more importantly affected than the commercial newsreels.

Meantime, the Vargas government has started to enforce another portion of the recent decree which included the newsreels. It is fining theatres that are failing to fulfill the quota requirement that they play one domestically-made pic for each eight foreign-mades.

Joaquim Rickard, Latin American rep for the Motion Picture Assn. of America, will take off today (Wed.) for Rio in an attempt to ease this portion of the decree. Actually, the objection to it is

(Continued on page 24)

TALK $12,000,000 MATTY FOX DEAL

Plan by which RKO would sell 650 pictures to a group eyeing the product for television has been broached on the Coast by Matty Fox, it's disclosed in N. Y. this week. Fox, who's a part owner of United Artists and board chairman and principal stockholder of Motion Pictures for Television, Inc., is now at work on negotiations in Hollywood.

Insiders relate that the talks so far have been based on a purchase price of $12,000,000. Howard Hughes, RKO's controlling stockholder, has indicated willingness to unload the pix library at that price.

If it's wrapped up, the mammoth deal would represent the first major break in the dam holding back important Hollywood films from tele. The report that Hughes is agreeable to the principle of releasing product to the new medium in itself is seen as significant, in view of all other top studios' hands-off policy.

Fox's associates and sources of financing haven't been disclosed but likelihood is that he'd pay off the $12,000,000 mostly as he, in turn, collects from telecasters who license the product. It's said in some quarters that Fox already

(Continued on page 28)

Execs to Pentagon Meet on Recruits

Washington, Jan. 22.

Top military and motion picture industry brass will meet at a luncheon tomorrow (Wed.) to be held in the Pentagon dining room of Secretary of Defense Robert Lovett. Defense Dept. is holding the affair to solicit full Hollywood cooperation in the current recruiting drive to enlist women in the armed services. Radio and TV industries have been active in the campaign which opened Nov. 11.

Slated to be on hand besides Lovett are Assistant Defense Secretary Anna Rosenberg, who's been in charge of the entire drive; Gen. Omar Bradley, Chief of Staff; Gen. Lawton Collins, Admiral William Fechteler, Gen. Hoyt Vandenberg, Gen. Lemuel C. Shepherd, Jr.,

(Continued on page 24)

Kids Up Minn. B.O.

Minneapolis, Jan. 22.

A Minnesota Amus. Co. (United Paramount Theatres) survey shows that most of the theatre patronage in this territory now comprises "young people" by far.

It's apparently the middle-aged and elderly folks who have deserted the showhouses in the much larger numbers, according to the survey.

Sullivan Seen Campaign Chief For Kefauver

Gael Sullivan, executive director of the Theatre Owners of America, reportedly will serve as campaign chief for Senator Estes Kefauver in the latter's drive for the Democratic Presidential nomination. Sullivan, on his way from New York to a TOA exec board session in Los Angeles, couldn't be reached for comment yesterday (Tues.) on the report.

Sullivan was executive director of the Democratic National Committee in 1947-48, prior to joining TOA. He has been close to the Tennessee Senator for several years. Kefauver, while a guest at a TOA board luncheon at Sullivan's invitation recently, publicly expressed high praise of the TOA exec director.

Sullivan has taken part in Dem-

(Continued on page 24)

Davis in U Huddles

John Davis, managing director of the J. Arthur Rank Organization, hopped in from London over the weekend for huddles with Universal execs, on the proposed merger with Decca. Latter outfit is trying to enlist support of the project by Rank, who owns around 13% of the U stock.

Davis hopes to return to his headquarters at the end of this week, but may remain longer.

National Boxoffice Survey

Biz Okay Despite Bad Weather; 'Vadis' Again Champ, 'Dreams' Still 2d, 'Model,' 'Poison' Next

Despite unfavorable weather, including low temperatures, snow and rain in many keys, current stanza is shaping okay at the nation's boxoffice. Biz still is being hurt by transport strikes in Toronto and Baltimore. There are few new entries this session but most of these loom strong.

Still pacing the field is "Quo Vadis" (M-G) which continues as champ by a comfortable margin. It again is being closely followed by "See You in My Dreams" (WB) although the latter does not have the advantage of upped scales which prevail for "Vadis" in most locations.

Third money is going to "Model and Marriage Broker" (20th), just getting under way this round. "Another Man's Poison" (UA), also just out, a stout fourth-place winner, hanging up several nice to big sessions. "10 Tall Men" (Col), getting a batch of new bookings this round, is pushing up to fifth position while "Decision Before Dawn" (20th) is slipping from third to sixth slot.

"Favorite Spy" (Par) is taking seventh spot while "Man in Saddle" (Col), fairly new, is winding up eighth. "Detective Story" (Par), although in only a few locations, will be ninth and "Westward the Women" (M-G), 10th.

"I'll Never Forget You" (20th), showing a burst of strength this week; "Lavender Hill Mob" (U), "I Want You" (RKO) and "Tales of Hoffmann" (Indie) are runner-up films in that sequence.

"Room For One More" (WB) shapes as one of the coming strong entries based on two initial playdates. It is fine in N. Y. and smart in L. A. "Scandal Sheet" (Col), also new, is big on initial date at N. Y. Paramount. "For Men Only" (Lip) is light in N. Y., good in Denver and okay in L. A. for first week on release.

"Latuko" (Indie) is rated terrific in its preem week in L. A. "Pandora and Dutchman" (M-G) looms uneven this stanza, with only two good sessions out of five. "Death of Salesman" (Col) shapes big in N. Y. and Boston, and fine in L. A.

"Distant Drums" (WB) is okay in Cincinnati, brisk in Washington and fine in Seattle. "Cimarron Kid" (U) looks oke in Washington. "The Well" (UA) shapes staunch on second Chi week. "Fixed Bayonets" (20th) is mild in K. C. and Seattle. "Capt. Fabian" (Rep) looms nice in Omaha and Louisville.

"Weekend With Father" (U) looks stout in Louisville and nice in Providence and St. Louis. "Japanese War Bride" (20th) is mild in Cincy and fair in Balto.

(Complete Boxoffice Reports on Pages 8-9)

Nation's B.O.s Fail to Snap Back From Dec. Slump; Weekends Hold Up

Pulse-sounding by Variety of major theatre circuits this week indicates b.o. has failed to snap back from the slide suffered in December. Christmas week and the first 15 days of January saw grosses that were on the whole lower than those of parallel stanzas a year ago.

Biz picked up substantially last June and continued to improve into September. There was a limited spurt in October and November, when the b.o. was as strong or, in some cases, stronger, than the previous year.

December saw a falloff that continued right through the first two weeks of January. Figures haven't all been compiled yet for the past (third) week, but theatremen are not optimistic. Bad weather, which has been a factor right through December and January, was particularly rough during the Jan. 13 week, especially on the Coast.

While figures for the chains vary in different territories, average for the first two weeks of January ap-

(Continued on page 16)

Judy, Skelton 'Carnivals' Skedded for Reissues In Wake of Vaude, TV Sock

Acclaim received by Judy Garland for her two-a-day shows at the Palace, N. Y., and by Red Skelton for his video stints has prompted Metro to reissue films of both stars. Billed as a "Judy Garland Carnival" and a "Red Skelton Carnival," pix of each performer will be tested in a single engagement at one Loew house in two different localities, and if successful will be skedded to play the entire Loew circuit.

Double bill of Miss Garland's films is slated to open in about two or three weeks at Loew's State, N. Y., which is just a block away from the Palace, where Miss Garland is currently scoring heavily at the b.o. Originally Loew set "Meet Me in St. Louis" (1945) and "Babes in Arms"

(Continued on page 16)

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Raibourn Disputes DuMont, Says Par Willing to Sell But DuM Lacks Coin

Washington, Jan. 22.

Contradicting testimony by Dr. Allen B. DuMont, Paramount Pictures tele v.p. Paul Raibourn, who is also a DuMont board member, told the FCC today (Tues.), that Par is ready to make a deal for conversion of its Class B stock in DuMont Laboratories but that Dr. DuMont would not sign the agreement.

Dr. DuMont had testified that Par has been unwilling to relinquish its interest in his company (which the FCC contends is a controlling one), and said that he had offered cash but that Par prez Barney Balaban was opposed to the cash deal for tax reasons.

Raibourn said that while Par would accept coin, Dr. DuMont has always been hamstrung by lack of cash for operating his firm and has felt that capital required to buy out Par's interest—amounting to 25%, and reported to have a market value of over $10,000,000—could better be used for expansion.

Other points Raibourn made were:

(1) Par's relation with DuMont is very satisfactory for the public;

(2) Par could have gained undisputed control of DuM by buying additional stock but refrained because policy has been to leave Dr. DuMont in the saddle;

(3) He confirmed Dr. DuMont's testimony that a deal couldn't be arranged for sale of B stock to outsiders because those interested wanted a controlling interest;

(4) It was Par which suggested that the 4-4 balance of directors on DuM board be changed to 5-3 in favor of DuM, because the amount of B stock, held by Par, remained constant while the A stock had been increased.

(5) Par elected Balaban to the DuM board when it became apparent its investment in the company had assumed major importance.

(6) Regarding the most recent discussions on disposing of Par's

(Continued on page 20)

UPT's Microwave Buy-in Reflects Tie Of Electronics, Films

United Paramount Theatres' 50% buy-in of Microwave Associates is viewed as further evidence of the growing ties between the film and electronic industries. Microwave, a Boston outfit which manufactures tubes and component parts, will give UPT a laboratory for experimental purposes as part of its steady move into broadcasting, especially on the television side.

UPT execs emphasized that, despite Microwave's corporate name, the deal has nothing to do with the manufacture of microwave relay equipment for UPT's anticipated closed circuit of theatre TV. Rather, they pointed out, because of the circuit's expansion into video, they wanted a laboratory and manufacturing setup similar to that enjoyed by NBC with its parent RCA company, the DuMont network with DuMont labs, etc.

In addition to its work in theatre TV, UPT also owns WBKB, TV station i Chicago, and is currently seeking approval of the Federal Communications Commission for a merger with ABC. If and when that happens, the theatre circuit will be in the broadcasting business on a full network scale. Dana W. Atchley, Jr., now with UPT, will become prexy of the expanded microwave plant. In addition, UPT execs Leonard Goldenson, Robert H. O'Brien, Simon B. Siegel and Jason Rabinovitz will joi the Microwave board.

Creelman Exits W-T-Sun

Eileen Creelman, film critic and columnist for the New York World-Telegram & Sun, has resigned. She moved over to the paper from the Sun when it was merged with the W-T and has been serving as second stringer to the latter's Alton Cook.

This is the second move of femme pic critics on N. Y. dailies since Jan. 1. At that time, Irene Thirer, who had been out ill for 18 months, returned to the Post, with Archer Winsten continuing in top spot.

Joe Mankiewicz Awaits Story to Start M-G Pact

Joseph Mankiewicz said in New York this week that he'd start work under his new Metro producer-director-writer pact as soon as he and the studio agreed on a property. Meantime, he added, he's about to start writing on a play he has been mulling.

Mankiewicz said that the M-G contract had not been signed yet, but hitches that had developed had been straightened out during a quick visit he made to the Coast for that purpose. Deal calls for three pix in five years, with the proviso that Mankiewicz can do all his writing and whatever other preparation possible in New York.

Metro pact is non-exclusive and Mankiewicz is open to indie offers.

Raibourn Opines Bankers' Par Yen KO'd DuM Deal

Dr. Allen B. DuMont's version, in Federal Communications Commission testimony last week, of Paramount-DuMont stock negotiations, which was refuted by Paul Raibourn before the FCC yesterday (Tues.), was even more extensively contradicted privately by the Par v.p. earlier in the week.

Du Mont testified that his company had offered Par $12,000,000 in 1950 for its DuMont stock, but that it had been turned down. Raibourn told VARIETY that Par had accepted, but DuMont was not able to consummate the deal. He added that was then renegotiated to $6,000,000 cash and notes, again to $3,000,000 cash and notes, and finally to a straight exchange of DuMont "A" and "B" stock, but DuMont still didn't take it up.

Raibourn is v.p. of Paramount and handles its television activities. He is also treasurer of DuMont and a member of its board. He was responsible for the original deal by which Par acquired 29% of DuMont for $164,000 more than a dozen years ago.

FCC's current hearings are in an effort to show that Par exercises control of the TV firm. Both Par and DuMont are endeavoring to prove that Par does not have control, so that they can escape the FCC rule that one licensee can own no more than five stations.

DuMont's testimony that Par nixed a $12,000,000 offer was part of his description of efforts his company made to have Par dispose of its holdings. He said he and Raibourn agreed on the $12,000,000 deal, but when Barney Balaban (Par prexy) got hold of it he kicked it out and the deal collapsed.

DuMont testified further that Balaban wanted added terms put into the agreement which would still have left Par with the same degree of control although it would have parted with 90% of its holdings.

Raibourn, in commenting on the

(Continued on page 24)

RKO Admits Swedish Priority to Pic Title

With RKO's Groucho Marx-Marie Wilson-William Bendix starrer, "A Girl in Every Port," scheduled for national release in February, it developed this week that Arthur Davis Associates, a foreign film distributor, has a Swedish import of virtually the same title. Moreover, this entry is also slated for release shortly.

Conferences between Davis and RKO's legal department resulted in an admission from the major that the indie distrib has priority on the title. Meantime, Davis is rushing a print of his picture (a musical) for scrutiny of the N. Y. State censor in order to get the English-titled film on the screen as soon as possible. Pic stars Nils Poppe and Cecile Ossbahr. He later plans to dub the import for TV distribution.

Mary McCall Reps Pix In Military Recruiting

Hollywood, Jan. 22.

Motion Picture Industry Council appointed Mary McCall, Jr., to represent the film industry at a meeting called by Secretary of Defense Robert Lovett in the Pentagon Building this week.

Miss McCall will handle the industry's cooperation in the forthcoming program to recruit women for the armed services.

Par Slowed in Fight On NPA Color TV Ban; MPAA, TOA Join Tiff

Present involvement of Paramount's Washington counsel, Paul Porter, in Paramount-DuMont hearings before the Federal Communications Commission, has slowed the company's fight on aspects of the National Production Authority's ban on color TV. It has also put brakes on Par's intent to swing into production of its Lawrence Chromatic tele tube.

Meantime, both the Motion Picture Assn. of America and Theatre Owners of America have joined in the battle on the color nix as it applies to theatre-tele, and Par may get some help from that quarter. Par intends to resume its own fight full-strength when Porter is free.

Company shortly before the color ban acquired a factory in Stamford, Conn., to make the tubes, which can receive either black and white or tints. It had intended to turn out about 50,000 a year as a spur to other manufacturers to acquire licenses for production. With the NPA boom lowered, plant is being held down to development work. Par doesn't want to build up a backlog which it can't sell now, since improvements are constantly being made and company is afraid that any stockpile will become obsolete.

Par maintains it should be free to make the tubes inasmuch as they require little more in the way of materials than ordinarly b&w jobs.

FLYNN CHARGES FRAUD IN MARSHALL SUIT

Los Angeles, Jan. 22.

Errol Flynn filed a cross complaint against his former partner, William Marshall, who tied up the actor's pay last month with a suit in Superior Court charging failure to pay a promissory note for $25,000. Flynn charged fraud, and asked the court to cancel the note.

Suit involves "Hello, God," a documentary which Marshall produced and for which Flynn gave a $25,000 note to acquire a half interest. Marshall, according to Flynn, represented that he spent more than $50,000 on the film. Actor declares the producer never spent that much, but used a lot of old newsreel footage as a substitute for new film.

Par, Sol Lesser in Deal On French Invention

Paramount and Sol Lesser have made a deal by which Par will work on the development of Pictoscope, coin-saving production device to which Lesser acquired U. S. rights last year. It is a French invention.

Under the Par-Lesser deal, studio will share rights with the indie producer in return for money it is investing in the development process. It is hoped to have it commercially available within the year.

Gadget works something like putting a pair of bifocal glasses in front of the camera lens. While the top part catches the actors performing, bottom gets a card placed a short distance in front of the lens and on which a set or scenery is drawn. Its value is seen for TV, as well as films.

N. Y. to Europe

Pier Angeli
Richard Barthelmess
Eugene De Liguoro
Jean Goldwurm
Oliver Hardy
Collie Knox
Stan Laurel
Henry R. Luce
Nino Martini
James E. Perkins
Terence Rattigan
Sam Spiegel
Polyna Stoska
Lou Walters
Jerry Whyte

MPAA Compromise Seen Necessary For SIMPP Okay of Spanish Deal

Although Ambassador Stanton Griffis said in Madrid Monday (21) that he expected a new film deal would be signed within 24 hours, it appeared from the attitude of the Society of Independent Motion Picture Producers that the agreement would not win U. S. industry ratification. Pact must be okayed by SIMPP to make it effective.

Motion Picture Assn. of America, after a mixed attitude on it when it was brought back by international department topper John G. McCarthy last September, is now much in favor of it. Ellis G. Arnall, SIMPP prexy, indicated after New York confabs last week that if the MPAA wanted the indies' concurrence, either the majors or the Spanish would have to give way on a deadlocked point. Madrid government has refused to compromise, which leaves it up to the MPAA.

Point at issue is divvy of 100 import licenses allowed under the agreement. Majors get 60 and all other outfits (including indies) that do not have at least five exchanges in Spain get 40 via Spanish distribs. Arnall said indies must be assured a specific number of permits—even if a very small quantity—to maintain their trading position.

In the event the Spanish continue uncompromising, Arnall wants the MPAA companies to guarantee a specific number, just in case they are needed, out of their 60. That proposal is expected to get a loud squawk from the majors, but they'll apparently have to give in if they want to see the agreement effectuated.

Majors like the principal part of the pact because it cuts the cost to them of import permits from about $14,000 to around half of that and puts transactions on an above-board basis.

Griffis has been working with the MPAA in obtaining passage by the Spanish of the deal. His remarks concerning signing within 24 hours were in connection with his announced resignation as ambassador.

See Griffis Active in Pix In Quitting as Envoy

Stanton Griffis, whose resignation as Ambassador to Spain was accepted Monday (21) by President Tfuman, possibly will now take a more active hand in the film industry, trade observers feel. He's chairman of Paramount's executive committee and had been associated with a number of other show biz firms prior to turning diplomat.

Griffis, who is nearing 65, had also been Ambassador to Poland, Egypt and Argentina over the past 10 years. Actual date for his withdrawal has not yet been set.

Film Industry Presses Govt. On TV Tint OK

Washington, Jan. 22.

United action was taken by the motion picture industry yesterday (Mon.) to obtain Government sanction to go ahead with commercial color theatre TV operations.

In a joint request to the National Production Authority, the Motion Picture Assn. of America, Theatre Owners of America and National Exhibitors Theatre Television Committee called for assurance that theatre TV is not covered by Order M-90, which bans production of color video equipment, except for experimental uses. If such assurance cannot be given immediately, the industry requested a conference, such as was given the home TV receiver industry, to present its views. Request was made to Henry H. Fowler, NPA administrator.

Meanwhile, NPA called a second industry conference, tentatively scheduled for Feb. 8, to discuss opposition to its ban on home color receivers. Occasion for the meeting is officially to determine whether the ban is fulfilling its purpose but, it is understood that complaints, principally from Paramount, that the order goes too far, prompted the action. Par has claimed it was given assurance at

(Continued on page 24)

Goldstein Ballys 'Queen'

Jack Goldstein, veteran industry ad-pub exec, this week was named special national exploitation rep for United Artists' Humphrey Bogart-Katharine Hepburn-starrer, "The African Queen."

Goldstein starts shortly on a two-month swing of all UA exchange cities for intensive bally in advance of the field force, now being organized. He'll work under UA exploitation director Mori Krushen.

N. Y to L. A.

Robert Alton
Sidney Bernstein
Cecil B. DeMille
Jay Eisenberg
S. H. Fabian
David Golding
Bill Goodwin
Paul Henreid
Alfred Hitchcock
Betty Hutton
Ted Lewis
Jack Lloyd
Sid Luft
William C. MacMillen
William Pierson
Donald Randolph
Sol A. Schwartz
Bernard Smith
Robinson Stone
John van Druten

Europe to N. Y.

Gaby Andre
Freddie Bamberger
John H. Davis
Negley Farson
Jack Hylton
Louis Kaufman
Anatole Litvak
Georges Maurer
Fernanda Montel
Roland Petit
Emlyn Williams

Clagett in N.Y. Feb. 1 To Share Corwin Duties

Manning (Tim) Clagett, press rep for the Motion Picture Assn. of America in Washington, is expected in New York Feb. 1 to share duties there with MPAA flack Alfred Corwin. Under the new arrangement, Clagett will handle lay and tradepapers, while Corwin will be in charge of all other media, including national and fan mags, radio and TV and international department news.

They'll both work under MPAA's national pubrelations head, Kenneth Clark, who is also transferring his hq from Washington to New York. Clagett's duties in the capital are being taken over by Norman Kuehne, new addition to the MPAA staff.

L. A. to N. Y.

Harry Ackerman
Adrian
Dana Andrews
Pier Angeli
Jack Benny
Curtis Bernhardt
Vanessa Brown
Jack Carson
Richard Carlson
J. J. Cohn
Ray Crossett
Denise Darcel
Janet Gaynor
Helen Gould
Joan Harrison
Peter Lind Hayes
Mary Healy
Ben Hecht
Lou Holtz
Gordon W. Kirkwood
Virginia MacPherson
Marion Marshall
Zero Mostel
Dick Richards
Sophie Rosenstei
Joseph Schenck
Henry Schnitzler
Silas F. Seadler
Charles Skouras
Franz Spencer
Milton Sperling
Gene Tierney
Marta Toren
Thomas L. Walker
Walter White
William Wilder
William Wyler

STRESS 'NEW' SALES METHODS

Jessel All for Progress

George Jessel in Hollywood last week lifted the lid on the secrecy that has surrounded the nix by the Motion Picture Assn. of America board on a scene in 20th-Fox's "Wait Till the Sun Shines, Nellie." Board looked at the pic in New York on an appeal by 20th from a Breen office nix on the sequence.

Jessel, who produced the pic, disclosed that the cut consisted of a scene showing a rural home equipped with running water, sink, bathtub and toilet. Jessel said object of the scene was to show the progress of the American farmer and devices he is able to acquire to make living easier.

Breen office, however, objected to the dialog. As the panning camera catches the lavatory, one of the players remarks: "That's labor-saving device."

Petrillo Drops 17 of 29 Changes Asked By His Aides, Easing Pact With Pix

Miami Beach, Jan. 22.

Elimination by prexy James C. Petrillo of 17 of the 29 contract changes demanded by his own Coast reps made negotiations here last week of a new agreement between the American Federation of Musicians and the major Hollywood studios a soft touch. Deal for a 15% wage hike and a number of improvements in working conditions was negotiated with company execs in four hours.

(Execs of several of the majors, back in New York this week, agreed that the pact talks had been extremely amiable. They expressed the wish that there should be more union leaders "with the understanding Petrillo has of industry problems—and also with his sense of humor.")

Major company toppers were alarmed at first when their studio labor contacts arrived here from the Coast with a list of the 29 demands that had been served on them. Execs and the 10-man studio contingent spent quite a few hours going over these points and preparing to argue them out with Petrillo the following day.

However, when the session started with the AFM leader, a group of his Coast reps and the union's International Executive Board, Petrillo announced right away that he had eliminated 17 of the demands as unworthy of attention. That left only 12 to be dealt with, of which one concerned basic wages and other various subsidiary items.

Basic wage request for a 15% hike was considered reasonable by the employers, since the musicians had had no increase in almost 5½ years. Contract under which they were working was originally worked out in September, 1946, and had been extended once for

(Continued on page 18)

Metro Approves First 'Vadis' Pacts With Indies, Chi's Oriental Included

Metro within the past week approved its first licensing contracts with non-affiliated theatres for "Quo Vadis." At the same time the M-G homeoffice reportedly was deluged with exhibs' bids for the film, with many of the proposed terms in conflict with the company's announced policy. Some bids, for example, came from theatremen in towns of less than 100,000 population through the company specifically announced the pic will go only to exhibs in cities with a population over that figure.

In general, the bids were said to reflect confusion by some exhibs to the extent that the initial playoff of "Vadis" will require more time than originally anticipated. In line with this, some theatre ops also proposed playing the film on a two-a-day basis, whereas M-G already has reported that experience so far shows that a continuous run is preferable. There also has been some misunderstanding on splitting advertising costs.

Non-Loew's spots which have booked the epic with h.o. approval on terms are the Des Moines Theatre, Des Moines, for opening Feb. 2; Carolina; Charlotte, Feb. 10;

(Continued on page 24)

Milt Pickman Joins Wald-Krasna as V.P.

Hollywood, Jan. 22.

Milton Pickman, artists' representative for the past 10 years in Hollywood and N.Y., signed a contract as v.p. of Wald-Krasna Productions.

In making the deal, Pickman sold out his interest and severed his connection with the Felix Ferry-Milton Pickman agency.

Johnston, Prexies Just Pals at Meet In Miami Beach

Meeting of Eric Johnston, prexy of the Motion Picture Assn. of America, with company toppers in Miami Beach last week was convivial and friendly. Any undercurrents were lost in Johnston's expressed desire to get full-swing at once into the industry's domestic problems.

MPAA prez told the assembled execs he was calling off his proposed trip to Uruguay for the film festival there, with a stop in Brazil to look into restrictions recently imposed. Johnston's planned Uruguayan trip, so quickly after returning to the MPAA from Government service, had been a cause of some objection withi the MPAA board.

Huddle, which took place at the home of Metro prexy Nicholas M. Schenck, pretty much took the form of a report by Johnston of a tour of the homeoffices of MPAA member companies the previous week. At that time, Johnston and his staff sought out ideas on means by which the Association could best be of service to its members.

MPAA prexy was asked numerous questions by the execs. They agreed that the Association should get with both feet into such industry problems as exhib antitrust suits, exhibitor relations in general, arbitration, public relations and numerous other subjects.

Accompanying Johnston were Joyce O'Hara, his principal aide, and counsel Sidney Schreiber. Company execs included Schenck, Barney Balaban, Spyros Skouras, Ned E. Depinet, John J. O'Connor, Jack Cohn, Theodore Black and Sam Schneider.

Dietz to Coast Feb. 15 For 'Band Wagon' Film

Howard Dietz, Metro's ad-pub v.p., hops from the homeoffice to the Coast Feb. 15 to begi work on Metro's "I Love Louisa," based on "The Band Wagon," hit legit musical of 1931. Dietz will write new lyrics for the pic in collaboration with Arthur Schwartz, who'll pen the music. Dietz and Schwartz similarly were teamed on the original legiter, which Max Gordon produced.

Arthur Freed, who will produce, returned to the Coast from N. Y. yesterday (Tues.) after a three-week stay.

ALL MAJORS POINT TO MKT. CHANGES

Spate of distrib sales meetings and new merchandising approaches were seen this week reflecting an intensive drive by the film companies to develop new methods of doing business which would be more compatible with the changed market conditions.

Metro has a two-day division managers conclave set to open next Monday (28) in Chicago. Same outfit has announced a plan to award exhibs $1,000 in monthly prizes for top promotion campaigns.

Paramount is following through on last week's N. Y. meeting with two field sessions. Twentieth-Fox called in number of exhibs to discuss merchandising at a homeoffice huddle yesterday (Tues.). Republic is underway with a series of field sessions on sales and promotion. Importance of bigger and better bally is shown in United Artists' plan to build up its ad-pub department with additional personnel.

Call for new techniques was put out last week by both Spyros P. Skouras, 20th's prexy, and A. W. Schwalberg, Par's distribution topper. Part of 20th's overall plan is to have pix ready long in advance of release to allow for maximum time to work on promotion.

Schwalberg's message to the N. Y. division managers' meeting in N. Y. last week was for the sales reps to "stay with" a pic after a booking deal has been closed and seeing to it that a full campaign job is done.

Various of the companies are out to combat numerous distressing situations in current conditions. In many instances films are played off so quickly that the ad-pub campaigns have insufficient time to penetrate. Also, word-of-mouth en-

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Pic Co. Chiefs Get Invite by TOA

Film company sales chiefs and ad-pub toppers, in addition to production officials, have been invited to sit in at the windup of the Theatre Owners of America board meeting in L. A. on Jan. 31 for a general discussion of industry affairs. Bids to the conclave were sent out this week by TOA prexy Mitchell Wolfson.

To be chaired by Charles P. Skouras, TOA's board head, conference was called for an exchange of views on difficulties facing all segments of the trade. Ultimate aim is to give each branch a better understanding of the others' problems.

TOA board session, which opens next Monday (28), will take up a wide assortment of subjects, with the spotlight likely to be shared by distrib selling practices and proposals for a system of industry arbitration.

Wolfson also was slated to sit in on TOA's trade practice grievance meeting for exhibs from various southern states opening tomorrow (Thurs.) in Atlanta. However, he was forced to remove this from his sked to work on the board huddle preliminaries. Repping TOA's headquarters will be Dick Pitts, information director. Georgia circuit op E. D. Martin will preside at the meeting.

Talk Savo Film

Pietro Bullio, president of Scalera Films, Rome, has arrived in New York to discuss with comedian Jimmy Savo, currently headlining at the Hotel Plaza's Persian Room, the possibility of filming Savo's book, "Little World, Hello." Savo would play the lead role.

Book deals with Savo's ownership of an 11th century Italian castle. Film would be shot in Italy.

Schine Would Protect Small Rivals For Additional Time to Divest Theatres

Buffalo, Jan. 22.

Schine Theatre Circuit won additional time to divest theatres under its antitrust decree, by terms of an amendment filed with the trial court today (Tues.) by the Department of Justice. In exchange, Schine has agreed to certain trade practice conditions to protect the position of smaller independent competitors.

Schine still holds seven threatres which were to have been unloaded by June 24, 1951, plus 18 others to be sold by the end of next June. Amendment pools the houses and provides that one-third shall be divested by June 24, 1952, two-third by Dec. 24, 1952, and the remainder by June 24, 1953.

This extra time is hemmed in with certain conditions:

1. Schine circuit must notify the public and real estate brokers no reasonable offer will be refused. Any offer is regarded as reasonable if the price bid, plus the profits of that particular theatre since June 24, 1951, add up to " reasonable offer."

2. If unable to sell houses at reasonable terms, then up to half of them—with court approval—may be leased to exhibitors wh have not been defendants in antitrust suits nor associated with such defendants. Schine must not have a profit-sharing clause in any lease and must sell the property prior to expiration of such leases.

3. In the case of theatres where Schine is leasing the property, such theatres may be sublet but the

(Continued on page 18)

Mono-AA Gets Bank Fund of $1,000,000

Hollywood, Jan. 22.

Monogram and Allied Artists closed a deal with the Security First National Bank of L. A. for a one-year revolving loan of $1,000,000 and credit to the extent of $500,000. Participating in the deal were the California Bank of L. A., the Bank of Manhattan and Guaranty Trust of N. Y.

The $500,000 covers bank loans to indie producers who release their product through Monogram and Allied Artists.

Up to Pix to Cash In on Headstart Over TV—Einfeld

While Hollywood's film-makers have scored plenty of ground in enhancing the entertainment values of their product, television has fallen into a rut, Charles Einfeld, 20th-Fox ad-pub v.p., declared in N. Y. yesterday (Tues.). Film industry clearly has the jump on TV and it's up to the trade to cash in on it via enthusiastic bally, he said.

Commenting on TV's problems, the film exec stated that TV has come face to face with the necessity of coming up with "better shows." He added:

"This is the same problem that faced us years ago when we asked for 'better pictures.' I think we have solved this problem because pictures are better. But our job is to inform the public in new and more effective ways of the finer product coming from the studios.

"Right now TV is in a serious way. One of the largest department stores in the country reports that it is selling more radio than television sets, which shows that the public isn't buying television entertainment as it is supposed to be. Let's strike while the iron is hot.

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TNT SEEKING VOICE IN FCC THEATRE TV GABS

Theatre Network Television, indie outfit booking shows for big-screen video, petitioned the Federal Communications Commission yesterday (Tues.) for permission to participate in the hearings on the assignment of exclusive channels for theatre TV, which are scheduled to kick off in Washington Feb. 25.

TNT, which is headed by Nathan L. Halpern, pointed out in its petition that it is the only firm in the business dealing exclusively in theatre TV and that it is the only one which has networked shows to different big-screen circuits. As a result, TNT said, it's in a position to furnish the FCC with much valuable information on the entire question.

Settle Distrib % Suits Vs. Lunds in Pittsburgh

Pittsburgh, Jan. 22.

Percentage suits brought by eight distributors last July against John and Werner Lund in the Greene County Court of Common Pleas have been settled and judgments entered. The settlement called for full payment of shortages charged by the film companies.

Theatres involved were the Lund in Carmichaels; Rialto, Daisytown; Park, Clarksville; Arcadia, Marianna; Family, Mather; Circle, Bobtown, and Grand Opera House, Buckhannon, W. Va.

The judgments with interest are i aggregate of $21,000.

African 'Latuko,' Sans Breen, L. of D. Seals, Not For Exploitation Houses

"Latuko," feature-length documentary based upon life and customs of an African tribe of that name, will not be sold to exploitation-type houses, its distrib declared in New York this week. He said it will be restricted to art theatres.

Statement by Irving Lesser, prez of Producers Representatives, which is releasing the film in the U. S., came on the heels of a disclosure that the National Legion of Decency had placed the documentary in its "Condemned" category. Pic, now in a highly successful engagement in Hollywood, has also been refused a Breen office seal.

Color picture was lensed in Africa by Edgar M. Queeny, a top exec of the Monsanto Chemical Co., who is turning over profits from its theatrical exhibition to the Museum of Natural History, N. Y., which sponsored the expedition during which it was shot. Legion of Decency acknowledges that the film may have "certain scien-

(Continued on page 24)

Cinema Amus. Suit Vs. Distribs Into 3d Week

Denver, Jan. 22.

The case of Cinema Amus., Inc., against Loew's, 20th and RKO for $1,000,000 damages, because of claimed inability to get appropriate run and films for operation of the Broadway in 1945-46, has dragged into its third week, with only three witnesses heard to date.

Harris Wolfberg told of his days in distribution and also in the theatre business, and claimed that the Broadway had not shown what he "would call a profit." Asked if the Cinema books had not shown a profit, Wolfberg, Cinema president, said, "if they did it was because a lot of items such as salaries, which should have been charged up, weren't entered on the books."

The other witness has been Sidney Samuelson, Pennsylvania theatreman, who came here to testify as to the desirability of the various Denver first-runs, and Broadway manager John Wolfberg.

Bend of the River
(COLOR)

Top-notch pioneer adventure with James Stewart; healthy b.o.

Hollywood, Jan. 22.

Universal release of Aaron Rosenberg production. Stars James Stewart, Arthur Kennedy, Julia Adams, Rock Hudson; features Lori Nelson, Jay C. Flippen, Stepin Fetchit. Directed by Anthony Mann. Screenplay, Borden Chase; based on novel, "Bend of the Snake," by Bill Gulick; camera (Technicolor), Irving Glassberg; editor, Russell Schoengarth; music, Hans J. Salter. Previewed Jan. 15, '52. Running time, **91 MINS.**

Glyn McLyntock	James Stewart
Cole Garett	Arthur Kennedy
Laura Baile	Julia Adams
Trey Wilson	Rock Hudson
Marjie Baile	Lori Nelson
Jeremy Baile	Jay C. Flippen
Adam	Stepin Fetchit
Shorty	Henry Morgan
Cap'n Mello	Chubby Johnson
Tom Hendricks	Howard Petrie
Mrs. Prentiss	Frances Bavier
Red	Jack Lambert
Long Tom	Royal Dano
Wasco	Frank Chase
Wullie	Cliff Lyon
Don Grundy	Frank Ferguson

Universal has a strong outdoor feature in "Bend of the River." It is a pioneer actioner that combines topnotch values into a picture that should rate a hearty reaction at the ticket window. Pictorial splendor of the Pacific Northwest is advantageously shown in Technicolor, the story is soundly fashioned and the performances, topped by James Stewart's, are excellent.

The screenplay has been ably crafted by Borden Chase to either avoid or freshen the standard ingredients that go with most outdoor dramas. This veering from formula keeps the interest high, and Anthony Mann's vigorous direction makes sure that as much action as possible has been crowded into the footage without sacrificing characterization.

Basic plot line is a simple affair, as lifted from Bill Gulick's novel, "Bend of the Snake." It deals with a band of settlers who make a long, wagontrain trek into the Oregon country to claim the country from the wilderness and the hardships of such pioneering. However, the basic line has been embroidered with fresh touches that include new sets of heavies as the yarn progresses and a logical devolopment that socks suspense with the action.

Stewart is the wagon train guide, leading the settlers into Oregon. He rescues Arthur Kennedy, a former Missouri raider, from a hanging and the latter joins the party for the trek to Portland, where group boards a river steamer for a journey into the back country. The summer passes and promised supplies that are to carry the settlers through the winter do not arrive.

Stewart returns to Portland, finds the town gold-mad and the supplies held up for more money. In a razzle-dazzle melee, Stewart, again joined by Kennedy, makes off with the steamer and supplies. After the water trip, they are set upon by Howard Petrie and his men, who are trying to recover the goods. Kennedy's greedy side comes out when he sees a chance to sell the supplies, at a high profit, to miners, but again Stewart is able to master the situation and get the food to the settlement.

There's an Indian raid on the wagon train, but handled differently than might be anticipated. This time, Stewart and Kennedy venture out at night to pick off the small group of marauders one by one in a suspenseful sequence. The other assorted action setups are also brought off with the same kind of fresh touches.

Stewart's handling of his role has the punch he displayed in that former successful outdoor feature, "Winchester 73." Kennedy socks his likeable heavy role. Julia Adams fulfills romantic demands of her top femme role, and Rock Hudson pleasantly projects the part of a young gambler who joins the settlers.

Jay C. Flippen, head of the pioneer group; Stepin Fetchit and Chubby Johnson, river boat operators; Howard Petrie, Lori Nelson and the others come through with excellent support.

Producer Aaron Rosenberg assembled a fine set of values for the picture, not the least of which was the location lensing in the Northwest, where rugged beauty of the terrain adds punch to the story. Irving Glassberg did the outstanding photography. Russell Schoengarth's editing is good, as is the music score by Hans J. Salter.

Brog.

SPG Stretches a Point

Hollywood, Jan. 22.

A bylaw change widening membership to make eligible production chiefs who personally produce one film annually has been approved by the executive board of the Screen Producers Guild.

Invitation

Smoothly-fashioned drama of femme with year to live and a bought husband; spotty b.o.

Hollywood, Jan. 22.

Metro release of Lawrence Weingarten production. Stars Van Johnson, Dorothy McGuire, Ruth Roman, Louis Calhern; features Ray Collins, Michael Chekhov. Directed by Gottfried Reinhardt. Screenplay, Paul Osborn; based on story by Jerome Weidman; camera, Ray June; editor, George Boemler; music, Bronislau Kaper. Tradeshown Jan. 16, '52. Running time, **84 MINS.**

Dan I. Pierce	Van Johnson
Ellen Pierce	Dorothy McGuire
Maud Redwick	Ruth Roman
Simon Bowker	Louis Calhern
Dr. Warren Pritchard	Ray Collins
Dr. Fromm	Michael Chekhov
Agnes	Lisa Golm
Molly	Diane Cassidy
Gardener	Stapleton Kent
Sarah	Barbara Ruick
Arthur	Norman Field
Paul	Matt Moore
Bill	Patrick Conway
Mr. Redwick	Alex Gerry
Mrs. Redwick	Lucile Curtis

This is a smoothly-fashioned film but with only a modicum of interest in the general film market. Attention of distaffers may be stirred in some locations through belting, exploitation-wise, of the plot theme. Such handling will get modest support from the familiar names of Van Johnson, Dorothy McGuire, Ruth Roman and Louis Calhern, who add some help for companion feature billing.

It is a drama of a girl with a heart condition who has only a year to live. Her rich father, always indulgent, arranges things so she can have a husband and some fulfillment as a woman during that last year. The scheme is going along fine until the bride is tipped, near the end of her time, that her husband was just another of her father's gifts. The shock of that, plus becoming aware she has only a short time to live, sets up the climactic denouement, but she regains the urge to live after finding the husband has fallen genuinely in love with her, submits to a new operation and a happy life is promised at the finale.

There's nothing wrong with the way the picture has been written, directed and played, but it just doesn't have the stuff that can be easily figured as appealing to the general run of filmgoers. Miss McGuire does an excellent job as the girl. Van Johnson, as the purchased husband, is acceptable, as is Louis Calhern as the father. Ruth Roman, the girl dropped by Johnson for the more lucrative job of being Miss McGuire's husband, gets rather short shrift in the footage and story interest. Ray Collins is good as a doctor.

Gottfried Reinhardt directed the Lawrence Weingarten production and within the limits of the story interest rates credit for understanding handling. Paul Osborn scripted from a story by Jerome Weidman. Weingarten's production provides a smooth polish to the assorted physical values, rating top assists in the technical line. However, he is inclined to permit the otherwise fine musical score of Bronislau Kaper to get too loud and busy in the climactic sequences. Cleffing would have been much more effective if allowed to back the drama quietly.

Brog.

Red Skies of Montana
(COLOR)

Excellent outdoor drama of Forestry Service fire-fighters; favorable b.o. possibilities.

Hollywood, Jan. 22.

20th-Fox release of Samuel G. Engel production. Stars Richard Widmark, Constance Smith, Jeffrey Hunter; features Richard Boone, Warren Stevens, James Griffith, Joe Sawyer. Directed by Joseph M. Newman. Screenplay, Harry Kleiner; based on story by Art Cohn; camera (Technicolor), Charles G. Clarke; editor, William Reynolds; music, Sol Kaplan. Tradeshown Jan. 17, '52. Running time, **98 MINS.**

Cliff Mason	Richard Widmark
Peg	Constance Smith
Ed Mi	Jeffrey Hunter
Dryer	Richard Boone
Steve	Warren Stevens
Boise	James Griffith
Pop Miller	Joe Sawyer
Randy	Gregory Wolcott
Noxon	Richard Crenna
McMullen	Robert Adler
Neff	Charles Buchinsky
Felton	Bob Nichols
Piney	Ralph Reed
Winkler	William Murphy
enner	Mike Mahoney
Potter	Larry Dobkin
Lewisohn	John Close
Robinson	Grady Galloway
Dawson	Henry Kulky
Phillips	Harry Carter
ot	Charles Tannen

The U. S. Forest Service's "Smoke Jumpers," the intrepid men who parachute to fight forest fires, provide the interesting basis for this outdoor adventure feature from 20th-Fox. Told in brilliant Technicolor, it's the kind of red-blooded yarn that usually wins the fans to the ticket windows and can be counted on for generally good business in most playdates.

Richard Widmark heads the predominately masculine cast. Joseph M. Newman directed the Harry Kleiner script with an action emphasis, combined with exciting fire scenes, that puts it over strongly. Plot drama is told against a background that features the careful training and the danger that becomes matter-of-course to the "Smoke Jumpers" who invade the forest from the skies to put out blazes. Villain responsible for the fires depicted is Montana's summer heat lightning.

Picture gets underway with Widmark taking his crew off to fight just such a blaze. Unfortunately for him, he is the only survivor of the paratroop outfit when it is trapped by the fire and he is accused by the son of one of the crew of running away from his men. Incident is blacked out in Widmark's mind, so he actually doesn't know if he was guilty of cowardice, and events have him assigned to training new recruits until his name comes up again to handle a danger assignment.

Plot blazes itself out when the son joins Widmark's latest dangerous mission as a reinforcement, battles him during the raging fire, is saved by the leader and gradually realizes his suspicions were wrong.

Actually, the dramatics are contrived and rather ordinary, but the setting and the way Newman's direction keeps the film and excitement moving insure high interest for the action fan. Widmark grooves his character for popular response, and Jeffrey Hunter, the young man who suspects him, comes through very strongly. Constance Smith, as Widmark's wife, hasn't much to do.

Topnotch support is supplied by Richard Boone, Warren Stevens, James Griffith, Joe Sawyer and the other assorted outdoor types in the cast.

The beautiful photography is by Charles G. Clarke. His cameras take every advantage of the location and the use of color to point up sight values. Other technical assists are good.

Brog.

At Sword's Point
(COLOR)

Costume melodrama starring Cornel Wilde, Maureen O'Hara; good escapist entertainment.

RKO release of Sid Rogell (Jerrold T. Brandt) production. Stars Cornel Wilde, Maureen O'Hara; features Robert Douglas, Gladys Cooper, Blanche Yurka. Directed by Lewis Allen. Screenplay, Walter Ferris, Joseph Hoffman, from story by Aubrey Wisberg and Jack Pollexfen; camera (Technicolor), Ray Rennahan; editors, Samuel E. Beetley, Robert Golden; music, Roy Webb. Tradeshown N. Y., Jan. 17, '51. Running time, **81 MINS.**

D'Artagnan	Cornel Wilde
Claire	Maureen O'Hara
Lavalle	Robert Douglas
Queen	Gladys Cooper
Claudine	June Clayworth
Aramis	Dan O'Herlihy
Porthos	Alan Hale, Jr.
Madame Michom	Blanche Yurka
Princess Henriette	Nancy Gates
Queen's Chamberlain	Edmond Breon
Louis	Peter Miles
Chalais	George Petrie
Old Porthos	Moroni Olsen
Dr. Fernand	Boyd Davis
Mallard	Holmes Herbert
Corporal Gautier	Lucien Littlefield
Pierre	Claude Dunkin

Long on the RKO shelf, "At Sword's Point" was titled "Sons of the Musketeers" when it went into production in December, 1949. The Cornel Wilde-Maureen O'Hara starrer has been revised in the interim and now emerges as a fast-moving period melodrama that should prove satisfying for family houses.

Scripters Walter Ferris and Joseph Hoffman, who screenplayed the Aubrey Wisberg-Jack Pollexfen story, have whipped up a fairly interesting adaptation that should hold attention of either juvenile or adult audiences. Localed in medieval France, yarn is woven around the troubles of aging queen Gladys Cooper. Her problems stem from nefarious designs of Robert Douglas, as the Duke de Lavalle, to seize control of the country. His plans call for him to wed princess Nancy Gates and put her young brother to death.

But Douglas reckons without opposition of Wilde, Miss O'Hara, Alan Hale, Jr., and Dan O'Herlihy. Children of the original four musketeers, they rally to the queen's aid and foil the plot. Footage is liberally filled with swordplay, chases and hand-to-hand combat whose effect is enhanced by Ray Rennahan's fine Technicolor camerawork.

True, variations of the story incidents have been seen in previous "Musketeer" films. However, the casting of Miss O'Hara as a femme swordsman represents a novel approach, and the physical values that producer Jerrold T. Brandt has endowed the picture put the entry on a higher budgetary plane than the average costume actioner.

Performances, for the most part, capture the flavor of the period. Wilde is a lusty D'Artagnan, who wields his sword and swings on chandeliers in the best Fairbanks tradition. Miss O'Hara shows surprising skill with a rapier, and her visual charms stand up well in the romantic department. Hale and O'Herlihy are well cast as the other musketeers.

Miss Cooper portrays the queen with regal bearing while Douglas does well as the heavy. Miss Gates, as the princess, and Blanche Yurka, as a tavern keeper, head the supporting players. Direction of Lewis Allen reined the film with an eye to action, and there are few scenes where the speed lags. Sid Rogell, onetime RKO production head, receives screen credit as executive producer.

Gilb.

Outcast of the Islands
(BRITISH)

Carol Reed pic, with name cast, heads for U.S. censor trouble; not top b.o.

London, Jan. 15.

British Lion release of Carol Reed production. Stars Trevor Howard, Ralph Richardson; features Robert Morley, Wendy Hiller, Kerima. Directed by Carol Reed; screenplay, W. E. C. Fairchild (from Joseph Conrad's novel); camera, John Wilcox; editor, Bert Bates; music, Brian Easdale. At Plaza, London, Jan. 15, '52. Running time, **102 MINS.**

Captain Lingard	Ralph Richardson
Willems	Trevor Howard
Almayer	Robert Morley
Aissa	Kerima
Mrs. Almayer	Wendy Hiller
Babalatchi	George Coulouris
Vinck	Wilfred Hyde-White
Hudig	Frederick Valk
Mrs. Willems	Betty Ann Davies
Ali	Dharma Emmanuel
Alagappan	Peter Illing
Badavi	A. V. Bramble
Badavi	Annabel Morley
Ramsey	James Kenny
Mate	Marne Maitland

"Outcast of the Islands" is one of the most ambitious and costly pictures to come from a British studio in some time. It is a big-scale production with many crowds and powerful marquee names. Another plus factor is the Carol Reed tag. He produced and directed. Nevertheless, it cannot be regarded as a top ranking b.o. attraction for the home trade and may encounter serious censor trouble in America.

Picture is based on the Joseph Conrad story, but the screenplay fails to capture the authentic atmosphere of the Far East in which the story is set. The backgrounds are genuine enough, but the plot is loosely constructed and the editing occasionally episodic.

The outcast is played by Trevor Howard. He is saved from the police, after being involved in a swindle, by the captain of a trading vessel who takes him to his island outpost. There, he double-crosses his friend, tricks his partner and falls in love with the daughter of the blind tribal chief.

Within that outline, the film concentrates on developing the shifting character of the outcast as a man without honor, without principle and without friends, yet having a devouring passion for the native girl. The love-making scenes between Howard and the girl, unless duplicate shots were taken, may offend the Breen rules. Likewise, there may be criticism of the manner in which native boys are shown naked in the river.

With a firstclass team to set the pace, the acting generally maintains a high standard. Ralph Richardson, polished and dignified as usual, gives a sterling performance as the captain of the trading boat. Howard has the lion's share, and fills his role with distinction. Robert Morley chalks up another success as the captain's partner while Wendy Hiller is nicely restrained as his wife. The native girl is played by Reed's discovery, Kerima, in a sultry key, without the trace of a smile and with barely a line of dialog throughout the entire film. Top supporting roles are competently filled by George Coulouris, Wilfrid Hyde-White, Frederick Valk and Betty Ann Davies.

Reed has not succeeded in extracting the suspense normally associated with his work. Film is somewhat overlong and shows signs of substantial scissoring in an endeavor to keep it within reasonable bounds. John Wilcox has lensed the production skillfully while Brian Easdale has contributed a satisfying musical score.

Myro.

Just This Once

Gay, pleasant comedy with Janet Leigh, Peter Lawford.

Hollywood, Jan. 17.

Metro release of Henry Berman production. Stars Janet Leigh, Peter Lawford; features Lewis Stone, Marilyn Erskine, Richard Anderson. Directed by Don Weis. Screenplay, Sidney Sheldon; based on story by Max Trell; camera, Ray June; editor, Fredrick Y. Smith; music, David Rose. Tradeshown Jan. 10, '52. Running time, **90 MINS.**

Lucy Duncan	Janet Leigh
Mark MacLene	Peter Lawford
Judge Samuel Coulter	Lewis Stone
Gertrude Crome	Marilyn Erskine
Tom Winters	ichard Anderson
Frank Pirosh	Douglas Fowley
Mr. Blackwell	Hanley Stafford
Jeff Parma	Henry Slate
Stanley Worth	Jerry Hausner
Herbert Engel	Benny Rubin
Adam Backwith	Charles Watts

A gay, pleasantly-paced round of comedy is offered by "Just This Once." Film has a youthful spirit in both feel and the cast toppers, and is played lightly for satisfactory results on all counts. It should please in the general market and hit an okay boxoffice level, although outstanding takes are not indicated.

Janet Leigh and Peter Lawford team to carry off the star roles. He's a rich playboy with a disregard for money, and she's a femme lawyer hired by Lewis Stone to curb Lawford's dissipation of his fortune. Two principals do their full share to keep it gay and amusing. Their performances are extremely likeable.

Screenplay by Sidney Sheldon is deftly written and sparked with nifty dialog and situations which Don Weis' direction sells strongly. When Stone brings Miss Leigh into the picture she puts Lawford on a small weekly allowance, cancels his charge accounts and tries to accumulate the estate's income to pay off the bills he has run up.

Lawford rides with the situation, even to the extent of moving in with Miss Leigh because a clause in the deal requires that he be given shelter. The few bedroom farce-type situations that arise add to the general amusement and create a problem with Miss Leigh's stuffy finance, Richard Anderson. Footage moves along smoothly to wrap up all the complications for a clinch finale between the two stars.

Producer Henry Berman has cast the show well and has given it a nice physical polish. Lewis Stone's character of advisor to Lawford is quietly effective. Marilyn Erskine does well by her scenes, as do Douglas Fowley, Hanley Stafford, Benny Rubin and others. Anderson has his moments as the finance and there is one particularly amusing sequence in which he refuses a raise from his engineering firm boss, played by Stafford.

Ray June's lensing, tight editing and the David Rose music score are able contributions.

Brog.

Cry, the Beloved Country

Fine filmization of the Alan Paton bestseller, with Canada Lee; strong bet for specialized and art houses.

Lopert Films release of London Films (Zoltan Korda-Alan Paton) production. Features Canada Lee, Sidney Poitier, Charles Carson, Joyce Carey. Directed by Korda. Screenplay by Paton, from his novel of same name; camera, Robert Krasker; editor, David Eady. Tradeshown in N. Y., Jan. 18, '52. Running time, **105 MINS.**

Stephen Kumalo	Canada Lee
James Jarvis	Charles Carson
Rev. Msimangu	Sidney Poitier
Margaret Jarvis	Joyce Carey
Father Vincent	Geoffrey Keen
Martens	Michael Goodliffe
John Kumalo	Edric Connor
Kumalo's Friend	Charles McCrae
Absalom	Lionel Ngakane
Mary	Vivien Clinton
Mrs. Kumalo	Albertina Temba
Farmer Smith	Bruce Anderson
Captain Jaarsveldt	Bruce Meredith Smith
Mary Jarvis	Berdine Grunewald
Harrison, Sr	Cecil Cartwright
Harrison, Jr	Andrew Kay
Father Thomas	Max Dhlamini
Father Tisa	Shayiwa Riba
Gertrude's Child	Tsepo Gugushe
Gertrude Kumalo	Ribbon Dhlamini
Young Man	Daniel Adnewmah
Mrs. Ndlela	Emily Pooe
Taxi Driver	Reginald Ngcobo
First Reporter	Michael Golden
Second Reporter	Clement McCallin
Judge	Stanley Van Beers
Prison Warden	John Arnatt
Superintendent	Scott Harrold

Alan Paton's bestselling novel of a few years back, which was made into a Broadway musical, "Lost in the Stars," two seasons ago, has now been turned into an absorbing pic. Filmed in its native South African locale, and in London, under the sympathetic eye of the author in the capacity of scenarist and co-producer, the pic emerges as a very moving film, full of simplicity and charm.

It is also a little slow, grim and even-toned and a bit of a tear-jerker. Its pace, subject matter and lack of marquee strength will limit its mass appeal, but otherwise the pic is a strong bet for roadshow stands, specialized and art houses, and sure to recoup its modest-budgeted coin. Artistically, the film should reap critical praise and good word-of-mouth for its worthwhile screen treatment of an eloquent theme.

"Cry, the Beloved Country" has a refreshing quality about it, in unusual scenes of Negro native life in South Africa, in striking outdoor shots, and in the quaint, almost Biblical speech of most of the Negroes. There is also sharp, biting commentary in the scenes of squalor in which the Negroes live. Cast itself is unusual, with a couple of American Negroes, some British talent, a couple of South African actors, and the rest natives. Only one cast-member, Canada Lee, will be known here from other U. S. film or stage ventures, although a few others have been seen in minor screen appearances before.

The picture is a strong social document in its study of the perplexed conditions of a sub-

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SURE-SEATERS SEE SURE PRODUCT

Big Boost for Films

Council of Motion Picture Organizations' plea for further industry promotional advertising in the nation's press got a big boost with the editorial in the New York Daily News last Wednesday (16). It was a big plug for films in general and Paramount's "Greatest Show On Earth" in particular.

COMPO is pushing for further institutional advertising on the basis that the copy which ran in hundreds of papers last October has paid for itself many times over. Results weren't necessarily direct in number of tickets sold, COMPO press chief Charles E. McCarthy has pointed out, but in reversing the downbeat and cynical attitude of the newspapers toward Hollywood. He points to the surprise editorial in the 2,000,000-circulation New York tab as the prime example of a switch that has taken place throughout the country. Of particular interest is that the News is also owner of a tele station, WPIX, N.Y.

Major company prexies have already okayed COMPO's desire for another splash in newspapers cross-country, and ads are now being worked out. The News' editorial stated, in part: "Until the other day, we'd been inclined to lend a sympathetic ear to current moans and groans from our California movie capital. You know: Movie-making costs too much—TV's killing us—if it weren't for popcorn sales every producer out here would be on relief. Then the other day, we ankled over to the Music Hall to see 'The Greatest Show On Earth,' tagged by our shrewd Kate Cameron as a four-star production. Kate didn't give us a bum steer. . . An added observation: 'The Greatest Show On Earth' runs two and a half hours, and appears in sparkling Technicolor. As of now, TV can't compete with any of that. Take your tears elsewhere, Hollywood. All you need is more real show business, like your man DeMille's."

New Pacts Give White Collarites At 20th, Par $4 to $8 Increases

Agreement on terms for new pacts covering homeoffice employees at 20th-Fox and Paramount has been reached by the companies and the Motion Picture Homeoffice Employees Union, H-63, affiliated with the International Alliance of Theatrical Stage Employees. Final signing of the pacts is expected by the end of this week, after the union and the film companies iron out some minor points of legal verbiage. Pact marks the first agreement between the pix outfits and the IA local, which recently took over jurisdiction of the white collarites from the defunct Screen Office and Professional Employees Guild.

New pacts, set to run for two years, call for an approximate general increase of 10% with a minimum of $4 per week and a maximum of $8, union shops, arbitration of grievances by the American Arbitration Assn., and an automatic wage increase at the end of one year based on the cost-of-living index.

Union is also near finalizing a pact for homeoffice employees at RKO. H-63 officials and RKO negotiators met yesterday (Tues.) and reportedly came to an agreement on all important issues. Union expects to come to a final understanding with RKO by next week.

Chi's Ad Cut

Chicago, Jan. 22.

Chicago amusement advertising, the major portion of which is picture space, reflects the growing decline of the Chi boxoffice.

Report for the year from the four dailies shows that Chicago Tribune had a 9½% drop; the Daily News almost 10%, the Sun-Times, 12%, and the Herald-American, 13½%.

Painters Local 44 Charter Revoked In Sorrell Fracas

Hollywood, Jan. 22.

International Brotherhood of Painters, Decorators and Paperhangers of America revoked the charter of Painters Local 44 after local failed to carry out an international exec board order making Herbert Sorrell, ineligible to hold office, be a delegate or business agent, for five years. Action stems from Sorrell's activities as leader of the conference of Studio Unions strike in 1945.

Present members of the local, mostly outside the pic industry, were ordered by the international to transfer to other locals. Local spokesman said they were unable to comply with the order since Sorrell held a term contract with the union.

Union also has filed a suit in Superior Court asking for declaratory relief and to designate who is responsible for the contract. Conspiracy action, originally filed in 1947 against the majors and the International Alliance of Theatrical Stage Employees, is also currently before the Supreme Court, decision being expected shortly.

Branton Syndicate Provides Financing For 'Moulin Rouge'

Dollar financing for "Moulin Rouge," film version of the Pierre La Mure novel about painter Toulouse Lautrec, will be provided by a syndicate headed by G. Ralph Branton, veepee of Monogram-Allied Artists, it was disclosed this week. Group has banded together in Moulin Productions, Inc., and is repped by Stillman & Stillman, N. Y. film attorneys.

Picture was originally to have had its financing arranged through United Artists. Coin would have come through Walter E. Heller & Co., Chicago film backers, and Romulus Films of Britain, headed by John and James Woolf. Romulus, however, remains in the new bankrolling setup and will provide pound and franc capital.

While UA is understood to be now out of the financial picture it's still in the running as a potential distributor. Meantime, the starting date for the venture will likely be around June 1, with lensing to be done in England and France.

John Huston will produce, direct and screenplay "Rouge," while Jose Ferrer will star. Ferrer, meanwhile, may relinquish rights to a legit production of "Moulin."

RKO's N.Y. Staff Cut

As a result of what was termed an economy move, RKO Theatres has sliced four members of its homeoffice pub-ad staff. Dropped last week were Ray Malone, Vincent Liguori, Ruth Newman and William Thalman. However, two of the staffers were transferred to other jobs within the organization.

Malone and Liguori, veteran members of the department, were named theatre managers, Malone being assigned to the Alden, Jamaica, N. Y., and Liguori the RKO 125th St., Manhattan.

ARTY PLETHORA NO PROBLEM

With 10 first-run art houses operating in what may loosely be termed the Broadway area, and an 11th scheduled to open early in February, there has been some concern in film circles on just how enough suitable product could be found to supply these sure-seaters. Paradoxically, least concerned are the exhibs who run these houses. Although they admit that bidding for available films would become keener, they generally view the situation with an unusual degree of optimism.

As one successful art house operator put it, "It's like waiting for a bus. Another one always comes by." And he cited the experience of recent years where when one source dried up there was always a new one to replace it.

"We've had French, Italian and English pictures," he declared, "and now 'Rashomon,' a Japanese film. And when necessary we've been able to get suitable American product." He pointed out that although there was presently a shortage of top-quality French and Italian films, these markets were always available and would undoubtedly come through again with the type of pix that appeal to U. S. audiences. He noted, too, the renewed popularity of British films, with "Lavender Hill Mob," as the current outstanding example.

Operators of the art houses were quick to stress that they were not thinking only in terms of foreign

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WB's Stock Buy Seen Above $15

While Warner Bros. has confirmed that another big stock buy is under consideration, the outfit's expected purchase price is likely to be well above the $15 per share which is now being mentioned. WB proxy statement, which was sent to stockholders in advance of the annual meeting in Wilmington on Feb. 19, reports that about $15,000,000 would be appreciated for the purchase of about 1,000,000 common shares. This narrows down to $15 per share, obviously.

However, the buzz in financial circles is that the WB board probably will ask stockholders to offer sale of their stock at up to $16, or even $16.50. Higher price is based on the market value of the issue on the N. Y. Stock Exchange. WB trading over a recent period has been at about a 14⅞ level. In light of this, and unless the current market price falls unexpectedly, corporation's offer to acquire its own stock at only up to $15 per share could hardly bring in anything near the 1,000,000 desired.

On the annual meet's agenda is the election of six directors and a vote on retirement of 1,152,215 common shares which WB now holds in its treasury. That's the number of shares which the company acquired earlier in line with its capitalization shrinkage program. Outfit laid out $16,685,532 in buying up the block. WB now has 5,619,785 shares outstanding.

Board nominees, all incumbents, for a term of two years are Albert, Harry and Jack Warner, John E. Beirwirth Waddill Catchings and Robert W. Perkins. Stockholders last February elected Samuel Carlisle, Stanleigh P. Friedman, Charles S. Guggenheimer, Samuel Schneider and Morris Wolf to two-year terms.

8 Col. Folds in 2 Yrs.

Columbus, O., Jan. 22.

A total of eight neighborhood film houses have shuttered in the last two years in this city of 376,000.

Columbus is now left with 41 second-run houses, (including two downtown), where before there were 49.

Harry Cohn's Col Holdings Down 4%; Proxy Discloses Exec Option Changes

Clarify RKO Situation

RKO has put an end to the peculiar situation whereby one corporate pocket of the outfit owed the other $23,032,693 in 3% notes. It stemmed from a bookkeeping arrangement dating back to the old RKO parent corporation prior to divorcement.

The parent was a holding company. The theatre subsid declared dividends up to the parent, which in turn provided the production-distribution subsid with operating funds. Production-distribution issued the 3% notes to the parent.

Upon divorcement, the notes in effect were inherited by production-distribution, which issued them in the first place. They've now been cancelled. Clear?

Loew's '51 Net Down Slightly To $7,804,370

Loew's net profit for the fiscal year ended last Aug. 31 represented a drop of 1c per share under the previous year, the corporation disclosed yesterday (Tues.) in its annual report. Earnings amounted to $7,804,370, equivalent to $1.52 per share, including net credit of about $754,000 due to reduction of prior years' depreciation charges.

This compares with net income of $7,854,454, equal to $1.53 per share, in the previous year, which included $808,020 profit after taxes from the sale of capital assets.

Outfit started off fiscal 1951-'52 on the upbeat. For the 12 weeks ended Nov. 22, '51, Loew's had a net operating profit, before Federal taxes, of $2,932,987, compared with $2,090,127 for the corresponding period a year earlier. Net profit, after taxes and adjustments was $2,089,339, equivalent to 41c per share, in the recent period, against $1,994,934, or 39c per share, in the earlier corresponding period.

Total of 38 features and 40 shorts were released during the fiscal year covered in the report. Most outstanding of the outfit's pix were "King Solomon's Mines," "Kim," "Royal Wedding," "The Great Caruso," "Go for Broke" and "Show Boat."

Loew's operating revenues totalled $176,199,895 in the year, down from $178,024,811 the preceding year. Operating and general expenses amounted to $147,812,121 in the new year, including $70,621,375 listed for amortization and write-off of films. Expenses in the previous year reached $151,655,672, including film amortization and write-offs of $71,485,584.

Total current and working assets were carried at $113,948,402, including $77,864,042 in film production inventories. Total current liabilities were listed at $26,685,286.

Apex, Souvaine Deal

Reciprocal distribution deal has been worked out between Souvaine Selective Pictures and Apex Film Distributors, Ltd., a firm recently formed in London by Sydney Box. Arrangement calls for Souvaine to handle Apex product in the U. S. while the Box outfit will release certain Souvaine films in Britain.

Two-way pact was disclosed in New York last week by Charles M. Amory, Souvaine general sales manager. Lou Bunin's "Alice in Wonderland" is the initial Apex release for England while Souvaine will distribute the Sydney Box production, "Mr. Lord Says 'No!'" in the U. S. next month.

Prexy Harry Cohn's share of Columbia Pictures common stock dropped to 19.43% of the total outstanding, stockholders were told in the proxy statement sent out this week in advance of Col's annual meeting in N. Y. Feb. 20. Last year the chief exec had control of 23.66% of the total issue.

Exec v.p. Jack Cohn's share was listed at 12.23%, representing no change from the previous year.

Over the year, Harry Cohn unloaded 23,187 shares, cutting the total which he beneficially owns to 126,266. He also votes 4,054 shares which are owned by members of his family. Col had 670,670 shares outstanding as of last Nov. 30, when the count was taken for the proxy report. Recently Cohn transferred 25,000 shares to trustees other than himself for the benefit of his children.

Nine incumbent directors are up for reelection at the Feb. 20 meeting. They're listed follows, along with remuneration for the last fiscal year: Harry Cohn, $201,400; Jack Coh , $145,600; Abe Schneider, treasurer-v.p., $130,000; Nate B. Spingold, ad-pub v.p., $108,000; Abe Montague, distribution v.p., $130,000; Leo M. Blancke, director and financial advisor, $6,000; Donald S. Stralem, director and financial advisor, $6,000; Arnold M. Grant, director, $6,000, and Henry Crown, director, no remuneration.

Options Vote

Also up for a vote is issuance of options to purchase 5,125 shares to exec producer Irving Briskin at $13.66 per share. In the event there's no ratification of this, Briskin would have the right to terminate his employment deal, dated Jan. 1, 1951, which gives him $1,750 as weekly salary for the first

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Burstyn Points Up 'Vagueness' of Law In Ban on 'Miracle'

Washington, Jan. 22.

New angle in state censorship of films was laid before the Supreme Court yesterday (Mon.) by Joseph Burstyn, Inc., smarting against the ban on the Italia import, "The Miracle." Burstyn petitioned the tribunal to test the power of the New York State Board of Regents to throw out the film on the ground it was "sacrilegious."

Burstyn has lost in the N. Y. courts, which have upheld the censorship powers of the Board of Regents. Burstyn contends the state law, permitting ban of a motion picture if it is sacrilegious "is so vague and indefinite and its meaning so uncertain that its enforcement violated the due process clause of the 14th Amendment."

"In the absence of any judicial construction of the word 'sacrilegious' and the creation of any standards," says the brief, "it is impossible to determine in advance what is prohibited and what is permitted by statute. The statute as construed violates the Constitutional warrants of separate church and state, and of freedom of religion. The authorities charged with enforcement of the statute must adopt some religious dogma as a standard for action. The official sanction of any religious doctrine and its enforcement by government authority is patently breach of the 'wall between church and state'."

Golding's Coast Stay

David Golding, ad-pub director of Samuel Goldwyn Productions, transfers from the N. Y. homeoffice to the Coast next weekend on a temporary basis. He'll work with studio publicity chief Al Vaughan on east-west coordination of promotion for the upcoming "Hans Christian Andersen."

During his absence, which probably will be about two months, Martin S. Davis will supervise publicity operations in N. Y.

L.A. Improves After Heavy Rains; 'Room' Tasty $32,000, 'Latuko' Wow 20G, 'Men Only' 27G, '10 Men' 22G, 2d

Los Angeles, Jan. 22.

Overall first-run pace is improving here currently after all deluxers took it on the chin last week from heavy rainstorms. Three new bills are led by terrific $20,000 or close on showcasing of "Latuko" at the Hollywood Paramount.

"Room for One More" shapes smart $32,000 in three theatres while "For Men Only" looks to reach okay $27,000 in four houses.

Pop-priced holdovers are getting oke but not hearty trade, being led by "10 Tall Men" with nice $22,000 in second week in two spots. Five-day second frame for "Pandora and Flying Dutchman" is passable $20,000 in two houses. Second round for Josephine Baker onstage with "Honeychile" is just fair $19,000. Advance-scale holdovers shape fairly steady currently.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola (FWC) (2,097; 2,048; 1,719; 1,248; 70-$1.10)—"For Men Only" (Lip) and "Chicago Calling" (UA). Okay $27,000. Last week, "Another Man's Poison" (UA) and "Tony Draws Horse" (Indie), $24,600.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-$1.10)—"Room One More" (WB) and "South Caliente" (Rep) (Downtown only). Smart $32,000. Last week, "See You in Dreams" (WB) (2d wk), $21,700.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10)—"Pandora and Flying Dutchman" (M-G) and "Sellout" (M-G) (2d wk-5 days). Oke $20,000. Last week, good $28,000.

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-$1)—"Ten Tall Men" (Col) and "Corky of Gasoline Alley" (Col) (2d wk). Nice $22,000. Last week, big $29,800.

Los Angeles Paramount (F&M) (3,398; 80-$1.50) — "Honeychile" (Rep) with Josephine Baker heading stage bill (2d wk). Fair $19,000. Last week, held down to $22,500 by rain storms.

Hawaii (G&S) (1,106; 60-85)—"Favorite Spy" (Par) (4th wk). Light $2,500. Last week, $3,400.

Hollywood Paramount (F&M) (1,430; 60-$1.20)—"Latuko" (Indie). Terrific $20,000 or near. Last week, "I Want You" (RKO) (4th wk), $4,800 at upped scale.

Rialto (Metropolitan) (850; 80-$1.20)—"Streetcar" (WB) (4th wk). Big $8,000. Last week, $8,600.

Ritz, Vogue, Globe (FWC) (1,370; 885; 782; 70-$1.10)—"Decision Before Dawn" (20th) (5th wk). Slow $6,500. Last week, $7,700.

United Artists, Four Star (UA) (2,100; 900; 90-$2.40)—"Quo Vadis" (M-G) (8th wk). Steady $20,000. Last week, $20,200.

Fine Arts (FWC) (677; 80-$1.50)—"Lavender Hill Mob" (U) (2d wk). Good $5,000. Last week, $5,700.

Beverly Hills (WB) (1,612; 80-$1.50)—"Death Salesman" (Col) (5th wk). Fine $8,000. Last week, $7,700.

Wilshire (FWC) (2,296; 80-$1.50)—"African Queen" (UA) (4th wk). Smooth $8,500. Last week, $8,800.

K.C. Marks Time With 'Bayonets' Not So Sharp 15G; 'Spy' 14G, 11 Days

Kansas City, Jan. 22.

Trend this week is moderate, a trio of holdovers and otherwise medium fare slowing up pace. "Fixed Bayonets" in four Fox Midwest houses looks leader with medium take for 8 days. "Quo Vadis" in fourth week still is getting big money. "Favorite Spy" did well in 11 days at Paramount. Weather is unseasonally mild, after earlier cold wave.

Estimates for This Week

Esquire (Fox Midwest) (820; 50-75)—"FBI Girl" (Lip) and "Sky High" (Lip) bettering average at $3,500. Last week, "Harlem Globetrotters" (Col) and "Street Bandits" (Rep), $2,400.

Kimo (Dickinson) (504; 75-99)—"Bitter Rice" (Indie) back in town after about a year. Okay $1,800. Last week, "Of Men and Music" (M-G), also second time in town, moderate $1,600.

Midland (Loew's) (3,500; 90-$1.24)—"Quo Vadis" (M-G) (4th wk). Hefty $15,000, and may run extra days. Last week, nifty $20,000.

Missouri (RKO) (2,650; 50-75)—"See You in Dreams" (WB) and "Smuggler's Gold" (Col) (2d wk).

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Broadway Grosses

Estimated Total Gross
This Week $527,400
(*Based on 20 theatres*)
Last Year $453,500
(*Based on 17 theatres*)

Indpls. Going For 'Dreams,' Loud 15G

Indianapolis, Jan. 22.

Biz is spotty at first-runs here this week, with two standouts on card. "I'll See You in My Dreams," at Indiana, is smash and getting top coin in city. "Quo Vadis" is still plenty strong in fourth stanza at Loew's, and may hold again. "Another Man's Poison" at Circle is only fair.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-60)—"Another Man's Poison" (UA) and "Lincoln in White House" (Indie). So-so $8,000. Last week, "Double Dynamite" (RKO) and "Panelled Door" (Indie), $8,500.

Indiana (C-D) (3,200; 50-76)—"See You in Dreams" (WB) and "Girl on Bridge" (20th). Sock $15,000. Last week, "The Racket" (RKO) and "Woman in Dark" (Rep), $10,000.

Loew's (Loew's) (2,427; 90-1.25)—"Quo Vadis" (M-G) (4th wk). Still solid $12,500, making it about $83,000 for run thus far.

Lyric (C-D) (1,600; 50-76)—"Silver City" (Par) and "Captive of Billy Kid" (Rep). Tepid $5,000. Last week, "Lost Continent" (Lip) and "Superman and Mole Men" (Lip), $5,500.

'Forget'-Vaude Sturdy $22,000, D.C.; 'Cimarron' Hot 9G, 'Dreams' 12G, 2d

Washington, Jan. 22.

It's a routine session along the mainstem, with biz continuing even keel but with no standout. Holdovers are steady and predominate the scene. Of newcomers, "I'll Never Forget You," hypoed by a solid stageshow at Loew's Capitol, shapes as best bet. "The Medium," at Lopert's Playhouse launched by a fancy preem and generally favorable notices, is disappointing. "Cimarron" looks good at Keith's.

Estimates for This Week

Capitol (Loew's) (3,434; 55-90)—"I'll Never Forget You" (20th), plus vaude topped by Kyle MacDonnell. Pleasant $22,000, with stageshow helping. Last week, "Model and Marriage Broker" (20th) plus vaude, better than hoped for at nice $20,000.

Columbia (Loew's) (1,174; 44-74)—"It's a Big Country" (M-G). Above average $7,000. Last week, "Unknown Man" (M-G), so-so $4,500 for first-run.

Dupont (Lopert) (372; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (2d run) (4th wk). Okay $3,500 after $3,800 last week. Holds.

Keith's (RKO) (1,939; 44-85)—"Cimarron Kid" (U). Good $9,000.

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'Racket' Smooth $12,000 Port; 'Dreams' 11G, 2d

Portland, Ore., Jan. 22.

Biz is still holding well here although new fare is not doing smash trade. "The Racket" and "Man in Saddle" look best of newcomers. "See You in My Dreams" looks great for second week. "The River" is being held for fourth great week at the Guild.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"See You in Dreams" (WB) and "Its Big Country" (M-G) (2d wk). Big $11,000 in 8 days. Last week, $15,300.

Guild (Parker) (400; $1.20-$2.40)—"The River" (Indie) (4th wk). Holding at $4,000 or near. Last week, smash $6,300.

Mayfair (Parker) (1,500; 65-90)—"Blue Veil" (RKO) and "First Romance" (Col) (m.o.). Swell $4,200 in 4 days. Last week, "Flame of Araby" (U) and "Finders Keepers" (U) (m.o.) (3 days), $1,000.

Oriental (Evergreen) (2,000; 65-90)—"The Racket" (RKO) and "Hurricane Island" (Col), day-date with Orpheum. Good $5,000. Last week, "Blue Veil" (RKO) and "First Romance" (Col), $6,000.

Orpheum (Evergreen) (1,750; 65-90)—"The Racket" (RKO) and "Hurricane Island" (Col), also Oriental. Good $7,000 or over. Last week, "Blue Veil" (RKO) and "First Romance" (Col), $9,000.

Paramount (Evergreen) (3,400; 65-90)—"Man in Saddle" (Col) and "Harlem Globetrotters" (Col). Okay $9,000 or under. Last week, "Fixed Bayonets" (20th) and "Two Dollar Bettor" (Indie), $10,500.

United Artists (Parker) (890; 65-90)—"Westward Women" (M-G). Mild $9,000 or close. Last week, "Man With Cloak" (M-G) (5 days), dull $4,000.

'Dreams' Smash $17,000, Cleve.

Cleveland, Jan. 22.

Better than normal trade is observed by many mainstem deluxers this week, some getting fancy takes. "See You in My Dreams" is turning out to be sock pic, the Allen already has set stayover. "Another Man's Poison" is nice at Hipp. "On Dangerous Ground" also is good at the Palace.

Estimates for This Week

Allen (Warner) (3,000; 55-80)—"See You in Dreams" (WB). Great $17,000, and set for h.o. Last week, "Distant Drums" (WB) (2d wk), $9,000.

Hipp (Scheftel-Burger) (3,700; 55-80)—"Another Man's Poison" (UA). Nice $12,000 or over. Last week, "Decision Before Dawn" (20th), $15,500.

Lower Mall (Community) (585; 55-80)—"Bonnie Prince Charlie" (Indie) (2d wk). Oke $3,000 after $3,300 last week.

Ohio (Loew's) (1,244; 55-80)—"It's Big Country" (M-G). Average $5,000 in 8 days. Last week, "Flight to Mars" (Mono) and "Longhorn" (Mono), $5,500.

Palace (RKO) (3,300; 55-80)—"On Dangerous Ground" (RKO). Good $14,000 or close. Last week, "Boots Malone" (Col), $9,500.

State (Loew's) (3,450; 55-80)—"Pandora and Flying Dutchman" (M-G) Sturdy $17,500 in 11 days. Last week, "Westward Women" (M-G) (2d wk-6 days), $7,500.

Stillman (Loew's) (2,700; 90-$1.50)—"Quo Vadis" (M-G) (9th wk). Smash $14,000 after $15,000 last week.

Tower (Scheftel-Burger) (500; 55-80)—"Decision Before Dawn" (20th) (m.o.). Excellent $4,500. Last week, "St. Benny the Dip" (UA) and "Three Steps North" (UA), poor $3,500.

'Dreams' Nice $25,000 in Det., 'Dawn' Dim 24G, 'Saddle' 15G, 'Pandora' 11G

Detroit, Jan. 22.

"See You In Dreams" at the Michigan looks best of the lot this week, with fine session. "Man In Saddle" is shaping up well at the Palms. "Decision Before Dawn" looms dull at the Fox. "Pandora Dutchman" is flying low at the United Artists. Two holdovers, "Native Son" at the Madison and "American in Paris" at the Adams, are steady.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)—"Decision Before Dawn" (20th). Dull $24,000 or near. Last week, "Magic Face" (Col) and "Harlem Globetrotters" (Col), $22,000.

Michigan (United Detroit) (4,000; 70-95)—"I'll See You in Dreams" (WB) and "Chicago Calling" (UA). Nice $25,000. Last week, "My Favorite Spy" (Par) and "Longhorn" (Rep), $18,000.

Palms (UD) (2,900; 70-95) — "Man In Saddle" (Col) and "Cloudburst" (Col). Oke $15,000. Last week, "Slaughter Trail" (RKO) and "Whip Hand" (RKO), $10,000.

Madison (UD) (1,900; 70-95) — "Native Son" (Indie) and "Angelo" (Indie) (3d wk). Down to $6,000. Last week, fine $10,000.

United Artists (UA) (1,900; 70-95) — "Pandora Dutchman" (M-G) and "Sellout" (M-G). Slim $11,000. Last week, "Bright Victory" (U) and "Flight to Mars" (Mono), $12,200.

Adams (Balaban) (1,700; 70-95)—"American In Paris" (M-G) (8th week). Stout $6,000. Last week, $7,000.

'Poison' Standout in Cincy, $10,000; 'Women' Trim 13G, 'Night' Brisk 6½G

Cincinnati, Jan. 22.

"Westward Women," Sprightly in big Albee, will get town's top gross this week. However, the Palace shapes standout with "Another Man's Poison." Trade at other major houses continues moderate. Additional new bills are "Japanese War Bride" at Capitol, "Big Night" in Grand and "Flight to Mars" at Keith's. Roll of "Distant Drums," in third downtown session is still pleasing.

Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Westward Women" (M-G). Trim $13,000. Last week, "Distant Drums" (WB), $14,000.

Capitol (Mid-States) (2,000; 55-75)—"Japanese War Bride" (20th). Moderate $7,000. Last week, "Flame of Araby" (U), same.

Grand (RKO) (1,400; 55-75)—"Big Night" (UA) and "Darling, How Could You" (Par). Good $6,500. Phil Waxman, producer of "Night," pegged press, radio and TV attention via stunts and interviews during two-day visit. Last week, "Wild Blue Yonder" (Rep), $7,000.

Keith's (Mid States) (1,542; 55-75)—"Flight to Mars" (Mono) and "Crazy Over Horses" (Par). Oke $6,500. Last week, "Weekend with Father" (U), $7,000.

Lyric (RKO) (1,400; 55-75)—"Distant Drums" (WB) (m.o.). Favorable $5,000. Last week, "See You in Dreams" (WB) (m.o.), $5,500.

Palace (RKO) (2,600; 55-75)—"Another Man's Poison" (UA). Satisfactory $10,000 or near. Contest on Bette Davis splurged in Times-Star. Four awards of Defense Bonds were given for identities of her Oscar nomination roles. Last week, "Boots Malone" (Col), $8,500.

Key City Grosses

Estimated Total Gross
This Week $2,321,900
(*Based on 24 cities, 211 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,393,500
(*Based on 24 cities, and 200 theatres.*)

'Poison' Hot 25G In Slow Philly

Philadelphia, Jan. 22.

Biz is off currently with few exceptions. Matinee trade is boosting "Emperor's Nightingale" but it's just fair at the Aldi "Another Man's Poison" is doing sock at Mastbaum while "Never Forget You" surprised by hitting nice total at Randolph. "Detective Story" looms as only smash holdover at Trans-Lux where it may top ninth week's figure in current (10th) stanza.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Emperor's Nightingale" (Indie). Fair $5,000. Last week, "Reunion in Reno" (U), $6,000.

Boyd (WB) (2,360; 50-$1.30)—"I Want You" (RKO) (5th wk). Off to $5,500. Last week, mild $8,000.

Earle (WB) (2,700; 50-99)—"Girl on Bridge" (20th). Thin $8,000. Last week, "Dangerous Ground" (RKO), $7,500.

Fox (20th) (2,250; 50-99)—"Decision Before Dawn" (20th) (3d wk). Only $8,500 for last 5 days. Last week, light $14,000.

Goldman (Goldman) (1,200; 50-99)—"Westward Women" (M-G) (2d wk). Fair $11,000. Last week, $18,000.

Mastbaum (WB) (4,360; 50-99)—"Another Man's Poison" (UA). Big $25,000 or close. Last week, "Favorite Spy" (Par) (2d wk), off to $13,000.

Midtown (Goldman) (1,000; 50-99)—"Light Touch" (M-G). Light $6,500. Last week, "Family Secret" (Col), $6,500.

Randolph (Goldman) (2,500; 50-99)—"Never Forget You" (20th) Good $17,000. Last week, "Two Tickets Broadway" (RKO) (3d wk), $10,000.

Stanley (WB) (2,900; 50-99)—"See You in Dreams" (WB) (2d wk). Off to $12,000, but still good. Last week, $21,000.

Stanton (WB) (1,473) 50-99)—"Barefoot Mailman" (Col). Slim $7,500. Last week, "Japanese War Bride" (20th), $10,000.

Trans Lux (T-L) (500; 85-$1.20)—"Detective Story" (Par) (10th wk). May edge up to $9,000. Last week, sock $8,500.

World (G&S) (500; 50-99)—"Browning Version" (U). Good $4,000. Last week, "Lavender Hill Mob" (U) (8th wk), smash $3,500.

'Cave' Sockeroo $12,000, Mont'l; 'Golden' Fat 22G

Montreal, Jan. 22.

Three holdovers and two new entries are tending to level off biz in deluxers this week. Both "Cave of Outlaws" at Princess and "Golden Girl" at Loew's shape as new, top grosses, former being especially big.

Estimates for This Week

Palace (C.T.) (2,626; 34-60)—"Blue Veil" (RKO) (2d wk). Held at $17,000 following a solid first of $22,000.

Capitol (C.T.) (2,412; 34-60) — "Outlaw" (RKO) (2d wk). Off to $12,000 after a big opening stanza at $23,000.

Princess (C.T.) (2,131; 34-60) — "Cave of Outlaws" (U). Smash $12,000. Last week, "The Racket" (RKO) (2d wk), $11,000.

Loew's (C.T.) (2,855; 40-65) — "Golden Girl" (20th). Nice $22,000. Last week, "American in Paris" (M-G) (4th wk), $15,000.

Imperial (C.T.) (1,839; 34-60) — "Drums Deep South" (RKO) and "Murder Times Square" (RKO). So-so $9,000. Last week, "Submarine Command" (Par) and "Voyage Royal" (Indie), $7,000.

Orpheum (C.T.) (1,048; 34-60)—"Lost Continent" (Lip) and "Master Detective" (Indie) (2d wk). Fair $6,500 after a good first of $8,000.

Hub Off Albeit 'Dreams' Bright $20,000; 'Model' 12G, 'Salesman' Big 20G

Boston, Jan. 22.

Biz holding to fairly average level this stanza with no standouts. "I'll See You In Dreams" at Paramount and Fenway looks nice. "Man in Saddle" at Boston is okay, "Model and Marriage Broker" at Metropolitan looms slow. "Quo Vadis" in fourth round at State and Orpheum, is slipping. "Elopement" is slow in second frame at Memorial.

Estimates for This Week

Astor (B&Q) (1,200; $1.20-$1.80)—"Death of Salesman" (Col). Heading for terrifiv $20,000. Last week, "I Want You" (RKO) (4th wk), $5,800.

Boston (RKO) (3,000; 40-85)—"Man in Saddle" (Col) and "Forbidden Women" (Indie). Oke $13,000. Last week, "Dark Victory" (WB) and "Maltese Falcon" (WB) (reissues), $9,000.

Exeter (Indie) (1,300; 55-80)—"Clouded Yellow" (Col) (5th-final wk). Near $4,000. Last week, nice $4,500.

Fenway (NET) (1,373; 40-85)—"See You in Dreams" (WB) and "Woman in Dark" (Rep). Good $5,500. Last week, "Never Forget You" (20th) and "Elephant Stampede" (Mono), $4,300.

Memorial (RKO) (3,000; 40-85)—"Elopement" (20th) and "Chain Circumstances" (Col) (2d wk). Light $9,500 after disappointing $16,000 for first.

Metropolitan (NET) (4,363; 40-85)—"Model and Marriage Broker" (20th) and "Chicago Calling" (UA). Slow $12,000. Last week, "Decision Before Dawn" (20th) and "Galloping Major" (Indie), $19,000.

Orpheum (Loew) (3,000; 90-$1.20)—"Quo Vadis" (M-G) (4th wk). Off to about $20,000 after neat $31,000 for third.

Paramount (NET) (1,700; 40-85)—"See You in Dreams" (WB) and "Woman in Dark" (Rep). Nice $14,500. Last week, "Never Forget You" (20th) and "Elephant Stampede" (Mono), $12,000.

State (Loew) (3,500; 90-$1.20)—"Quo Vadis" (M-G) (4th wk). Skidding to near $11,000 after fine $16,000 for third.

Meredith's 3-Reeler

Burgess Meredith completed work last week in a three-reeler made for the Puerto Rican Rum Institute. Labeled "A Glassful of History," it was produced by Films for Industry, Inc., in New York and Puerto Rico.

Director was George L. George, who won the Academy Award in 1949 for documentary shorts with his "Toward Independence."

Mild Weather, Out-of-Towners Help Chi; 'Imperium'-'Aladdin' Fine $12,000, 'Well' Lusty 13G, 'Dawn' OK 20G, H.O.s

Chicago, Jan. 22.

While the Chicago Loop was filled with holdovers, mild weather, plus host of conventioneers, seems to be giving the local picture houses a better session than a week ago. Only new bill is "Mr. Imperium" and "Aladdin and His Lamp" which is reaching fine $12,000 at the Grand. Ziegfeld is bringing back "Tales of Hoffmann" and first week of return date should hit nice $5,500.

Best of holdovers is "The Well" coupled with "Big Night" at the United Artists with sharp $13,000. Also in second week is "Decision Before Dawn" and "FBI Girl" at State-Lake with punchy $20,000. Oriental with "My Favorite Spy" ided by Eddy Howard p.a. looms okay. Chicago is disappointing with "Double Dynamite" and Pearl Bailey topping stage fare for second round. "Flame of Araby" and "Raging Tide" is doing well too at the Roosevelt on initial holdover frame.

The Woods is rated average for "Detective Story" in fourth week. The World is still happy with "Emperor's Nightingale," also in fourth.

Estimates for This Week

Chicago (B&K) (3,900; 55-98) — "Double Dynamite" (RKO) with Pearl Bailey heading stageshow (2d wk). Weak $25,000. Last week, $30,000.

Grand (RKO) (1,200; 55-98)—"Mr. Imperium" (M-G) and "Aladdin and His Lamp" (U). Surpriser with solid $12,000. Last week, "Weekend With Father" (U) and "Disc Jockey" (U), $7,000.

Oriental (Indie) (3,400; 55-98)—"Favorite Spy" (Par) with Eddy Howard in person (2d wk). Okay $32,000. Last week, $43,000.

Roosevelt (B&K) (1,500; 55-98) —"Flame of Araby" and "Raging Tide" (U) (2d wk). Holding at nice $9,000. Last week, $11,000.

State-Lake (B&K) (2,700; 55-98) —"Decision Before Dawn" (20th) and "FBI Girl" (Lip). Holding up well at $20,000. Last week, $24,800.

United Artists (B&K) (1,700; 55-98)—"The Well" (UA) and "Big Night" (UA) (2d wk). Staunch $13,000. Last week, socko $17,800 in 6½ days.

Woods (Essaness) (1,073; 98) — "Detective Story" (Par) (4th wk). Fell off to average $14,000. Last week, big $21,000.

Ziegfeld (Lopert) (434; $1.25-$2.40)—"Tales of Hoffmann" (Indie). Brought back for return, fine $5,500. Last week, "The River" (UA) (7th wk), $4,200.

World (Indie) (587; 80) —"Emperor's Nightingale" (Indie) (4th wk). Brisk $4,000. Last week, $4,400.

'10 Men' Fast $18,000, Prov.; 'Weekend' Rugged 8½G, 'Poison' Active 8G

Providence, Jan. 22.

State's "Ten Tall Men" is the topper here currently. Tied for second with more normal takes are Majestic's "Another Man's Poison" and RKO Albee's "Weekend With Father."

Estimates for This Week

Albee (RKO) (2,200; 44-65) — 'Weekend With Father" (U) and "Finders Keepers" (U). Good $8,500. Last week, "Maltese Falcon" (WB) and "Dark Victory" (WB) (reissues), fair $7,000.

Majestic (Fay) (2,200; 44-65) — "Another Man's Poison" (UA) and "St. Benny, the Dip" (UA). Active $8,000 or over. Last week, "Decision Before Dawn" (20th) and "Woman In Dark" (Rep), sock $12,000.

Metropolitan (Snider) (3,100; 44-65)—"Wake of Red Witch" (Rep) and "Flying Tigers" (Rep) (reissued). Good $4,600. Last week, "Indian Uprising" (Col) and "Northwest Territory" (Mono) (2d wk), nice $5,800.

State (Loew) (3,200; 44-65) — "Ten Tall Men" (Col) and "Calling Bulldog Drummond" (M-G). Fine $18,000. Last week, "Westward the Women" (M-G) and "When I Grow Up" (UA), $16,500 in 10-day stand.

Strand (Silverman) (2,200; 44-65) —"Hong Kong" (Par) and "Blondie In Society" (Col) (reissues). Opened Monday (21). Last week, "Barefoot Mailman" (Col) and "Son of Dr. Jekyll" (Col), fairish $5,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Weekend' Robust $11,000, L'ville

Louisville, Jan. 22.

Current stanza shapes as just average. Liveliest film in town is still "I'll See You in My Dreams," second stanza at the Mary Anderson. "10 Tall Men" is doing fairly well at the State. But "Weekend with Father" at the Rialto shapes very strong to do standout trade. "Adventures Captain Fabian" at the Strand is topnotch.

Estimates for This Week

Kentucky (Switow) (1,100; 54-75) —"Another Man's Poison" (UA) and "Three Steps North" (UA). Modest $3,000. Last week, "Bright Victory" (U) (2d wk), $2,500.

Mary Anderson (People's) (1,200; 54-75)—"See You in Dreams" (WB) (2d wk). Strong $7,500. Last week, same film was a real leader, small-seater garnering huge $9,500.

Rialto (Fourth Avenue) (3,000; 54-75)—"Weekend with Father" (U) and "You Never Can Tell" (U). Stout $11,000. Last week, "Blue Veil" (RKO), $12,000.

State (Loew's) (3,000; 45-65)—"10 Tall Men" (Col) and "Son Dr. Jekyll" (Col). Mild at $9,000. Last week, "Flame of Araby" (U) and "Chain of Circumstances" (Col), $10,000.

Strand (FA) (1,200; 54-75)—"Capt. Fabian" (Rep) and "Woman in Dark" (Rep). "Fabian" is draw here, good $4,000 looming. Last week, "Flight to Mars" (Mono) and "Highwayman" (Mono), $4,500.

Brutal Weather Bopping Mpls.; 'Poison' Drab 8G, '10 Men' Torrid $12,000

Minneapolis, Jan. 22.

Grosses still provide no cause for cheering. Continued brutal weather and icy streets, an entire winter affliction here, are the usual boxoffice poison. Absence of much outstanding new fare also is hurting. Strongest of newcomers is "Ten Tall Men," smash at Orpheum. In its tenth week, "An American in Paris" still is sock. Other holdovers are "Bright Victory" and "Wild Blue Yonder" in their second and third Loop weeks.

Estimates for This Week

Gopher (Berger) (1,000; 50-76)—"Bright Victory" (U) (2d wk). Has won much favor. Fair $4,000. Last week, good $5,500.

Lyceum (Nederlander) (1,859; 76-90). Shuttered for pix. Last week, "Pandora Flying Dutchman" (M-G) (2d wk). Never caught on. Light $2,500 after very modest $4,000 initial stanza.

Lyric (Par) (1,000; 50-76) — "Lost Continent" (Lip) and "GI Jane" (Lip). Modest $4,000. Last week, "Wild Blue Yonder" (Rep) (2d wk), good $5,000.

Radio City (Par) (4,000; 50-76)—"Another Man's Poison" (UA). Sluggish $8,000. Last week, "Callaway Went Thataway" (M-G), $6,500.

RKO-Orpheum (RKO) (2,800; 40-76)—"Ten Tall Men" (Col). Looks sock $12,000. Last week, "Weekend With Father" (U), $6,000.

RKO-Pan (RKO) (1,600; 40-76)—"Caesar and Cleopatra" (Indie) and "Seventh Veil" (Indie) (reissues). Shapes good $6,000. Last week, "Harlem Globetrotters" (Col) and "Smugglers' Gold" (Col), good $5,000.

State (Par) (2,300; 50-76)—"Man in Saddle" (Col). Garnering heavy juvenile trade. Fair $6,500. Last week, "Flame of Araby" (U), satisfactory $6,000.

World (Mann) (400; 65-$1) — "American in Paris" (M-G) (10th wk). Big $4,000. Last week, $5,000.

'10 Men' Tall $7,000, Omaha; 'Women' NSH 9G

Omaha, Jan., 22.

Business is generally so-so but there are some bright spots. "Ten Tall Men" at Brandeis looks tall, being one of the healthier situations. "Westward the Women" at Paramount shapes only okay. Brisk business continues for "An American in Paris" at State in third week. "Captain Fabian" looks nice at Orpheum.

Estimates for This Week

Brandeis (RKO) (1,500; 16-70) — "Ten Tall Men" (Col). Fine $7,000 or over. Last week, "The Mob" (Col), $6,000.

Paramount (Tristates) (2,800; 16-70) — "Westward the Women" (M-G). Just okay $9,000 or under. Last week, "Callaway Went Thataway" (M-G), $7,800.

Orpheum (Tristates) (3,000; 16-70) — "Capt. Fabian" (Rep) and "Lady Pays Off" (U). Nice $6,000 in 4 days. Last week, "Distant Drums" (WB) and "Corky Gasoline Alley" (Col), great $13,000.

Omaha (Tristates) (2,100; 16-70) — "It's Big Country" (M-G) and "Palooka Triple Cross" (Mono). Slight $5,500. Last week, "Man With Cloak" (M-G) and "Bannerline" (M-G), $5,800.

State (Goldberg) (865; 25-75) — "American in Paris" (M-G) (3d wk) and "Fingerprints Don't Lie" (Lip). Okay $5,000. Last week, nice $5,500.

'Quo Vadis' Socko $30,000 in Balto

Baltimore, Jan. 22.

The transit strike continues here into its second week and not a single bus or streetcar is moving. As a result downtown spots are taking a beating, particularly at night. Private transportation is being put to wide use, and sparking weekend trade slightly. "Quo Vadis" is doing a valiant job at Loew's Century, coming through with a sock figure, despite the transport tieup. "Another Man's Poison" is trying hard at the Town for a fairly good take. "Lavender Hill Mob" opened strongly at the Playhouse.

Estimates for This Week

Century (Loew's-UA) (3,000; 50-$1.25)—"Quo Vadis" (M-G). Despite strike looks sock $30,000 or over. Holds, natch.

Hippodrome (Rappaport) (2,240; 20-70)—"Indian Uprising" (Col) plus 3-day holdover of Blackstone stageshow. Modest $9,000. Last week, "Son of Dr. Jekyll" (Col) with Blackstone magic. Show boosting to nice $15,200.

Keith's (Schanberger) (2,460; 20-60)—"Lady Pays Off" (U). Starts today (Tues.) after week of "Strange Door" (U) got dull $5,600.

Mayfair (Hicks) (980; 20-70) — "Man in Saddle" (Col), (2d wk). Getting some continued action at mild $4,000 after $5,400 preem.

New (Mechanic) (1,800; 20-70)—"Japanese War Bride" (20th). Fair $6,000. Last week, "Model and Marriage Broker" (20th), $6,200.

Stanley (WB) (3,280; 25-75)—"See You in Dreams" (WB) (2d wk). Sliding off to oke $7,000 after fine 11,400 opener in spite of transit tieup.

Town (Rappaport) (1,500; 35-65) —"Another Man's Poison" (UA). Well sold. Fairly good $7,000 or near. Last week, "Barefoot Mailman" (Col), $5,800.

'10 Men' Great $26,000, Denver; 'Men Only' 17½G

Denver, Jan. 22.

"10 Tall Men" looms smash here this week, being outstanding at Denver and Esquire. "Silver City" is only fair at Denham while "Honeychile" is in like category at Paramount. "For Men Only" looms good in three spots. "Westward the Women," still doing biz at Broadway, gets a fourth week. "The River" holds a third round at Vogue after big takings currently and record opener.

Estimates for This Week

Aladdin (Fox) (1,400; 40-80)—"For Men Only" (Lip) and "Man Bait" (Lip), day-date with Tabor, Webber. Good $7,000. Last week, "Wild Blue Yonder" (Rep) and "Stars and Guitars" (Rep), $8,500.

Broadway (Wolfberg) (1,200; 40-80)—"Westward Women" (M-G) (3d wk). Fair $7,000. Holding. Last week, $12,000.

Denham (Cockrill) (1,750; 40-80) —"Silver City" (Par). Fair $9,000. Last week, "Favorite Spy" (Par) (3d wk), $8,500.

Denver (Fox) (2,525; 40-80)—"Ten Tall Men" (Col) and "Ob-

(Continued on page 26)

New Pix Tilt B'way; 'Sheet'-Ink Spots Hotsy $84,000, 'Room' Rousing 22G, 'Command' 20G, 'Show' Sock 150G, 2d

After sagging sharply for three days starting last Wednesday, Broadway first-runs staged a smart recovery over the weekend to wind up current session with a strong total. The fact that this is exam week in the schools is bolstering trade in final days of stanza. Rain last Saturday night came too late to hurt the boxoffice, and business soared the following day to make it an unusually big Sunday at many houses.

Launching of five new bills, some of them showing marked strength, also is giving business at the deluxers a jab in the arm. Standout among the new entries is the Paramount, with "Scandal Sheet" plus stageshow headed by the Ink Spots, Sarah Vaughan and Erskine Hawkins band. This combo wound up its first week with a big $84,000 with a three-week run in prospect.

Both the Globe and Warner have coin-getting films. Latter, with "Room For One More," is heading for a nice $22,000, pic getting lavish praise from many reviewers. "Submarine Command" looms strong with a probable $20,000 at the Globe.

"Light Touch" is strictly lightweight with $14,000 or close, one of dullest first weeks at the Capitol in months. "For Men Only" also is highly disappointing with less than $10,000 in sight at the State.

Still sock champion is "Greatest Show on Earth" with condensed stageshow at the Music Hall. Second week is climbing above the initial session, with $150,000 likely as against $146,000 for opening round. The Hall managed to partly overcome the waits in long lines last Saturday by starting the day earlier. First day of second week (Thurs.) actually topped the opening day of the engagement for "Show."

"Quo Vadis" is only a step behind the previous stanza with smash $29,000 for 11th week at the Astor, this being the third session on current continuous-run policy. The preceding week was $30,000.

"Model and Marriage Broker" with stage bill headed by Alan Dale and Beatrice Kraft Dancers is holding firm with solid $75,000 probable for second round at the Roxy. Combo goes a third week.

"Detective Story" still continues in amazing fashion, with sock $19,000 for 11th round at the Mayfair.

Estimates for This Week

Astor (City Inv.) (1,300; $1.25-$1.80) — "Quo Vadis" (M-G) (12th wk). Current round here started yesterday (Tues). The 11th session held to an amazingly big $29,000 after $30,000 for previous week. Although the 11th week for run here, it is only third week under present continuous-run policy. Played here eight weeks (final week of 4 days) on two-a-day, $2.40 top.

Bijou (City Inv.) (589; 80-$1.50) —"Cry, Beloved Country" (Indie). Opens today (Wed.) with special upped-price preem. Regular run starts tomorrow (Thurs.). Last week, house was shuttered.

Capitol (Loew's) (4,820; 70-$1.80)—"Light Touch" (M-G) (2d wk). Initial week ended yesterday (Tues.) was thin $14,000 or near, lowest here in months for opening week. In ahead, "Westward Women" (M-G) (2d wk-9 days), $11,000.

Criterion (Moss) (1,700; 50-$1.80) —"I Want You" (RKO) (5th wk). Current round ending Friday (25) is holding near mild $10,000 after $11,000 last week.

Globe (Brandt) (1,500; 50-$1.80) — "Submarine Command" (Par). First week winding up tomorrow (Thurs.) is heading for big $20,000. In ahead, "Favorite Spy" (Par) (3d wk-10 days), okay $14,500 to wind up very strong run.

Fine Arts (Davis) (468; 90-$1.80) —"Lavender Hill Mob" (U) (15th wk). The 14th stanza ended Monday (21) held at $8,200 after sock $8,500 for 13th week.

Mayfair (Brandt) (1,736; 50-$1.80)—"Detective Story" (Par) (12th wk). The 11th frame ended Monday (21) continued very solid with $19,000 after $20,000 for 10th week. Stays a couple of days past the 12th week to open "Sailor Beware" (Par) on Jan. 30.

Normandie (Normandie Theatres) (592; 95-$1.80)—"Pandora & Flying Dutchman" (M-G) (7th wk). Current stanza ending tomorrow (Thurs.) is standing firm with $6,300 after $6,100 for sixth week.

Palace (RKO) (1,700; $1.20-$2.40) —All-vaude, two-a-day policy topped by Judy Garland (15th wk). This week started yesterday (Tues.). The absence of Miss Garland from show Thursday, Friday and Saturday because of illness meant five fewer shows, but picked up in great style on Sunday (20) when bill resumed. For five shows of 14th week ended last Sunday, house hit $20,500 after great $39,000 for 13th frame.

Paramount (Par) (3,664; 70-$1.80) —"Scandal Sheet" (Col) with Ink Spots, Sarah Vaughan, Erskine Hawkins orch onstage (2d wk). Initial round ended yesterday (Tues.) soared to big $84,000. Now looks to play three weeks. In ahead, "Double Dynamite" (RKO), with Tony Bennett heading stageshow (3d wk-8 days), $55,000.

Park Avenue (Reade) (583; 90-$1.50)—"Tom Brown's Schooldays" (Indie) (3d-final wk). Initial holdover stanza ended Sunday (20) was $5,200 after okay $7,300 opening week. "St. Matthew's Passion" (Indie) opens Jan. 28.

Paris (Indie) (586; $1.20-$2.40)—"The River" (UA) (20th wk). The 19th frame ended Sunday (20) held at $8,800 after $8,700 for 18th week. Improvement stems mainly from fact that house moved up start of midnight show to 11 p.m.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Greatest Show on Earth" (Par) with stageshow (2d wk). Likely will climb to smash $150,000, to beat the inital week. Earlier Saturday opening was a factor in getting more turnover. First week was big $146,000, slightly over expectancy. Set to hold for third and many more weeks at current gait.

Rivoli (UAT-Par) (2,092; 90-$1.80)—"Decision Before Dawn" (20th) (5th wk). Present session ending tomorrow (Thurs.) is continuing steady with okay $13,000 after $14,200 for fourth week. Stays about two weeks more, with "Viva Zapata!" (20th) due to open Feb. 7.

Roxy (20th) (5,886; 80-$2.20)—"Model and Marriage Broker" (20th) with stage bill topped by Alan Dale, Beatrice Kraft Dancers (2d wk). Holding nicely at about $75,000. First week was solid $82,000, but below hopes. Staying a third round although bill originally was only booked for two weeks.

State (Loew's) (3,450; 55-$1.80)—"For Men Only" (Lip) (2d wk). First week ended yesterday (Tues.) hit lightweight $10,000 or less. In ahead, "Wild Blue Yonder" (Rep) (2d wk), $8,500.

Warner (WB) (2,756; 85-$2)—"Room for One More" (WB) (2d wk). First stanza ended Monday (21) reached nice $22,000, with some strong reviews helping pic build. In ahead, "Distant Drums" (WB) (3d wk), way off to $13,000 after two big weeks in previous sessions.

Sutton (R & B) (561; 90-$1.50)—"Tales of Hoffmann" (Indie) (5th wk). Fourth session ended Monday (21) held strongly at $8,000 after $8,500 for third week.

Trans-Lux 60th St. (T-L) (453; 90-$1.50)—"Bonnie Prince Charlie" (Indie) (3d wk). First holdover frame ended Saturday (19) continued nicely with $4,200 after $7,500 first week.

Trans-Lux 52nd St. (T-L) (540; 90-$1.50)—"It's a Big Country" (M-G) (3d wk). Second round ended Monday (21) was $3,200 after modest $5,000 opener. "Japanese War Bride" (20th) opens Jan. 29.

Victoria (City Inv.) (1,060; 55-$1.80)—"Death of Salesman" (Col) (5th wk). Fifth session ending today (Wed) is holding very well with $17,000 after solid $20,000 for fourth week. Stays on.

'DREAMS' LIVELY 20G, FRISCO; 'MODEL' 18G

San Francisco, Jan. 22.

Clearing weather over the past weekend is giving first-run biz a jab in the arm this week. "I'll See You in My Dreams" shapes standout with big session at the Paramount. "Too Young To Kiss" also looks nice at St. Francis, while "Man in Saddle" looms strong at Orpheum.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"I Want You" (RKO). Fine $15,000 or over. Last week, "Aladdin" (Mono), "Double Confession" (Mono), $10,500.

Fox (FWC) (4,651; 60-95)—"Model and Marriage Broker" (20th) and "Never Forget You" (20th). Okay $18,000. Last week, "Deci-

(Continued on page 26)

London Nightclubs' Name-Act Policy Seen on Way Out in '52; Too Costly

By HAROLD MYERS

London, Jan. 15.

The era of big time and big money cabaret in London is, apart from a few isolated instances, likely to disappear in 1952. West End niteries, after an expensive Festival season which left many of them in the red, are tightening their belts and indulging in an economy campaign which may leave the field mainly open to low-paid British artists.

When cabaret made its re-appearance in the 1949-50 season, most London nightclubs were still flushed as a result of the lush spending days of the postwar boom. Comparatively big inducements were being offered to attract experienced American and Continental artists. And for a time the boom continued. But as the spending money of the public began to dry up, too many of the night spots found themselves operating in the red, and began to regard the cabaret as an additional financial burden which the current level of business failed to justify.

Because of the scarcity of trained cabaret talent locally, the West End club and cafe operators were compelled to look abroad for their acts. Too frequently the names they needed to hypo business commanded salaries which were uneconomic. Therefore, they had to turn to artists in the more modest brackets who had no name value in London. In many cases, these artists have opened cold and have had to build on word-of-mouth publicity. But by the time the news got around, their engagement was at an end and another unknown was taking over. So it went on throughout the whole of last season in many leading night spots.

Niteries Turned To Vaude Acts

Gradually, operators in a number of cafes dropped the unknown importations and substituted local vaudeville acts, which, in many cases, worked for a fraction of the salary paid to visitors. Many British artists are prepared to accept around $200 a week in cabaret, whereas artists from Broadway or Paris demand two or three times that figure as a minimum plus some contribution towards travelling expenses.

Although the accent is unmistakably on economy, there will be the occasional splash booking. Leading the field at this writing is the Bagatelle, which has scooped the field with a four-week booking for Sophie Tucker starting May 5. This deal was first inked a year ago by the cafe's operator, Harry Levene, but the opening was postponed because of Miss Tucker's leg ailment. She will be doing two shows a night. The Bagatelle will be paying more than $3,000 a week plus travelling expenses for Miss Tucker.

One of the few top ranking attractions likely to play London this spring is Edith Piaf. The Cafe de Paris, which recently had a boff season with Noel Coward at $2,800 per week, is reported to be offering the same amount for the French star. It is also known that a number of London niteries would be interested in booking Josephine Baker if a salary agreement could be reached.

The Embassy Club in Bond St., which paid substantial money for imported acts last season without attracting the necessary business, and subsequently switched to cheaper British names, is to have another fling later this month. It has booked Claude Machant's Afro-Cuban Dancers at about $1,700 a week in the hope that this will lure trade.

As a sign of the times, the Empress Club put up the shutters on its Crystal Room on New Year's Day, and the spot will stay dark for a month. It is no secret that this room has been operating at a big loss in recent weeks and is planning a complete reorganization of policy before operating as a night club again. The Crystal Room has relied mainly on Continental talent, but the last artist to play there was Sue Carson, who currently also is appearing in Val Parnell's "Peep Show."

One or two places have experimented with revues, some costly and ambitious, others cheap and dowdy. The Pigalle, the lowest-priced eating night spot in town ($2.50 minimum), has been putting on the most lavish shows.

Cotes Taking 'Sheba' Into London This Year

London, Jan. 15.

Peter Cotes, who has given up his lease on the New Boltons Theatre Club, branches out into commercial management with "Come Back Little Sheba," an American play which will start a provincial tour in the spring before coming to London. His wife, Joan Miller, will take the role played by Shirley Booth in New York.

The new management at Boltons tees off Feb. 4 with "Dark Heritage" by Shirland Quinn; with Robert Beatty and David Hutchison topping the cast.

New operators of the Boltons are Neville and Peggy Armstrong, who run a publishing company, and Basil Ashmore, who started the New Lindsey Theatre Club after the war.

Brit. Quota Pix Dearth Unlikely

London, Jan. 22.

Fears by exhibitors that sufficient product would not be available to enable them to fulfill the 30% quota in the second half of the current quota year, are not substantiated by producers. Sir Henry L. French, director-general of the British Film Producers Assn., believes their advance estimate of 70 first features would measure up with actual production.

Every year, he explained, the Board of Trade asks the British Film Producers for advanced estimates of production. These are whittled down by the BFPA and only firm schedules are included in their estimates. Last year, when the BFPA reckoned there would be 70 first features, exhibitors felt that acutal production would not exceed 64.

One of the main reasons for exhibitor concern is the condition in the 1948 Films Act that the quota has to be fulfilled separately in each half yearly period. It is understood, however, that BOT legal experts have advised the films division that theatres which fulfilled their quota over a yearly period could not be prosecuted if they failed in one of the two half years.

SQUARE DANCING SEEN 180-DAY BRIT. WONDER

London, Jan. 15.

Square dancing may be all very well in the wide-open spaces of Canada, or the U. S., but if the craze caught on here in any serious way, it would put almost every dancehall out of business. But despite the Royal seal, the British Broadcasting Corp. ballyhoo and a demonstrating circus touring the country, it is unlikely to prove more than a six-month wonder, if that.

Although some people claim that square dancing was sweeping the country, inquiries show that it is heartily disliked all round. For dance hall promoters, it is financially disastrous, as a dance floor normally capable of accommodating 1,000 terpers, can barely hold 100 square dancers. If the hall was operating at capacity, more than 90% of the customers would be wallflowers.

For the remaining 10% on the floor, it has been suggested that the energetic demands of the routines give the dance too much of a "toil and sweat" flavor. Further, all intimacy between couples is lost, and that is not good for the "holding a girl in the arms" theme which most dance establishments plug.

Where square dancing has been tried out, it has scored only a modest success, yet further effort is being made to boost it. At Manchester recently, all the male dancers were given special shirts, and here there is every likelihood that the Lyceum will make Monday nights square dancing night.

J. Arthur Takes Charge Of Rank Milling Biz

London, Jan. 22.

J. Arthur Rank has assumed chairmanship of the family milling business, Joseph Rank Millers, on the death of his brother, Joseph V. Rank, recently. His film interests, however, will remain unchanged.

Last weekend, Rank confirmed that despite the new appointment, he would continue full activity and interest in his film business.

Urges Film Bank To Save German Pix Production

Hamburg, Jan. 15.

The only chance to save Western Germany's motion picture industry lies in the formation of a privately-backed Film Bank, which would pool credits and use them to finance production, according to Dr. Alexander Grueter, head of the Hamburg Film Financing, Ltd. Grueter is also co-general manager of National Film, the second largest distribution company in Germany.

Grueter described the present production setup as "five minutes before 12." Lack of financing has been plaguing the German film biz for the 18 months and resulted in several folderoos, bankruptcy cases, firings, production schedule cuts and other adverse effects in the industry.

Grueter suggested that big banks all over Germany, along with other private capital, should establish this Film Bank with a basic capitalization of $2,380,000. Not more than 25 pix per year should be financed during the bank's first two years of existence, he said, adding that in the early phases of operation federal and state governmental credits should also be maintained.

Grueter also suggested that credits should be made available only to six or eight big producers so as to eliminate the dozens of very small production and distrib companies. Some people wondered whether this means that Grueter would favor the reestablishment of monopolies, on the pattern of the Nazi's state-owned film trust, UFA.

Sydney Legiter Swings Back to Film Policy

Sydney, Jan. 15.

Palace, 872-seater here, after a mild try with stageshows under the Fuller, and later the Williamson banner, reverts back to a film policy Jan. 31 with "Cyrano" (UA) for Hoyts.

Last legit show was "Moon Is Blue," which failed to get going. The Fuller unit tried several British comedies with little success, with the exception of "One Wild Oat." A more recent hit was Cyril Ritchard-Madge Elliott combo in Coward's "Private Lives."

Current London Shows

(Figures show weeks of run)

London, Jan. 22.

"And So to Bed," Strand (14).
"Biggest Thief," Fortune (23).
"Blue for Boy," Majesty's (60).
"Colombe," New (6).
"Day's Mischief," Duke York (6).
"Figure of Fun," Aldwych (14).
"Folies Bergere," Hipp (46).
"Gay's the Word," Saville (49).
"Hollow," Ambassadors (34).
"Kiss Me Kate," Coliseum (46).
"Knight's Madn's," Vic Pal. (97).
"Little Hut," Lyric (68).
"Love 4 Colonels," M'ndh'm (36).
"Lyric Revue," Globe (17).
"Master Crook," Comedy (5).
"M'summer Dream," Old Vic (4).
"Much Ado Nothing," Ph'nix (2).
"Peep Show," Prince Wales (13).
"Penny Plain," St. Mart. (30).
"Puss Boots Ice," Empress (5).
"Rainbow Square," Stoll (18).
"Relative Values," Savoy (7).
"Reluctant Heroes," Wt'th (81).
"Seagulls Sorrento," Apollo (81).
"South Pacific," Drury (12).
"Third Person," Criterion (3).
"To Dorothy, a Son," Gar'i'k (60).
"Waters of Moon," H'ym'kt (60).
"White Sheep Family," Pic (15).
"Women of Twilight," Vaude (14).
"Zip Goes Million," Palace (14).

OPENING THIS WEEK

(Figures denote preem dates)

"Lion, Unicorn," New L'dsey(22).
"Sunset Kn'ghtsb'dge," W'm (23).
"S'mer and Smoke," Duess (24).

British Attempt to Emulate COMPO Setup Near Crackup as Topper Quits

London, Jan. 22.

With the resignation of Ralph S. Bromhead as administrator of the British film industry's Better Business Campaign, which was announced last Wednesday (16), the attempt to create a local counterpart of COMPO seems likely to disintegrate after two noteworthy accomplishments in its short life.

Bromhead has quit the top post in the organization at his own request, in view of the reduced activities of the campaign and his increasing responsibilities in other directions. He will remain available for consultation on several issues which are still being followed up.

In its 18 months of existence, the all-industry panel has to its credit the nationwide showmanship campaign (prizes were distributed last fall) and finalization of negotiations for a combined film industry trailer to be aired fortnightly over the British Broadcasting Corp.-TV networks. First in this series was televized last Thursday (17).

The work of co-ordinating the "Current Release" program is now to be taken over by the Kinematograph Renters Society and a small industry committee. They will, presumably, get requests from producers and distributors for inclusion in the program before giving the BBC the last word on the subject.

The Better Business Campaign was financed from the earnings of the industry shorts and quite a substantial amount is believed to be left in the treasury. Apart from salaries and parttime officials, the only major expense incurred by the committee have been in connection with the showmanship contest and a film show which recently wound up a Provincial tour.

London Legit Bars Critic From Reviewing Show

London, Jan. 22.

P. L. Mannock, vet drama critic of the Daily Herald, was barred from reviewing the current Embassy production, "The Loving Elms," because the management had taken exception to recent notice of his on "The Merchant of Yonkers."

Mannock hadn't received tickets for the first night of "Elms," but assumed they had gone astray in the mail. When he arrived at the theatre, he was told by a press-agent that he was welcome to see the show, but couldn't write about it. Embassy is a non-West End tryout spot.

Arg. Pix Studios Face Dark Future

Buenos Aires, Jan. 15.

Only a month prior to folding up for the summer vacation, which will last from Feb. 25 to March 5, Argentine film studios are living in a state of suspense while their fate is debated between producers and exhibitors, with the former demanding highly increased percentage terms. The first demands by the producers at the meetings called by Press and Information Minister Raul Apold, ended in a stalemate, with the exhibs stating flatly that if the industry is in a financial quagmire it is only because producers persist in making bad pictures which satisfy nobody.

Apart from these producer demands, exhibs have some headaches. The Argentine Authors Assn. has just finished drafting a charter, which has to be approved by the government, embodying a clause granting screen writers heavy percentages of film grosses. That's one of them. The producers also presented the exhibs with a virtual ultimatum that they must contribute more generously to advertising their product. The cost of publicizing films has become greater, because newsprint cuts have slashed the size of newspapers. Radio and billboards as well as other less efficacious advertising media consequently must be used more heavily.

London Film Notes

London, Jan. 15.

Carol Reed to direct remake of **Edgar Wallace's** "The Frog" with **Ronald Shiner** to star in the **Gordon Harker** role. Film goes into production April 1 and will be completed in three weeks after three weeks of rehearsals, which is **Sir Alexander Korda's** new production speed-up plan. Pic will have a British Lion release . . . **Claude Rains** due here from Hollywood Feb. 25 for starring role in **Raymond Stross's** film "Man Who Watched Trains Go By," which former is making for Eros Films with **Hyams Bros.** bankroll. **Harold French** will direct with shooting to start early March . . . "Uncle Willie and the Bicycle" by **Brock Williams** has been acquired by ABPC with shooting to start early in May. It will be directed by **Harold French.**

Tony Havelock Allan to produce filmization of "On Monday Next," legit hit at the Comedy Theatre two years ago. Cast is headed by **Robert Morley** and **Margaret Rutherford. Ralph Smart** will direct with General Films Distributors (J. Arthur Rank) to handle distribution . . . . Theta Films, newly formed film company, headed by film director **Thorold Dickinson** to make its first film early in March from story with a Malta background and about the Royal Air Force in the last war. Shooting starts in March and J. Arthur Rank is releasing . . . **Bonar Colleano** wanted for starring role in new film "The Chance," which is to be made by **Ben Arbeid** Productions, a new indie outfit . . . **Hans May** to Paris to confer with **Fernand Gravet** who may star in former's new film which he expects to make in France.

New British Govt. Seen Unlikely to Aid NFFC With Big Coin Grants

London, Jan. 22.

The prospects of the National Film Finance Corp. getting the extra $5,600,000 promised by the Labor government are now thinner than ever. Although not giving a final thumbs down to the request, Peter Thorneycroft, Board of Trade prez, indicated to a trade union deputation last week that ther was a limit to the amount of financial aid the government could give to an industry which had not succeeded in gaining the confidence of the investing public.

Yesterday (Mon.) the BOT prexy received another labor deputation, this time from the Film Industry's Employees Council, representing technicians, actors, electricians, musicians and extras. This delegation also stated the case for further financial aid to the NFFC, although critical of the way in which the current balances were being used up under the Group scheme. Claim was made that this was providing financial aid to the major organizations, who, through their links with exhibition and distribution, were well able to raise their own coin.

London Legit Bits

London, Jan. 22.

Lord Vivian is getting a cast ready for **Eugene Ilyn** and **Charlotte Frances'** play, "The Kreutzer Sonata," based on Tolstoy's book . . . **Peter Cotes** is looking for a West End spot to stage **Lawrence Langner's** "Lady Godiva," which he tried out at Boltons Theatre under title of "The Importance of Wearing Clothes," with **Joan Miller** and **Derrick de Marney** in top roles . . . When the Whitehall Theatre needs a successor to "Reluctant Heroes," which will not be for a long time, as the farce is doing $6,000 weekly, they will do "Postman's Knock," a collaboration by **Philip King** and **Alan Bromley.**

Mae West is dickering with playwright **Charlotte Frances** for American stage rights of her play, "Sextette" . . . Former film star **Betty Balfour** is staging a legit comeback in the new play, "The Golden Grain," which is skedded for London opening at the Embassy, Swiss Cottage, Jan. 29 . . . **Maxwell Wray** has bought the English rights of **Sacha Guitry's** "You Too," which has an English version by **Maurice Braddell**

Ealing Halts All Aussie Production, Closes Studio; Govt. Redtape Blamed

Sydney, Jan. 22.

Continued refusal of the Capital Issues Board governmental setup attached to the Robert Menzies Liberal Party government at Canberra, to permit the inflow of capital for Aussie film production is seen by industry leaders as sounding the deathknell of local production.

Direct result of this policy is that Ealing has halted all production in Australia and is closing the Pagewood studios.

Major reason given for shuttering Pagewood was the refusal of the government here to okay flow of Aussie capital into Ealing for a continuous production schedule.

Ealing was lined up to do Nevil Shute's yarn, "A Town Like Alice," but the film now will be done in London if produced at all.

Ealing, under the production guidance of Eric Williams, is the only British (or American) studio to be established here for continuous production. Williams said today that it was impossible to carry on because the company had not received cooperation or sponsorship for films made in Aussie in the past five years. Pix made here over the last few years included "The Overlanders," "Eureka Stockade" and "Bitter Springs." Studio also was used by 20th-Fox for "Kangaroo" and Michael Gordon's "Wherever She Goes."

Some time ago a powerful local syndicate headed by Charles Munro was ready to come into Ealing on a solid financial basis to produce "Robbery Under Arms" and other pix. In association with Ealing, the Munro syndicate planned four films annually, with the importation of top stars for added marquee value abroad. However, the Capital Issues Board refused the syndicate permission to float a company, indicating that there were sufficient films coming into Australia to meet the entertainment needs here.

'Where's Charley?' Has WB Wondering When Bolger Film Can Be Released

London, Jan. 15.

The British film version of "Where's Charley?" which was lensed by Warners last year with Ray Bolger and Allyn McLerie, may not be held up after all. Originally, pic was to be put in storage pending the run of the stage version, which was planned to open in April with Norman Wisdom starred,

Last week it became known that arrangements for the legit production have been indefinitely delayed and Wisdom has accepted a commitment to go into a new edition of "Folies Bergere," which will open at the Prince of Wales early in April.

By an arrangement with Warners it is understood they will receive a green light to release the film locally next September if the stage version has not opened by that date. If the play should be presented the film will have to be delayed.

NEAGLE TO DO LONDON PLAY, POSSIBLY 'JOAN'

London, Jan. 22.

Anna Neagle, who returned to England last week with her producer-director husband, Herbert Wilcox, is to do a stage play before returning to the screen in the fall. She will either star in a New York Theatre Guild production of "St. Joan" here or in a new modern comedy to be presented by Tom Arnold.

Decision will be made within the next few weeks, but whichever subject is chosen, the star will do a short provincial tour before coming to the West End.

Grade Gets Sidney Grace

London, Jan. 15.

Sidney Grace, who resigned from managing directorship of Charles L. Tucker Enterprises recently, has joined the Lew & Leslie Grade organization in executive position.

She started with the Grade agency yesterday (Mon.).

Plan Caucasian Heavy For New Japanese Pic

Tokyo, Jan. 15.

Screen actress Shirley Yamaguchi, who recently returned to her native Nippon after a lensing stint in Hollywood, is readying a new Japanese pic that will cast a Caucasian heavy opposite her and a young Japanese actor.

Film will be titled "Port of Shadow." Script is based on Japanese bestseller, "Fog Flute," by Jiro Osaragi. It involves a triangle affair with a Japanese girl, her young Japanese lover and a middle-aged foreigner.

West German Film Prod. Still Sharply Limited By Scarcity of Coin

West German film production continues decidedly limited because of lack of financing, according to George H. Bookbinder, indie distributor and prez of All Star Productions, who arrived in N. Y. last week after several months in Germany. Dearth of domestic coin, he said, has prompted several local companies to enter into joint production deals with foreign firms.

Monogram Pictures, Associated British-Pathe and Lux Films of Rome are participating in Europa Filmverleih, a production-distribution outfit with a release schedule of five German and five foreign pix. Several U. S. majors, notably Metro and 20th-Fox also have lensed locationers in Germany in co-operation with native filmmakers.

Bookbinder expects to turn out some four-reelers as well as a full-length pix in association with a German company. The shorts would be suitable for English dubbing and the U. S. TV market. He claimed that when a distributor has fresh German language product to offer exhibitors it helps him sell his other films.

Bookbinder said that both a screen quota and an import quota are still being discussed in Germany. It is unlikely that Parliament will enact such legislation for some time.

But when Parliament does vote on screen legislation, German observers feel that those foreign firms which aided local production will be granted more consideration on licenses than overseas companies that have done nothing.

Bookbinder, who also is associated with Franco-London Films, producer of the Laurel & Hardy pic, "Atoll K," will probably work out a U. S. distrib deal for this film before returning to Germany.

Brit. Eager For German Permits

London, Jan. 22.

Because Germany is now regarded as a lucrative market. British producers have been eager to take up the 30 export licenses allocated to the British film industry. Requests received by the British Film Producers' Assn. had to be sliced by more than 50% in order to keep within the fixed quota,

The BFPA is to make periodic checks with license holders to insure that product is shipped to Germany in good time. If there is any indication of a producer defaulting, the license will be transferred to another company.

British accepts the limited allocation because of the advantages of convertibility, arranged in a trade agreement between the German government and the British Board of Trade.

Tennent to Do 'Atom'

Edinburgh, Jan. 15.

"The Atom Doctor," play on Scottish Nationalism by Eric Linklater, given world preem at the International Festival here in 1950, is to be produced by H. M. Tennent, under new title of "The Mortimer Touch." Comedy is a modernized version of Ben Jonson's "The Alchemist."

Rehearsals begin next month for British tour in March, prior to London production.

'No Pix Work' Edict For Olivier Being Appealed

London, Jan. 22.

Last year's High Court ruling that $42,000 paid to Sir Laurence Olivier for not working in films for 18 months after the completion of "Henry V," is to be taken to appeal.

The Crown decided to challenge the lower court's decision and has briefed Sir Frank Soskice as attorney. Olivier will be represented in the appeal court by Frederick Grant.

Yank Tourists' Upbeat in France

Paris, Jan. 15.

Statistics recently released by the Bureau Du Tourisme show that last summer and fall showed an upsurge in Americans visiting abroad and one of the richest gambling takes in France since the war. Summer and fall figures showed about 69,000 tourists abroad without counting those who had arrived previously and were still on tap, Male travelers exceeded femmes, and the predominant reason given for touring was for pleasure. Personal business came next. There were twice as many ship arrivals as by plane. Show biz people must have buried their identity since few are listed as such. Most of the voyagers came from New York, with 19,375 from New York City and 4,893 from the rest of N. Y. state.

Biggest take for the gameing rooms, with Baccara top game, was at the Enghien-Les-Bains rooms, six miles north of Paris. This gets the Paris trade because near, and pays off accordingly. Total receipts were $2,300,000. The next biggest take was Deauville, which took in $1,470,000. Above figures covered the take until Oct. 31 when most resort casinos close for the winter.

Both Nice and Cannes on the Riviera exceeded Deauville if total receipts of the two casinos in each city are counted. Nice take was $2,080,000, with the Palais De La Mediterrane and the Casino Municipal counted. Cannes gross was $1,752,000, including the Casino Municipal and Palm Beach. Evian-Les-Bains had a $1,014,000 take; Charbonnieres, near Lyon, had $771,000; Aix-En-Provence, near Marseille, $720,000, with both catering to roulette and baccara fans. In the remaining casinos strewn about France the take averaged from $1,500 to $270,000.

After all deductions and heavy taxes, the net for the big spots was not very high. In the case of some of the biggest casinos, the expenditures and taxes ran as high as 80%. Nevertheless, this is one of the bigtime tourist draws in France.

WARNER PLANS SELLING TEDDINGTON PLANT

London, Jan. 22.

Only about two days after Tom O'Brien, M.P., sought assurances from the Board of Trade prez, Peter Thorneycroft, that no studios would be sold for purposes other than film production, it was learned that Warner Bros. was well along in negotiations for the sale of its Teddington lot to an aircraft manufacturing company. Negotiations have been in progress for some weeks, and home office execs of WB in N. Y. have been kept fully informed of the development.

The company involved in the deal is reported to be the Hawker Aircraft Co., which admitted the talks are on but would not say how the property would be used.

During a substantial part of 1951 the Teddington plant has been dark. The last WB picture to be lensed there was "Crimson Pirate," although most of the filming on this Burt Lancaster production was done on location in Italy. There is nothing on the floor there at the moment and Warners has no subjects lined up for future production at Teddington, although projects are being readied for Elstree. Other recent Warner British productions have been filmed at Associated British's Elstree studios. Both "Captain Horatio Hornblower" and "Where's Charley?" were done there.

Strong Films Lift London Cinemas; 'Queen' Socko $16,000, 'Lone Star' Loud 20G, 'Tickets'-'Racket' $9,200

London, Jan. 15.

A new Anglo-American production set the pace at the boxoffice last week, chalking up the best figure at the Warner in nine months with "African Queen." Co-starring Katharine Hepburn and Humphrey Bogart initial frame was smash $16,000. Film attracted standout press reaction and long lines were in evidence daily.

At Metro's Empire, "Lone Star" opened with a strong $20,000; while at the Odeon, Marble Arch, the dual bill of "Two Tickets to Broadway" and "The Racket" hit a very good $9,200 opening week.

Estimates for Last Week

Carlton (Par) (1,128; 70-$1.70) — "Something to Live For" (Par). Opened quietly with average $5,300 on week. Stays second week with "Quo Vadis" (M-G) set to follow Jan. 25.

Empire (M-G) (3,099; 55-$1.70)— "Lone Star" (M-G) and stageshow. Finished first round with handsome $20,000. Holds for at least another fortnight.

Gaumont (1,500; 50-$1.70)—"His Excellency" (GFD). Disappointing $6,400 for opening round. Stays another fortnight.

Leicester Square Theatre (CMA) (1,753; 50-$170)—"Come Fill Cup" (WB). Started off modestly with around $4,300 in first four days. Stays another two weeks.

London Pavilion (UA) (1,217; 50-$1.70)—"M" (Col) and "Five" (Col) (4th wk.). Winding current run with fair $4,800 after $5,500 in third round. "Close to Heart" (WB) and "Walls Folsom Prison" (WB) opens Jan. 18,

Odeon, Leicester Square (CMA) (2,200; 50-$1.70) — "Elopement" (20th) and "Take Care Little Girl" (20th) (3d wk.). Holding modestly at $4,800 in final weekend after good $7,500 for second frame. "Phone Call From a Stranger" (20th) begins Jan. 17.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70) — "Two Tickets to Broadway" (RKO) and "The Racket" (RKO). Strong double feature getting very good $9,200 in initial stanza. Holds, with "Painting Clouds with Sunshine" (WB) set to follow.

Plaza (Par) (1,902; 70-$1.70) — "Place in Sun" (Par) (3d wk.). Still attracting big business at $8,100. Stays a fourth week with "Outcast of Islands" (BL) starting Jan. 19.

Warner (WB) (1,753; 50-$1.70) — "African Queen" (Indie). Best opening week here since "Hornblower" (WB). Smash $16,000 and still going strong. Holds, with "Streetcar Named Desire" (WB) set as next pic.

Mex Court Okays Both 'Alice' Pix for Exhibs

Mexico City, Jan. 15.

The Walt Disney-RKO "Alice in Wonderland" now has full exhibition rights throughout Mexico, but so has the French version of the same story. This stems from the First District Court here refusing Jose Manuel Chavez, distributor of the European "Alice," an injunction to keep the National Cinematographic Board from registering the U. S. "Alice." This would have given his pic exclusive exhibition in Mexico.

The court ruled that the point of law was not the matter of the original "Alice" story and its copyright complications, but of two separate film versions of that tale. The law, the court held, permits full exhibition of any and all versions of the same standard story, this being merely a case of commercial marketing. The NC board has registered both films.

Forced Exhibition Of Mex Films Barred By Court Permanent Order

Mexico City, Jan. 22.

The bugbear of forced exhibition of Mexican pix, at least 50% of the playing time, that has annoyed U. S. and other foreign film distributors here during the last five years, apparently was killed by Federal Judge Ignacio Burgoa when he made permanent the injunction he allowed top exhibitors against enforcing the clause in the cinematographic law which demands 26 weeks of screen time a year for Mexican films. The measure was announced last summer.

Injunction allows the exhibitors exactly what they asked—freedom of exhibition. Judge Burgoa agreed with them in their contention that the clause is unconstitutional because it amounts to a monopoly, forcing marketing of a particular product. Exhibs now are at liberty to play as many U. S. pix or Mexican films as they desire. Judge Burgoa also made permanent the temporary injunction he had earlier granted the exhibitors against another clause of the law which forbids them to partner with producers or distributors.

National Exhibitors Assn., gratified by the freedom of exhibition victory, declared that forcing exhibition of Mexican pictures was going overboard in the government's zeal to aid the Mexican industry.

Exhibitors' victory doesn't sit well with the producers, some of whom brand it a near-knockout to their trade. They argue that there are numerous top Mexican films which can't find playdates not because of the lack of cinemas, but because of sharp competition from U. S. and other foreign films. Hector Fernandez, manager of the Producers and Distributors Assn., said the Mexican trade hopes the government will appeal to the supreme court.

$231,000,000 Spent In Mexico by '51 Tourists

Mexico City, Jan. 15.

Tourists, a majority of them Americans, spent $231,000,000 in Mexico last year, according to prelim estimates of the Mexican Tourist Assn. This spending, somewhat lower in dollars, was an all-time high in actual number of pesos, the current worth of which is 8.65 per dollar. The total number of tourists was 400,000, a new record.

Citing that American tourists spent $315,000,000 in Europe last year, the association asserts this does not worry Mexico at all, because greatly improved visitor facilities in this country make it likely to get even a greater number of visitors in 1952.

Cinema Workers Occupy Havana House to Force 2 Idle Spots to Reopen

Havana, Jan. 22.

Over 65 film theatre workers stormed into the Encanto Theatre Wednesday (16), completely occupied it and declared themselves on a hunger strike.

Workers of the Theatre Workers Union threatened a theatre slowdown if two film houses, the Encanto and the Alkazar, closed for several weeks, did not reopen within 24 hours The theatre managers said the houses had closed because of slow business.

According to labor union chiefs, however, the houses were closed because the owners wanted a $2,000 monthly rental fee, plus a $20,000 "bonus" to reopen. They also alleged that the owners are receiving $90 per day from the insurance companies while the theatres remain closed.

The dispute has been referred to Minister of Labor Dr. Edgardo Buttari, who has called a meeting of the two factions.

'Carousel' to Glasgow Feb. 2

Glasgow, Jan. 15.

Influx of U. S. musicals continues here. When "Oklahoma" moves out of the King's Theatre Feb. 2, it will give way to "Carousel."

Latter has Edmund Hockridge, William Thorburn, Jane Martin and Maureen Swanson among its principals.

CUPID TAKES OVER TO GIVE BASHFUL BOXOFFICES A SHOVE IN THE RIGHT DIRECTION!

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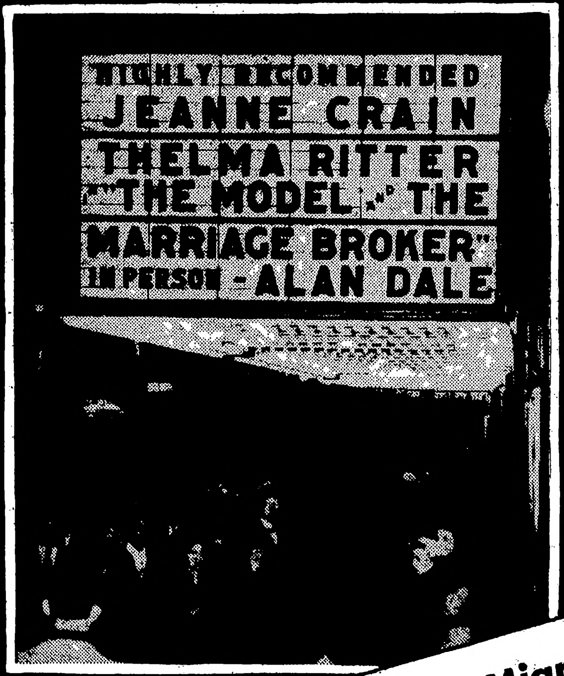
HIGHLY RECOMMENDED
JEANNE CRAIN
THELMA RITTER
in "THE MODEL and THE
MARRIAGE BROKER"
IN PERSON - ALAN DALE

ROMANCE IS RAMPANT at the Roxy Theatre, New York, and **BUSINESS BETTER THAN IT HAS BEEN IN A TWELVE-MONTH,** as "The Model and the Marriage Broker" lines up the crowds — inside and outside the theatre — eager to see 20th Century-Fox's gayest comedy!

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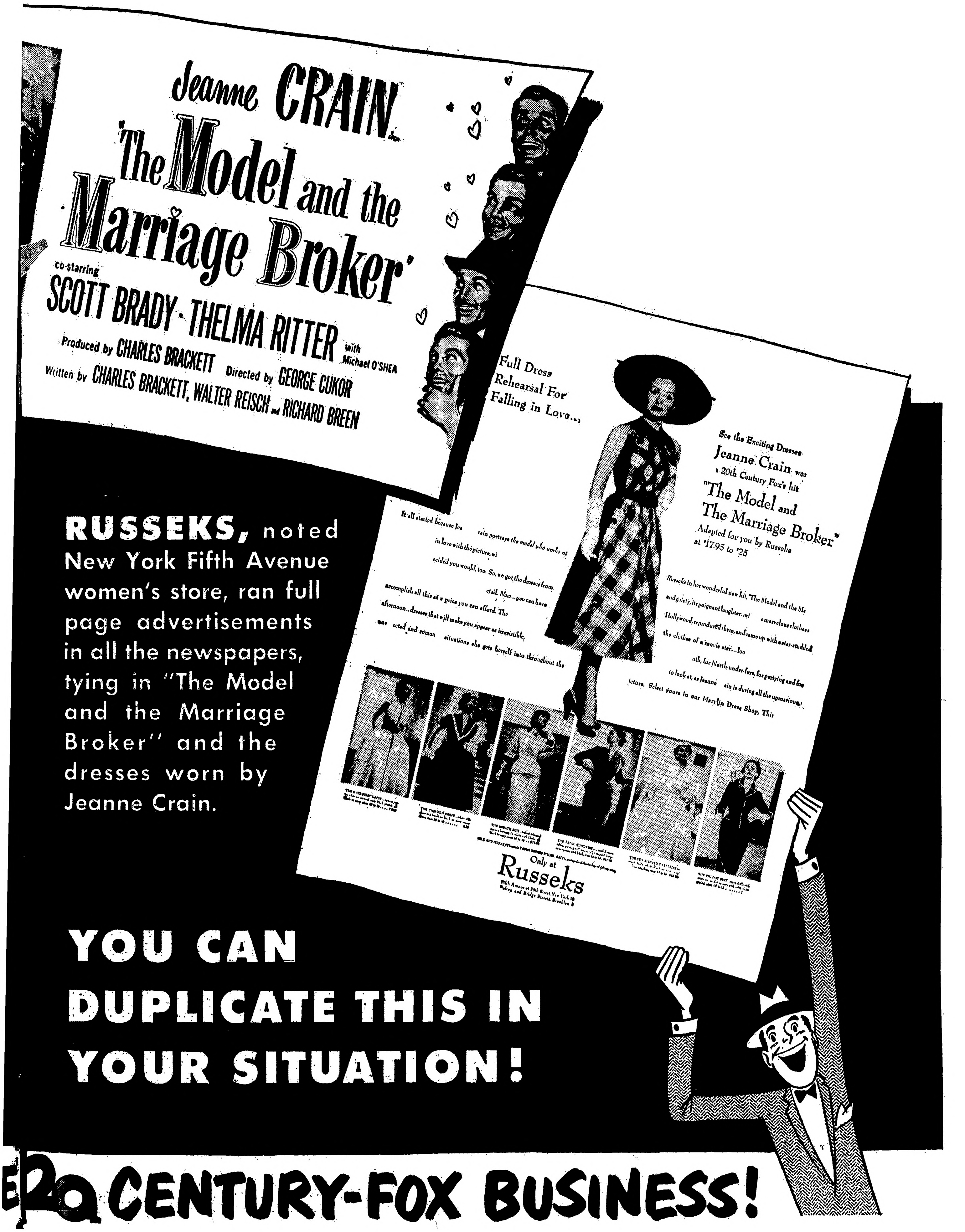

Jeanne CRAIN

'The Model and the Marriage Broker'

co-starring
SCOTT BRADY · THELMA RITTER
with Michael O'SHEA
Produced by CHARLES BRACKETT Directed by GEORGE CUKOR
Written by CHARLES BRACKETT, WALTER REISCH and RICHARD BREEN

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Jeanne Crain wea
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"The Model and The Marriage Broker"
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It all started because Jea rain portrays the model who works at in love with the picture, wi ecided you would, too. So, we got the dresses from etail. Now...you can have accomplish all this at a price you can afford. The afternoon..dresses that will make you appear as irresistible, une ected and roman situations she gets herself into throughout the

Russeks in her wonderful new hit, "The Model and the Ma and gaiety, its poignant laughter..wi e marvelous clothes Hollywood, reproduced them, and came up with a star-studded the clothes of a movie star...too uth, for North-under-furs, for partying and fun to look at, as Jeanne ain is during all the uproarious icture. Select yours in our Marylin Dress Shop, Thir

Only at
Russeks
Fifth Avenue at 36th Street, New York 16
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RUSSEKS, noted New York Fifth Avenue women's store, ran full page advertisements in all the newspapers, tying in "The Model and the Marriage Broker" and the dresses worn by Jeanne Crain.

YOU CAN DUPLICATE THIS IN YOUR SITUATION!

E 20 CENTURY-FOX BUSINESS!

'Variety's' Quarterly Film Reviews Index

(Oct. 3, 1951—Dec. 26, 1951)

Miniature Film Reviews and credits on all U.S. and British pictures reviewed in VARIETY during the fourth three-month period of 1951. Date indicates that issue of VARIETY in which each review appeared. A similar Index to Film Reviews is published quarterly.

The African Queen
(COLOR)

This is engrossing African-localed story of middle-aged romance and adventure. Top-notch adult entertainment, excellently performed.

United Artists release of Horizon-Romulus production, produced by S. P. Eagle. Stars Humphrey Bogart, Katharine Hepburn; features Robert Morley. Directed by John Huston. Adapted by James Agee and John Huston; based on C. S. Forester novel; camera (Technicolor), Jack Cardiff; editor, Ralph Kemplen; music, Alan Gray. Previewed Dec. 21, '51. Running time, 104 MINS.

(Reviewed Dec. 26, 1951)

Anne of the Indies
(COLOR)

Femme pirates, sea battles and romance combined for good escapism and okay b.o.

20th-Fox release of George Jessel production. Stars Jean Peters, Louis Jourdan, Debra Paget; features Herbert Marshall, Thomas Gomez, James Robertson Justice. Directed by Jacques Tourneur. Screenplay, Philip Dunne, Arthur Caesar; based on story by Herbert Ravenel Sass; camera (Technicolor), Harry Jackson; editor, Robert Fritch; music, Franz Waxman. Tradeshown Oct. 11, '51. Running time, 81 MINS.

(Reviewed Oct. 17, 1951)

Another Man's Poison
(BRITISH)

Bette Davis in British meller; sound proposition for both sides of Atlantic.

Eros release of Douglas Fairbanks, Jr., and Daniel M. Angel production. Stars Bette Davis, Gary Merrill, Emlyn Williams. Directed by Irving Rapper. Screenplay, Val Guest; from Leslie Sand's novel; camera, Robert Krasker; editor, Gordon Hales; music, John Greenwood. At Gaumont, London, Nov. 20, '51. Running time, 90 MINS.

(Reviewed Nov. 28, 1951)

Appointment with Venus

Betty Box's wartime comedy okay as U.S. dualer.

GFD release of Betty E. Box production. Stars David Niven, Glynis Johns. Directed by Ralph Thomas. Screenplay, Nicholas Phipps; camera, Ernest Steward; editor, Gerald Thomas; music, Benjamin Frankel. At Odeon, London, Oct. 8, '51. Running time, 89 MINS.

(Reviewed Oct. 24, 1951)

Atoll K
(FRANCO-ITALIAN)

Sirius release of Franco-London production. Stars Stan Laurel, Oliver Hardy, Suzy Delair. Directed by Leo Joannon. Screenplay, Rene Wheeler, P. Tellini from an idea by Joannon; camera, Armand Thirard; editor, Robert Isnardon. At Ermitage, Paris. Running time, 100 MINS.

(Reviewed Nov. 21, 1951)

Badman's Gold

Sub-standard oater, for sub-standard grosses, even on Saturday matinees.

United Artists release of Robert Tansey (Jack Schwartz) production. Stars Johnny Carpenter, Alyn Lockwood, Troy Tarrell; features Kenne Duncan. Story and screenplay, Robert Emmett, Alyn Lockwood. At New York Theatre, N. Y., week of Oct. 16, '51. Running time, 56 MINS.

(Reviewed Oct. 24, 1951)

The Barefoot Mailman
(COLOR)

Mild action-adventure feature for lesser situations.

Columbia release of Robert Cohn production. Stars Robert Cummings, Terry Moore, Jerome Courtland; features John Russell, Will Geer, Arthur Shields, Trevor Bardette, Arthur Space. Directed by Earl McEvoy. Screenplay, James Gunn, Francis Swann; based on novel by Theodore Pratt; camera (Supercinecolor), Ellis W. Carter; editor, Aaron Stell; music, George Duning. Previewed Oct. 19, '51. Running time, 81 MINS.

(Reviewed Nov. 7, 1951)

The Big Night

Confused program melodrama with scant chances, even in the lesser dual-bill market.

United Artists release of Philip A. Waxman production. Stars John Barrymore, Jr.; features Preston Foster, Joan Lorring, Howard St. John. Directed by Joseph Losey. Screenplay, Stanley Ellin and Losey; based on novel, "Dreadful Summit," by Ellin; camera, Hal Mohr; editor, Edward Mann; music, Lyn Murray. Reviewed Nov. 1, '51. Running time, 70 MINS.

(Reviewed Nov. 7, 1951)

Boots Malone

Good human interest film with racing stable background. Average prospects in general release.

Columbia release of Milton Holmes production. Stars William Holden; features Johnny Stewart, Stanley Clements, Basil Ruysdael, Carl Benton Reid, Ralph Dumke, Ed Begley, Hugh Sanders, Henry Morgan, Ann Lee, Anthony Caruso, Billy Pearson. Directed by William Dieterle. Written by Milton Holmes; camera, Charles Lawton, Jr.; editor, Al Clark; music, Elmer Bernstein. Previewed Oct. 18, '51. Running time, 103 MINS.

(Reviewed Dec. 26, 1951)

Bride of the Gorilla

Formula thriller for the secondary market, although exploitable for some situations.

Realart release of Jack Broder production. Stars Barbara Payton, Lon Chaney, Raymond Burr, Tom Conway; features Paul Cavanagh, Giselle Werbisek, Carol Varga. Written and directed by Curt Siodmak; camera, Charles Van Enger; editor, Francis D. Lyon; music, Raoul Kraushaar. Previewed Oct. 31, '51. Running time, 65 MINS.

(Reviewed Nov. 7, 1951)

The Bushwhackers

Early west actioner for program bookings.

Realart release of Larry Finley production. Stars John Ireland, Wayne Morris, Lawrence Tierney, Dorothy Malone, Lon Chaney, Myrna Dell; features Frank Marlowe, Bill Holmes, Jack Elam. Directed by Rod Amateau. Screenplay, Amateau and Thomas Gries; camera, Joseph F. Biroc; editor, Francis D. Lyon; music, Albert Glasser. Previewed Dec. 11, '51. Running time, 70 MINS.

(Reviewed Dec. 19, 1951)

Callaway Went Thataway
(SONG)

Amusing spoof on video cowpokes. Okay b.o.

Metro release of Norman Panama-Melvin Frank production. Stars Fred MacMurray, Dorothy McGuire, Howard Keel; features Jesse White, Fay Roope, Natalie Schafer. Written and directed by Panama and Frank; camera, Ray June; editor, Cotton Warburton; music, Marlin Skiles; song, Charles Wolcott. Tradeshown Oct. 31, '51. Running time, 81 MINS.

(Reviewed Nov. 14, 1951)

Cattle Queen

An amateurish piece of oater fare which will find rough riding all the way.

United Artists release of United International (Jack Seeman) production. Features Maria Hart and Drake Smith. Directed by Robert Tansey; screenplay, Frances Kavanaugh; story, Robert Emmett; camera, Elmer Dyer; editor, Richard Currier; music, Darrell Calker. At Paramount Theatre, Los Angeles, Oct. 4, '51. Running time, 72 MINS.

(Reviewed Oct. 10, 1951)

Cave of Outlaws
(COLOR)

Mildly diverting period actioner played off in New Mexico's Carlsbad Caverns for unusual setting. Okay for companion feature bookings.

Universal release of Leonard Goldstein production. Stars Macdonald Carey, Alexis Smith; features Edgar Buchanan, Victor Jory. Directed by William Castle. Story and screenplay, Elizabeth Wilson; camera (Technicolor), Irving Glassberg; editor, Edward Curtiss. Previewed Oct. 25, '51. Running time, 76 MINS.

(Reviewed Oct. 31, 1951)

Chicago Calling

Minor drama entry for secondary market with Dan Duryea in soap-opera plot.

United Artists release of Joseph Justman (Arrowhead) presentation, produced by Peter Berneis. Stars Dan Duryea, Mary Anderson; features Gordon Gebert, Ross Elliott, Melinda Plowman, Judy Brubaker, Marsha Jones, Roy Engel. Directed by John Reinhardt. Written by Reinhardt and Berneis; camera, Robert de Grasse; editor, Arthur H. Nadel; music, Heinz Roemheld. Previewed Nov. 28, '51. Running time, 70 MINS.

(Reviewed Dec. 5, 1951)

A Christmas Carol
(BRITISH-MADE)

Remake of Charles Dickens story, with slight chance in U. S. market. Too grim for kiddies, too dull for adults.

United Artists release of Renown Pictures presentation, produced and directed by Brian Desmond Hurst. Stars Alastair Sim, Kathleen Harrison, Clifford Mollison, Jack Warner; features Michael Hardern, Mervyn Johns, Hermione Baddeley, John Charlesworth, Glyn Dearman, Brian Worth, Olga Edwardes. Screenplay, Noel Langley, from the story by Charles Dickens; camera, C. Pennington-Richards; editor, Clive Donner; music, Richard Addinsell. Previewed Oct. 25, '51. Running time, 86 Mins.

(Reviewed Nov. 14, 1951)

The Cimarron Kid
(COLOR)

Standard tinted outdoor action feature for general run market.

Universal release of Ted Richmond production. Stars Audie Murphy, Yvette Dugay; features Beverly Tyler, John Hudson, James Best, Leif Erickson, Noah Beery, Hugh O'Brian. Directed by Budd Boetticher. Screenplay, Louis Stevens; story, Stevens and Kay Lenard; camera (Technicolor), Charles P. Boyle; editor, Frank Gross. Previewed Dec. 11, '51 Running time, 84 MINS.

(Reviewed Dec. 19, 1951)

Close to My Heart

Ray Milland, Gene Tierney top-lining drama of child adoption. Average b.o.

Warner Bros. release of William Jacobs production. Stars Ray Milland, Gene Tierney; features Fay Bainter, Howard St. John, Mary Beth Hughes, Ann Morrison, James Seay, Baby John Winslow, Eddie Marr. Directed by William Keighley. Written by James R. Webb; camera, Robert Burks; editor, Clarence Kolster; music, Max Steiner. Tradeshown Oct. 2, '51. Running time, 90 MINS.

(Reviewed Oct. 10, 1951)

Crazy Over Horses

Leo Gorcey and Bowery Boys in racehorse comedy; okay dualer.

Monogram release of Jerry Thomas production. Stars Leo Gorcey, Huntz Hall, Bowery Boys. Directed by William Beaudine. Screenplay, Tim Ryan, Max Adams; camera, Marcel LePicard. At New York Theatre, N. Y., starting Nov. 21, '51. Running time, 65 MINS.

(Reviewed Nov. 28, 1951)

Death of a Salesman

Fredric March stars in fine adaptation of stage hit. Needs strong selling because of somber theme, but reviews, word-of-mouth should build it.

Columbia release of Stanley Kramer production (George Glass, associate). Stars Fredric March; features Mildred Dunnock, Kevin McCarthy, Cameron Mitchell, Howard Smith, Royal Beal, Don Keefer, Jesse White, Claire Carleton, David Alpert. Directed by Laslo Benedek. Screenplay, Stanley Roberts, based on play by Arthur Miller; camera, Frank F. Planer; editor, William Lyon; music, Alex North; musical director, Morris Stoloff. Previewed in N. Y., Dec. 5, '51. Running time, 115 Mins.

(Reviewed Dec. 12, 1951)

Decision Before Dawn

World War II spy thriller done with fine detail.

Twentieth-Fox release of Anatole Litvak-Frank McCarthy production. Features Richard Basehart, Gary Merrill, Oskar Werner, Hildegarde Neff. Directed by Litvak. Screenplay, Peter Viertel; based on novel, "Call It Treason," by George Howe; camera, Frank Planer; editor, Dorothy Spencer; music, Franz Waxman. Tradeshown Dec. 13, '51. Running time, 119 MINS.

(Reviewed Dec. 19, 1951)

The Desert Fox

Rambling, episodic documentary-type biog of Field Marshal Rommel. Exploitable for some b.o. attention.

Twentieth-Fox release of Nunnally Johnson production. Stars James Mason; features Cedric Hardwicke, Jessica Tandy, Luther Adler, Everett Sloane, Leo G. Carroll, George Macready, Richard Boone, Eduard Franz, Desmond Young. Directed by Henry Hathaway. Screenplay, Nunnally Johnson; from the biography by Brig. Desmond Young; camera, Norbert Brodine; editor, James B. Clark; music, Daniele Amfitheatrof. Tradeshown Sept. 25, '51. Running time, 88 MINS.

(Reviewed Oct. 3, 1951)

Desert of Lost Men

Standard western but not up to par in "Rocky" Lane series.

Republic release of Harry Keller production. Stars Allan "Rocky" Lane. Directed by Harry Keller. Screenplay, M. Coates Webster; camera, John MacBurnie; editor, Harold Minter; music, Stanley Wilson. Tradeshown in N. Y., Dec. 7, '51. Running time, 54 MINS.

(Reviewed Dec. 12, 1951)

Distant Drums
(COLOR)

Adventure film of Seminole War, with Gary Cooper; ballyhoo possibilities big.

Warners release of Milton Sperling (United States Pictures) production. Stars Gary Cooper; features Mari Aldon, Richard Webb, Ray Teal, Arthur Hunnicutt, Robert Barrat, Clancy Cooper. Directed by Raoul Walsh. Screenplay, Niven Busch, Martin Rackin, from story by Busch; camera (Technicolor), Sid Hickox; editor, Folmar Blangsted; music, Max Steiner. Tradeshown Nov. 27, '51. Running time, 100 MINS.

(Reviewed Dec. 5, 1951)

Double Dynamite
(SONGS)

Lightweight comedy effort with Jane Russell, Groucho Marx, Frank Sinatra.

RKO release of Irving Cummings, Jr., production. Stars Jane Russell, Groucho Marx, Frank Sinatra; features Don McGuire, Howard Freeman, Nestor Paiva, Frank Orth, Harry Hayden, William Edmunds, Russ Thorson. Directed by Irving Cummings. Screenplay, Melville Shavelson; added dialog, Harry Crane; story, Leo Rosten; based on a character created by Mannie Manheim; camera, Robert de Grasse; editor, Harry Marker; songs, Jule Styne, Sammy Cahn; music score, Leigh Harline. Tradeshown Nov. 1, '51. Running time, 80 MINS.

(Reviewed Nov. 7, 1951)

Drums in the Deep South
(COLOR)

Civil war melodrama for secondary situations.

RKO release of Maurice and Frank King production. Stars James Craig, Barbara Payton, Guy Madison; features Barton MacLane, Craig Stevens, Tom Fadden, Robert Osterloh, Taylor Holmes, Robert Easton, Lewis Martin, Peter Brocco, Dan White, Louis Jean Heydt. Directed by William Cameron Menzies. Screenplay, Philip Yordan and Sidney Harmon, from story by Hollister Noble; camera (Supercinecolor), Lionel Lindon; editor, Richard Heermance; music, Dimitri Tiomkin. Tradeshown N. Y., Oct. 1, '51. Running time, 87 MINS.

(Reviewed Oct. 3, 1951)

Elephant Stampede

Average "Bomba-Jungle Boy" entry for lowercase bookings.

Monogram release of Walter Mirisch production. Features Johnny Sheffield, Donna Martell, Edith Evanson, Martin Wilkins, John Kellogg, Myron Healey, Leonard Mudie, Guy Kingsford. Directed by Ford Beebe. Screenplay, Beebe; camera, William Sickner; special effects, Max Luttenberg; editor, William Austin. Previewed Oct. 17, '51. Running time, 70 MINS.

(Reviewed Oct. 24, 1951)

Elopement

Clifton Webb stands out in weak-storied comedy. Moderate b.o.

20th-Fox release of Fred Kohlmar production. Stars Clifton Webb, Anne Francis, Charles Bickford, William Lundigan; features Reginald Gardiner, Evelyn Varden, Margalo Gillmore, Tommy Rettig. Directed by Henry Koster. Written by Bess Taffel; camera, Joseph LaShelle; special photographic effects, Fred Sersen; editor, William B. Murphy; music, Cyril Mockridge; musical direction, Lionel Newman. Previewed at Roxy, N. Y., Nov. 2, '51. Running time, 82 MINS.

(Reviewed Nov. 7, 1951)

Encore
(BRITISH)

Three W. Somerset Maugham short stories collated like "Trio" and "Quartet." Like these predecessors, it should do well in U. S. arty houses.

GFD release of Rank-Paramount production. Stars Glynis Johns, Nigel Patrick, Kay Walsh, Roland Culver, Ronald Squire. "The Ant and the Grasshopper" directed by Pat Jackson; "Winter Cruise" by Anthony Pelissier; "Gigolo & Gigolette" by Harold French. Screenplay, Eric Ambler, T. E. B. Clarke, Arthur Macrae; original stories, W. Somerset Maugham; camera, Desmond Dickinson; editor, Alfred Roome; music, Richard Addinsell. At Odeon, Leicester Square, London, Nov. 14, '51. Running time, 89 MINS.

(Reviewed Nov. 21, 1951)

The Family Secret

Talky, slow-moving footage, with John Derek heading cast to supply some b.o. bait.

Columbia release of Santana (Robert Lord) production. Stars John Derek and Lee J. Cobb; features Jody Lawrance, Erin O'Brien-Moore, Santos Ortega, Henry O'Neill, Carl Benton Reid. Directed by Henry Levin. Written by Francis Cockrell and Andrew Solt, from story by Marie Baumer and James Cavanagh; camera, Burnett Guffey; editor, Al Clark; music, George Duning. Tradeshown Oct. 16, '51. Running time, 85 MINS.

(Reviewed Oct. 24, 1951)

FBI Girl

Okay dual-biller for smaller situations.

Lippert Pictures release of William Berke production. Stars Cesar Romero, George Brent, Audrey Totter; features Tom Drake, Raymond Burr, Raymond Greenleaf, Margia Dean, Alexander Pope, Richard Monohan, Tom Noonan, Pete Marshall. Directed by Berke. Screenplay, Richard Landau, Dwight Babcock; based on story by Rupert Hughes; camera, Jack Greenhalgh; editor, Phil Cahn; music, Darrell Calker. Previewed Nov. 8, '51. Running time, 74 MINS.

(Reviewed Nov. 14, 1951)

Finders Keepers

Lightweight comery programmer.

Universal release of Leonard Goldstein production. Stars Tom Ewell, Julia Adams, Evelyn Varden; features "Dusty" Henley, Harold Vermilyea, Douglas Fowley. Directed by Frederick de Cordova. Story and screenplay, Richard Morris; camera, Carl E. Guthrie; editor, Milton Carruth. Previewed Dec. 10, '51. Running time, 75 MINS.

(Reviewed Dec. 19, 1951)

Fixed Bayonets

Timely Korean War film; fair b.o. prospects.

20th-Fox release of Jules Buck production. Stars Richard Basehart, Gene Evans, Michael O'Shea; features Richard Hylton, Craig Hill, Skip Homeier. Directed by Samuel Fuller. Screenplay, Fuller, suggested by novel by John Brophy; camera, Lucien Ballard; editor, Nick De Maggio. Tradeshown N. Y., Nov. 16, '51. Running time, 92 MINS.

(Reviewed Nov. 21, 1951)

Flame of Araby
(COLOR)

Good escapism, with good chances in market where regular romantic-adventure subjects find favor.

Universal release of Leonard Goldstein production. Stars Maureen O'Hara, Jeff Chandler; features Maxwell Reed, Susan Cabot, Lon Chaney, Buddy Baer, Richard Egan. Directed by Charles Lamont. Story and screenplay, Gerald Drayson Adams; camera (Technicolor), Russell Metty; editor, Ted J. Kent. Previewed Nov. 13, '51. Running time, 77 MINS.

(Reviewed Nov. 21, 1951)

Flaming Feather
(COLOR-SONGS)

Good western feature in color, but preceded this season by too many similar entries. Medium b.o. outlook.

Paramount release of Nat Holt production. Stars Sterling Hayden, Forrest Tucker, Arleen Whelan, Barbara Rush, Victor Jory, Richard Arlen; features Edgar Buchanan, Carol Thurston. Directed by Ray Enright. Story and screenplay, Gerald Drayson Adams; added dialog, Frank Gruber; camera (Technicolor), Ray Rennahan; editor, Elmo Billings; music, Paul Sawtell. Tradeshown Dec. 12, '51. Running time, 79 MINS.

(Reviewed Dec. 19, 1951)

Flight to Mars
(COLOR)

Pseudo-scientific thriller, exploitable for smaller situations, a supporter otherwise.

Monogram release of Walter Mirisch production. Stars Marguerite Chapman, Cameron Mitchell; features Arthur Franz, Virginia Huston, John Litel, Richard Gaines, Morris Ankrum. Directed by Lesley Selander. Screenplay, Arthur Strawn; camera (Cinecolor), Harry Neumann; special photographic effects, Jack Cosgrove; editor, Richard Heermance; music, Marlin Skiles. Previewed Oct. 29, '51. Runing time, 71 MINS.

(Reviewed Nov. 7, 1951)

Fort Defiance
(COLOR)

Okay outdoor revenge actioner with gunmen, Indians, cavalry and fair chances in general release.

United Artists release of Frank Melford production. Stars Dane Clark, Ben Johnson, Peter Graves; features Tracey Roberts, George Cleveland, Dennis Moore, Iron Eyes, Ralph Sanford, Craig Woods, Dick Elliott. Directed by John Rawlins. Screenplay, Louis Lantz; camera (Cinecolor), Stanley Cortez; editor, Tom Pratt; music, Paul Sawtell. Previewed Oct. 23, '51. Running time, 81 MINS.

(Reviewed Oct. 31, 1951)

A Girl in Every Port

Zany comedy with chuckles for companion booking dates in general runs.

RKO release of Irwin Allen, Irving-

Cummings, Jr., production. Stars Groucho Marx, Marie Wilson, William Bendix; features Don DeFore, Gene Lockhart, Dee Hartford, Hanley Stafford, Teddy Hart, Percy Helton, George E. Stone. Direction and screenplay, Chester Erskine; based on story, "They Sell Sailors Elephants," by Frederick Hazlitt Brennan; camera, Nicholas Musuraca; editor, Ralph Dawson; music, Roy Webb. Tradeshown Dec. 18, '51. Running time, 86 MINS.

(Reviewed Dec. 26, 1951)

The Girl on the Bridge

Subject too downbeat for general trade; for lower-bracket bookings.

20th-Fox release of Hugo Haas production. Stars Hugo Haas, Beverly Michaels, Robert Dane; features Tony Jochim, Johnny Close, Darr Smith. Directed by Haas. Original story-screenplay, Hugo Haas, Arnold Phillips; camera, Paul Ivano; music, Harold Byrns. Tradeshown Dec. 5, '51. Running time, 76 MINS.

(Reviewed Dec. 12, 1951)

Golden Girl

(MUSICAL—COLOR)

Light, tinted musical, conventionally presented for average results in general situation.

20th-Fox release of George Jessel production. Stars Mitzi Gaynor, Dale Robertson, Dennis Day, James Barton; features Una Merkel, Raymond Walburn, Gene Sheldon, Carmen D'Antonio. Directed by Lloyd Bacon. Screenplay, Walter Bullock, Charles O'Neal, Gladys Lehman; from story by Albert and Arthur Lewis, Edward Thompson; camera (Technicolor), Charles G. Clarke; editor, Louis Loeffler; dances, Seymour Felix; songs, Joe Cooper, George Jessel, Sam Lerner, Lionel Newman, Eliot Daniel, Ken Darby. Tradeshown Oct. 26, '51. Running time, 107 MINS.

(Reviewed Nov. 7, 1951)

Green Grow the Rushes

(BRITISH)

Government co-op pic only good for some U.S. dualers.

British Lion release of ACT production. Stars Roger Livesey, Honor Blackman, Richard Burton. Directed by Derek Twist. Screenplay, Howard Clewes, Derek Twist; camera, Harry Waxman; editor, Hazel Wilkinson; music, Lambert Williamson. At Rialto, London, Nov. 6, '51. Running time, 77 MINS.

(Reviewed Nov. 21, 1951)

Harlem Globetrotters

Topnotch sports actioner around the famous Negro basketball stars. Profitable outlook.

Columbia release of Buddy Adler production. Features Thomas Gomez, Dorothy Dandridge, Bill Walker, Angela Clarke, Peter Thompson and the Harlem Globetrotters. Directed by Phil Brown; basketball sequences directed by Will Jason. Story and screenplay, Alfred Palca; camera, Philip Tannura; editor, James Sweeney; music, Arthur Morton. Previewed Oct. 12, '51. Running time, 75 MINS.

(Reviewed Oct. 17, 1951)

High Treason

(BRITISH)

Strong British-made sabotage story; looms as a moneymaker.

GFD release of a Paul Soskin production. Features Liam Redmond, Andre Morell, Anthony Bushell. Directed by Roy Boulting. Screenplay, Frank Harvey, Roy Boulting; camera, Gilbert Taylor; editor, Max Benedict; music, John Addison. At Leicester Square Theatre, London. Running time, 93 MINS.

(Reviewed Nov. 21, 1951)

Honeychile

(SONGS—COLOR)

Judy Canova in cornfed comedy slanted for rural or smalltown trade.

Republic release of Sidney Picker production. Stars Judy Canova; features Eddie Foy, Jr., Alan Hale, Jr., Walter Catlett, Claire Carleton, Karolyn Grimes, Brad Morrow, Roy Barcroft, Leonid Kinskey. Directed by R. G. Springsteen. Written by Jack Townley, Charles E. Roberts; added dialog, Barry Trivers; camera (Trucolor), Jack Marta; editor, Richard L. Van Enger; music score, Victor Young; songs, Jack Elliott, Harold Spine, Ted Johnson, Matt Terry. Previewed Nov. 9, '51. Running time, 89 MINS.

(Reviewed Nov. 14, 1951)

Hong Kong

(COLOR)

Ronald Reagan, Rhonda Fleming in likeable romantic-adventure feature for regular playdates.

Paramount release of William H. Pine-William C. Thomas production. Stars Ronald Reagan, Rhonda Fleming; features Nigel Bruce, Marvin Miller, Lowell Gilmore, Danny Chang. Directed by Lewis R. Foster. Screenplay, Winston Miller; based on story by Lewis R. Foster; camera (Technicolor), Lionel Lindon; editor, Howard Smith; music score, Lucien Cailliet. Tradeshown Nov. 8, '51. Running time, 90 MINS.

(Reviewed Nov. 14, 1951)

Hot Lead

Okay Tim Holt oater for western program trade.

RKO release of Herman Schlom production. Stars Tim Holt; features Richard Martin, Joan Dixon, Ross Elliott, John Dehner, Paul Marion, Lee MacGregor, Stanley Andrews, Paul E. Burns, Kenneth MacDonald, Robert Wilke. Directed by Stuart Gilmore. Written by William Lively; camera, Nicholas Musuraca; editor, Robert Golden. Tradeshown Oct. 9, '51. Running time, 60 MINS.

(Reviewed Oct. 24, 1951)

The House on the Square

(BRITISH—TECHNICOLOR)

Remake of "Berkeley Square" looks only modest grosser despite b.o. names and color.

20th-Fox production and release. Stars Tyrone Power, Ann Blyth, Michael Rennie, Dennis Price. Directed by Roy Baker. Screenplay, Ranald Macdougall; based on play by John L. Balderston; camera, Georges Perinal; editor, Alan Osbiston; music, William Alwyn. Tradeshown in London, Oct. 8, '51. Running time, 91 MINS.

(Reviewed Oct. 17, 1951)

I'll Never Forget You

(COLOR)

Weak remake of "Berkeley Square" with Tyrone Power, Ann Blyth.

20th-Fox release of Sol C. Siegel production. Stars Tyrone Power, Ann Blyth, Michael Rennie; features Dennis Price, Beatrice Campbell, Kathleen Byron, Raymond Huntley, Irene Browne. Directed by Roy Baker. Screenplay, Ranald MacDougall, from play by John L. Balderston; camera (Technicolor), Georges Perinal; editor, Alan Osbiston; music, William Alwyn. At Roxy, N. Y., Dec. 7, '51. Running time, 89 MINS.

(Reviewed Dec. 12, 1951)

I'll See You in My Dreams

(SONGS)

Nostalgic tunefilm of Gus Kahn's life and lyrics. Doris Day, Danny Thomas and profitable b.o. prospects generally.

Warner Bros. release of Louis F. Edelman production. Stars Doris Day, Danny Thomas, Frank Lovejoy, Patrice Wymore; features James Gleason, Mary Wickes, Julie Oshins, Jim Backus, Minna Gombell. Directed by Michael Curtiz. Written by Melville Shavelson, Jack Rose; camera, Ted McCord; editor, Owen Marks; musical direction, Ray Heindorf; musical numbers staged and directed by LeRoy Prinz. Tradeshown Dec. 4, '51. Running time, 109 MINS.

(Reviewed Dec. 12, 1951)

Indian Uprising

(COLOR)

Cavalry vs. Indians actioner for more general playdates.

Columbia release of Edward Small production (Bernard Small, associate). Stars George Montgomery; features Audrey Long, Carl Benton Reid, Eugene Iglesias, John Baer, Joe Sawyer, Robert Dover, Eddy Waller, Douglas Kennedy, Robert Shayne, Miguel Inclan, Hugh Sanders. Directed by Ray Nazarro. Screenplay, Kenneth Gamet, Richard Schayer; story, Schayer; camera (Supercinecolor), Ellis Carter; editor, Richard Fantl. Previewed Dec. 21, '51. Running time, 75 MINS.

(Reviewed Dec. 26, 1951)

It's a Big Country

(8 EPISODES)

Eight-episode American anthology dealing with ways of life in this country. All-star cast but needs very strong selling.

Metro release of Robert Sisk production. Stars Ethel Barrymore, Gary Cooper, Van Johnson, Gene Kelly, Janet Leigh, Fredric March, William Powell, S. Z. Sakall, Marjorie Main, George Murphy, Keefe Brasselle, James Whitmore, Keenan Wynn, Nancy Davis, Lewis Stone; features Leon Ames, Angela Clarke, Bobby Hyatt, Sharon McManus. Directors, Richard Thorpe, John Sturges, Charles Vidor, Don Weis, Clarence Brown, William A. Wellman, Don Hartman. Story, Dore Schary; other writers, William Ludwig and Edgar Brooke; Helen Deutsch; Ray Chordes; Isobel Lennart and Claudia Cranston; Allen Rivkin and Lucile Schlossberg; Dorothy Kingsley; George Wells and Joseph Petracca; camera, John Alton, Ray June, William Mellor, Joseph Ruttenberg; editors, Ben Lewis, Fredrick Y. Smith. Tradeshown Nov. 14, '51. Running time, 88 MINS.

(Reviewed Nov. 28, 1951)

I Want You

Okay b.o. for Goldwyn's latest, starring Dana Andrews, Dorothy McGuire, Farley Granger, Peggy Dow.

RKO release of Samuel Goldwyn production. Stars Dana Andrews, Dorothy McGuire, Farley Granger and Peggy Dow; features Robert Keith, Mildred Dunnock, Ray Collins, Martin Milner, Jim Backus, Marjorie Crossland, Walter Baldwin, Walter Sande, Peggy Maley. Directed by Mark Robson. Screenplay, Irwin Shaw; based on the New Yorker stories by Edward Newhouse; camera, Harry Stradling; editor, Daniel Mandell; music, Leigh Harline. Previewed at RKO Colonial, N. Y., Oct. 25, '51. Running time, 102 MINS.

(Reviewed Oct. 31, 1951)

Jungle Manhunt

Johnny Weissmuller, Bob Waterfield in cliffhanger. For some dualers, swell for kid matinees.

Columbia release of Sam Katzman production. Stars Johnny Weissmuller; features Bob Waterfield, Sheila Ryan. Directed by Lew Landers. Screenplay, Samuel Newman, based on Jungle Jim comic strip; camera, William Whitley; editor, Henry Batista. Tradeshown in N. Y., Sept. 28, '51. Running time, 66 MINS.

(Reviewed Oct. 3, 1951)

Kid From Amarillo

(SONGS)

Another Charles Starrett western; one of his weakest.

Columbia production and release. Stars Charles Starrett; features Smiley Burnette. Directed by Ray Nazarro. Screenplay, Barry Shipman; camera, Fayte Brone; editor, Paul Borofsky. Tradeshown N. Y., Oct. 5, '51. Running time, 56 MINS.

(Reviewed Oct. 10, 1951)

Lady Godiva Rides Again

(BRITISH)

Crisp farce about beauty queen rackets; despite lack of names, looms as okay for U.S.

British Lion release of London Films-Gilliat-Launder production. Features Dennis Price, John McCallum, Stanley Holloway, Pauline Stroud. Directed by Frank Launder. Screenplay, Val Valentine, Frank Launder; camera, Wilkie Cooper; editor, Thelma Connell; music, William Alwyn. At Carlton Theatre, London, Oct. 23, '51. Running time, 90 MINS.

(Reviewed Oct. 31, 1951)

The Lady Pays Off

Moderately satisfying comedy-drama with medium chances in general playdates.

Universal release of Albert J. Cohen production. Stars Linda Darnell, Stephen McNally, Gigi Perreau; features Virginia Field, Ann Codee. Directed by Douglas Sirk. Story and screenplay, Frank Gill, Jr., and Albert J. Cohen; camera, William H. Daniels; editor, Russell Schoengarth; music, Frank Skinner. Previewed Oct. 16, '51. Running time, 80 MINS.

(Reviewed Oct. 24, 1951)

The Lady Says No

Weak b.o. comedy with Joan Caulfield, David Niven.

United Artists release of Frank Ross-John Stillman, Jr., production. Stars Joan Caulfield and David Niven; features James Robertson Justice, Lenore Lonergan, Frances Bavier, Peggy Maley, Henry Jones, Jeff York, George Davis, Robert Williams, Mary Lawrence. Directed by Ross. Screenplay, Robert Russell; camera, James Wong Howe; editor, George Amy; music, Emil Newman. Previewed N. Y., Nov. 20, '51. Running time, 80 MINS.

(Reviewed Nov. 28, 1951)

The Lady With the Lamp

(BRITISH)

Florence Nightingale biopic starring Anna Neagle, Michael Wilding; top rating for British exhibs but looks more difficult in U. S. market.

British Lion release of Wilcox-Neagle production. Stars Anna Neagle, Michael Wilding. Directed by Herbert Wilcox. Screenplay, Warren Chetham-Strode; camera, Austin Dempster; editor, Bill Lewthwaite; music, Anthony Collins. At Warner Theatre, London, Sept. 22, '51. Running time, 110 MINS.

(Reviewed Oct. 3, 1951)

Leave It to Marines

Slapstick comedy that seldom jells; may do on some dualers.

Lippert release of Sigmund Neufeld production. Stars Sid Melton, Mara Lynn. Directed by Samuel Newfield. Screenplay, Orville Hampton; camera, Jack Greenhalgh; editor, Carl Pierson. At New York, N. Y., starting Nov. 7, '51. Running time, 65 MINS.

(Reviewed Nov. 14, 1951)

Let's Make It Legal

Light comedy about divorce starring Claudette Colbert, Macdonald Carey, Zachary Scott, moderate b.o.

20th-Fox release of Robert Bassler production. Stars Claudette Colbert, Macdonald Carey, Zachary Scott; features Barbara Bates, Robert Wagner, Marilyn Monroe. Directed by Richard Sale. Screenplay, F. Hugh Herbert, I. A. L. Diamond, from story by Mortimer Braus; camera, Lucien Ballard; editor, Robert Fritsch; music, Cyril Mockridge. At Roxy, N. Y., week of Nov. 6, '51. Running time, 77 MINS.

(Reviewed Nov. 14, 1951)

The Light Touch

Stewart Granger, Pier Angeli, George Sanders engage in brisk melodramatics. Good b.o.

Metro release of Pandro S. Berman production. Stars Stewart Granger, Pier Angeli, George Sanders; features Kurt Kasznar, Joseph Calleia, Larry Keating, Rhys Williams, Norman Lloyd, Mike Mazurki. Directed by Richard Brooks. Screenplay, Brooks; suggested by story by Jed Harris and Tom Reid; camera, Robert Surtees; editor, George Boemler; music, Miklos Rozsa. Previewed in N. Y., Oct. 23, '51. Running time, 90 MINS.

(Reviewed Oct. 31, 1951)

Lone Star

(SONG)

Clark Gable in good, actionful pioneer drama of early Texas. Good b.o. chances.

Metro release of Z. Wayne Griffin production. Stars Clark Gable, Ava Gardner, Broderick Crawford; features Lionel Barrymore, Beulah Bondi, Ed Begley. Directed by Vincent Sherman. Screenplay, Borden Chase; camera, Harold Rosson; editor, Ferris Webster; music, David Buttolph. Tradeshown Dec. 13, '51. Running time, 93 MINS.

(Reviewed Dec. 19, 1951)

The Longhorn

Satisfactory Wild Bill Elliott western for the lesser action market.

Monogram release of Vincent M. Fennelly production. Stars Wild Bill Elliott; features Myron Healey, Phyllis Coates, John Hart, Lane Bradford, Stan Jolley, Marshall Reed, Zon Murray. Directed by Lewis Collins. Screenplay, Dan Ullman; camera, Ernest Miller; editor, Richard Heermance. Previewed Oct. 2, '51. Running time, 70 MINS.

(Reviewed Oct. 10, 1951)

Love Nest

Domestic comedy with mild entertainment values. Light b.o.

20th-Fox release of Jules Buck production. Stars June Haver, William Lundigan, Frank Fay; features Marilyn Monroe, Jack Paar, Leatrice Joy, Henry Kulky. Directed by Joseph Neuman. Screenplay, I. A. L. Diamond; based on a novel by Scott Corbett; camera, Lloyd Ahern; editor, J. Watson Webb, Jr.; music, Cyril Mockridge. Tradeshown Oct. 4, '51. Running time, 84 MINS.

(Reviewed Oct. 17, 1951)

Man in the Dinghy

(BRITISH)

Michael Wilding in topflight British comedy; good for arty houses.

Snader Productions release of Michael Wilding (Alexander Korda) production. Stars Michael Wilding, Jack Hulbert, Constance Cummings; features Odile Versois. Directed by Herbert Wilcox. Screenplay, Pamela Wilcox, Donald Taylor; dialog, Nicholas Phipps; camera, Max Green; music, Mischa Spoliansky. Reviewed in N. Y., Oct. 25, '51. Running time, 83 MINS.

(Reviewed Oct. 31, 1951)

Man in the Saddle

(SONG—COLOR)

Bangup Randolph Scott western, strong on action for outdoor fan.

Columbia release of Scott-Brown (Harry Joe Brown) production. Stars Randolph Scott; features Joan Leslie, Ellen Drew, Alexander Knox, Richard Rober, John Russell, Alfonso Bedoya, Guinn "Big Boy" Williams, Clem Bevans, Cameron Mitchell, Richard Crane, Frank Sully. Directed by Andre De Toth. Screenplay, Kenneth Gamet; based on novel by Ernest Haycox; camera (Technicolor), Charles Lawton, Jr.; editor, Charles Nelson; song, Ralph Murphy, Harold Lewis. Previewed Nov. 7, '51. Running time, 87 MINS.

(Reviewed Nov. 14, 1951)

The Man With a Cloak

Light period mystery with slow b.o. outlook despite good star names.

Metro release of Stephen Ames production. Stars Joseph Cotten, 'Barbara' Stanwyck, Louis Calhern, Leslie Caron; features Joe De Santis, Jim Backus, Margaret Wycherly Directed by Fletcher Markle. Written for the screen by Frank Fenton; based on story by John Dickson Carr; camera, George J. Folsey; editor, Newell P. Kimlin; music, David Raksin. Tradeshown Sept. 28, '51. Running time, 80 MINS.

(Reviewed Oct. 3, 1951)

The Model and the Marriage Broker

Fairly good but cumbersomely titled comedy drama with medium b.o. outlook.

20th-Fox release of Charles Brackett production. Stars Jeanne Crain, Scott Brady, Thelma Ritter; features Zero Mostel, Michael O'Shea, Helen Ford, Frank Fontaine, Dennie Moore, John Alexander, Jay C. Flippen, Nancy Kulp. Directed by George Cukor. Written by Brackett, Walter Reisch and Richard Breen; camera, Milton Krasner; editor, Robert Simpson; music, Cyril Mockridge. Tradeshown Nov. 16, '51. Running time, 103 MINS.

(Reviewed Nov. 21, 1951)

Monsieur Fabre

(FRANCO-AMERICAN)

AGDC release of CICC-Fides-UGC production. Stars Pierre Fresnay. Directed by Henri Diamant-Berger. Screenplay, Jack Kirkland; dialog, Andre Gillois; camera, Claude Renoir; editor, Christine Gaudin. At Madeleine and Biarritz, Paris. Running time, 90 MINS.

(Reviewed Oct. 24, 1951)

Montana Desperado

Johnny Mack Brown standard westerner; okay draw.

Monogram release of Vincent M. Fennelly production. Stars Johnny Mack Brown. Directed by Wallace W. Fox. Screenplay, Dan Ullman; camera, Gilbert Warrenton; editor, Fred Maguire. At New York, N. Y., starting Nov. 7, '51. Running time, 51 MINS.

(Reviewed Nov. 14, 1951)

My Favorite Spy

(SONGS)

Tailor-made Bob Hope comedy with Hedy Lamarr. Okay b.o.

Paramount release of Paul Jones production. Stars Bob Hope, Hedy Lamarr; features Francis L. Sullivan, Arnold Moss, John Archer, Luis Van Rooten, Stephen Chase, Morris Ankrum. Directed by Norman Z. McLeod. Screenplay, Edmund Hartmann, Jack Sher; story and adaptation, Edmund Beloin, Lou Breslow; added dialog, Hal Kanter; camera, Victor Milner; editor, Frank Bracht; music score, Victor Young; songs, John Mercer and Robert Emmett Dolan, Jay Livingston and Ray Evans. Tradeshown Sept. 27, '51. Running time, 93 MINS.

(Reviewed Oct. 10, 1951)

On Dangerous Ground

Only fair neurotic-meller entertainment with light b.o. chances.

RKO release of John Houseman production. Stars Ida Lupino, Robert Ryan; features Ward Bond, Charles Kemper, Anthony Ross, Ed Begley, Ian Wolfe, Sumner Williams. Directed by Nicholas Ray. Screenplay, A. I. Bezzerides, based on the Bezzerides-Ray adaptation of the novel, "Mad With Much Heart," by Gerald Butler; camera, George E. Diskant; editor, Roland Gross; music, Bernard Herrmann; "Viola d'Amour" played by Virginia Majewski. Tradeshown Nov. 26, '51. Running time, 82 MINS.

(Reviewed Dec. 5, 1951)

Overland Telegraph

(SONG)

Routine Tim Holt western for oater market.

RKO release of Herman Schlom production. Stars Tim Holt; features Richard Martin, Gail Davis, Hugh Beaumont, Mari Blanchard, George Nader. Directed by Lesley Selander. Screenplay, Adele Buffington; story, Carroll Young; camera, J. Roy Hunt; editor, Samuel E. Beetley; music, Paul Sawtell. Tradeshown Nov. 26, '51. Running time, 60 MINS.

(Reviewed Dec. 5, 1951)

Pandora and the Flying Dutchman

(COLOR)

Interpretative study of the Flying Dutchman legend, for the sureseater trade and other special showcasing. No pop b.o.

Metro release of Albert Lewin-Joseph Kaufman production. Stars James Mason, Ava Gardner; features Nigel Patrick, Sheila Sim, Harold Warrender, Mario Cabre. Directed by Lewin from his own story and screenplay; camera (Technicolor), Jack Cardiff; editor, Ralph Kemplen; music composed and conducted by Alan Rawsthorne. Tradeshown Oct. 3, '51. Running time, 122 MINS.

(Reviewed Oct. 10, 1951)

Pecos River

One of better Charles Starrett oat operas; okay for western situations.

Columbia release of Colbert Clark production. Stars Charles Starrett. Directed by Fred F. Sears. Screenplay, Barry Shipment; camera, Fayte Browne; editor, Paul Borofsky. Tradeshown in N. Y., Nov. 23, '51. Running time, 55 MINS.

(Reviewed Nov. 28, 1951)

Purple Heart Diary

(SONGS)

Modest Frances Langford entry for bottom of dualers.

Columbia release of Sam Katzman production. Stars Frances Langford; features Judd Holdren, Ben Lessy, Tony Romano, Aline Towne, Brett King, Warren Mills, Larry Stewart. Directed by Richard Quine. Screenplay, William Sackheim, based upon Miss Langford's Heart syndicated wartime column; camera, William Whitley; editor, Henry Batista; musical director, Ross Di Maggio. Tradeshown, N. Y., Nov. 1, '51. Running time, 73 MINS.

(Reviewed Nov. 7, 1951)

Quo Vadis

(COLOR)

A boxoffice blockbuster.

Metro release of Sam Zimbalist production. Stars Robert Taylor, Deborah Kerr, Leo Genn, Peter Ustinov. Directed by Mervyn LeRoy. Screenplay, John Lee Mahin, S. N. Behrman, Sonya Levien, based on Henryk Sienkiewicz's novel; music, Miklos Rozsa; cameras (Technicolor), Robert Surtees, William V. Skall; editor, Ralph E. Winters; lyrics and historical adviser, Hugh Gray; dances, Marta Obolensky, Auriel Millos; special effects, Thomas Howard, A. Arnold Gillespie, Donald Jahraus; costumes, Herschel McCoy. World premiered at Astor, N. Y. (twice-daily reserved) and Capitol, N. Y. (continuous), Nov. 8, '51. Running time, 171 MINS.

(Reviewed Nov. 14, 1951)

The Racket

(SONG)

Robert Mitchum, Robert Ryan topping good cops-and-robbers melodrama; exploitable for masculine fan attention.

RKO release of Edmund Grainger production. Stars Robert Mitchum, Lizabeth Scott, Robert Ryan; features William Talman, Ray Collins, Joyce MacKenzie, Robert Hutton, Virginia Huston, William Conrad. Directed by John Cromwell. Screenplay, William Wister Haines, W. R. Burnett; based on play by Bartlett Cormack; camera, George E. Diskant; editor, Sherman Todd. Tradeshown Oct. 10, '51. Runnig time, 89 MINS.

(Reviewed Oct. 17, 1951)

The Raging Tide

Fair melodrama for regular situations, either top or bottom of bill.

Universal release of Aaron Rosenberg production. Stars Shelley Winters, Richard Conte, Stephen McNally, Charles Bickford, Alex Nicol; features John McIntire. Directed by George Sherman. Screenplay by Ernest K. Gann, from his novel, "Fiddler's Green"; camera, Russell Metty; editor, Ted J. Kent; music, Frank Skinner. Previewed Oct. 5, '51. Running time, 92 MINS.

(Reviewed Oct. 17, 1951)

(Continued on page 18)

New Film Fight Flares in Germany Over Second Harlan Postwar Pic

Frankfurt, Jan. 15.

A new film controversy flared in Germany as the Assn. for Jewish-Christian Collaboration here called for an intensified boycott by the public of films of Veit Harlan, Nazi Germany's top pic director. In the most well-organized campaign yet, the association practically blanketed Frankfurt with huge posters calling the citizens to stay away from theatres playing Harlan pix. It also called on exhibitors to skip booking these films. The occasion for the new uproar was the general release of Harlan's second postwar pic, "Case of Hanna Amon." It is due here shortly.

The boycott appeal said that Harlan's comeback severely damages the reputation of German film artists abroad and that it implies that the German public, by going to see his pix, align themselves with the "horrible mass murders of Hitlerism to which Harlan lent his talent in the motion picture field."

During the Nazi rule, Harlan directed "The Jew Suess," an anti-Semitic pic which set off new wave of anti-Jewish repercussions at the time. After the war Harlan was twice tried by denazification courts, charged with having committed crimes against humanity by directing "Suess." He was acquitted both times. However, a strong anti-Harlan movement got underway all over the country.

His first postwar pic, "Undying Lover," set off numerous riots and protest demonstrations. It was banned in about a dozen big cities, including Frankfurt. Both "Lover" and "Hanna Amon" were shot in Goettingen, a city in Lower Saxony where the neo-Nazi Socialist Reichs Party emerged as a strong political force last year. In Munich, the use of the Geiselgasteig studios, believed to be the most modernly equipped studios in Europe, was denied Harlan.

The postwar appeal was signed by prominent Frankfurt citizens, including Mayor Walter Kolb; Karl Pieper, chairman of Frankfurt district Trade Union Federation; Eugen Kogon, leader of the German European Movement; Karl Gerold, editor of Frankfurter Rundschau; Dr. Hugo Stenzel, editor of Frankfurter Neue Presse, and professors Boris Rajewsky and Dr. Franz Boehm of the University of Frankfurt.

Meanwhile, the owner of one of the biggest Frankfurt film houses, bowed to pressure by trade union and city authorities and decided against showing "Lover." Exhib said he decided to duck the booking after Mayor Kolb threatened to forcibly prevent the film's showing.

The new Harlan dispute is the third controversy in Germany about films within the last few weeks. Protests were also launched against the release of a greatly scissored version of "Oliver Twist" (Rank) as well as against 20th-Fox plans to release "Desert Fox."

Malvin Wald Sells Filmakers Interest For Denmark Deal

Hollywood, Jan. 22.

Malvin Wald, who sailed for Denmark Jan. 12 aboard the Gripsholm, exited his one-third interest in Filmakers (Ida Lupino-Collier Young) for a deal with Danish producer Carl Mosbey involving screenplaying of one film and a minimum of 13 vidpix. He'll draw $12,500 for an original screenplay, "Copenhagen Story."

Amount of dollars he'll receive is still to be worked out, with balance to be deposited in a Danish bank for him to draw for living expenses there. Vidpix yarns, for which he'll get 5% gross revenue, will be shot in Technicolor from Hans Christian Andersen stories. Telepic deal could result in distribution here in direct competition to Samuel Goldwyn's Danny Kaye starrer, "Hans Christian Andersen," currently filming. Wald retains a profit-sharing arrangement on past filmakers pix.

Mosbey family owns Danish-American steamship line.

NPA OK's 11 Theatre Projects, Nixes 13

Washington, Jan. 22.

Acting on a final batch of 507 commercial construction applications for the first quarter of 1952, National Production Authority has approved 11 theatre projects and nixed 13 others. At the same time, three radio-TV contruction projects got the green light while two were prevented from starting.

Most of the theatres okayed either had their scarce materials on hand, or didn't need any for the work to be done. The new list of 507 projects supplemented an earlier one of 2,052 cases on which NPA acted earlier.

Reveal Story of Distrib Suing Owner of Pic On U.S. Infringement

Detroit, Jan. 22.

Settlement of a damage suit involving the 17-year-old Julien Duvivier-directod film, "Golgotha," in Federal Court here last week brought to light a fantastic story of how an indie distrib rented prints from the picture's owner, secured a U. S. copyright on the pic, then sued the owner for infringement.

Golgotha Corp., according to Sam Waagenaar, head of Circle Film Enterprises of Hollywood, was owner of the film in the U. S. but failed to apply for a copyright in Washington. Company, he said, supplied prints in 1939 to Alban J. Norris, prez of the Michigan Film Library.

After acquiring the prints Norris staked claim with the Register of Copyrights. Records of the Library of Congress' copyright office show that Norris applied in 1939 by depositing several prints of "Golgotha—That All Might Live." He sued the Golgotha Corp. for infringement in 1946.

Two years ago Waagenaar picked up U. S. distribution rights to the picture from A. C. I. Film of Paris, which assertedly owns the worldwide rights. American distrib subsequently discovered that Norris was claimant to the U. S. copyright on the pic.

Waagenaar brought an unfair competition, injunction and damage suit against Norris in Federal Court. In a settlement before Judge Theodore Levin without a jury, Norris agreed to turn over his negative of "Golgotha." Waagenaar, in turn, agreed to supply two copies of the film at printing cost to Norris with the understanding that he is to release the picture only in Wayne County, which includes Detroit and environs. Waagenaar is to have all other U. S. rights. No damages were assessed.

"Golgotha," incidentally, was first screened in the U. S. at the Academy of Music, Brooklyn. French-made picture is a story of the betrayal, trial and execution of Christ. English adaptation was done by Forrest Izard and I. E. Lopert. Latter now heads Lopert Films.

Reason why Norris' claim to "Golgotha" went undetected for years, observers feel, is that the film is principally shown in churches and rural communities. Such screenings, it's pointed out, are frequently overlooked by the trade.

Hillman's Scoop

Continued from page 1

book will contain 62 exclusive color shots of Mr. Truman and his family, and 100 pictures in black-and-white. Publisher has granted no first serial rights and will not allow the book to be syndicated in newspapers for a period of 40 days after publication. Reader's Digest, however, will print a condensation in its April issue.

Author now has a Sunday news show emanating from D. C. on the Mutual net. He's also on leave from Collier's mag, for which he served as Washington contact representative.

Cinderella Girl

Continued from page 1

$90,000 for the three weeks in Philadelphia and here last week at the Nixon, "Bell" did just as well.

As a matter of fact, Miss Russell appears to be the hottest legit b.o. attraction to hit the hinterlands this year. Word gets around fast. Days before she opened here, the Nixon had hung up its best advance in a long time, around $20,000. The house had its top week since Henry Fonda in "Mister Roberts" last season.

Traube seems to think that what she's doing in "Bell, Book and Candle" will send other names scurrying for road vehicles when they can get coin like this. He says such people as Van Johnson, Tyrone Power and others are considering tours now, if they can find the right vehicle. They'd rather play the keys, Traube claims, in something already established, than chance Broadway in new ones, particularly considering the experiences of Ginger Rogers in "Love and Let Love" and Ann Sothern and Robert Cummings in "Faithfully Yours."

It is Traube's opinion that what Miss Russell is doing may well mean the renaissance of the road, because of the big money there's available for the Hollywood biggies. That, and the fact that they want to do plays and are not so anxious to gamble on Broadway.

London Interested

Smash success of Shepard Traube's touring production of "Bell, Book and Candle," starring Rosalind Russell and Dennis Price, has revived interest in the film rights to the John van Druten comedy and prospects for a London edition. The show paid off its production cost after only three-and-a-half weeks' operation.

The offering, capitalized at $25,000, actually cost about $15,000. It grossed $7,500 in a three-performance break-in Dec. 21-22 in Wilmington and pulled a total of nearly $90,000 the following three weeks in Philly. On last week's $30,800 take in Pittsburgh, the show netted an additional $6,000. It's in Cleveland this week, and goes to Detroit next week. The production breaks even at around $16,000 travelling and $15,000 standing still.

Miss Russell, who gets 15% of the first $20,000 weekly gross and 20% thereafter, is under contract through May. Six weeks before that, she and Traube are to discuss an extension of the deal.

Video Exhibitors

Continued from page 1

to continue such events as part of their public service duties to their respective communities. But there are a number of other events, they point out, for which they can charge, either via renting the theatre on a four-wall deal for a few hours in the morning or by taking a cut of an admission charge.

United Paramount Theatres execs, for example, revealed this week that they were approached early this winter by the Girl Scouts, which wanted to stage its annual convention in theatres throughout the country, rather than bringing all the scout delegates into a central meeting point. UPT figured it could break even on such a deal by charging the Girl Scouts only 15c per seat. Details could not be worked out in time, however, so the project was called off.

TV exhibs also visualize the use of their theatres to present refresher courses for schoolteachers. It would be possible, they visualize, to bring all the grade and high-school teachers in the country together at the same time in their local theatres. In the same way, a surgeon who has developed a new surgical technique could demonstrate it to medicos in all parts of the country simultaneously.

Also in the works are lecture series, which would be staged either by the participating theatres or by the various lecture bureaus. Exhibs believe that it's possible to find at least 2,000 people in a community of any size who would be interested in attending a lecture delivered by the personalities now on the gabfest circuit. Speakers on theatre TV could talk to thousands of people at the same time, making more money than if they set out on their usual tours.

Inside Stuff—Pictures

20th-Fox's "Viva Zapata" gets unusual play in the February issue of Argosy, with the mag devoting its cover and 32 pages to the film. Feature is presented as a "novelette in words and pictures." Argosy sent photographer Sam Shaw on location to take the pix and had Merle Miller turn John Steinbeck's screenplay into a novelette.

In addition, film and feature get an extra plug from mag's editor, Jerry Mason, who points out that "Argosy's editors believe new techniques can be developed to tell great stories with words and pictures. These 32 pages are an example of what we mean." Film stars Marlon Brando and was directed by Elia Kazan and produced by Darryl Zanuck.

Metro, via its house organ, The Distributor, throws the spotlight this week on what it feels is the "mysterious" policy of some newspapers in accepting ad coin from the film companies and at the same time publishing copy "unjustly" detrimental to those same sources of revenue.

M-G paper, which is edited by Mike Simons, comments: "The mystery is even deeper when all of us know that the movies are the people's great mass entertainment, catering to far more people than any other and certainly to the same people who read newspapers."

'New' Sales

Continued from page

dorsements haven't a chance to fully circulate.

While some sales execs privately confess there's little that can be accomplished in the way of bringing in good coin with product lacking in entertainment values, they're plenty concerned over pix which draw critical acclaim but still falter at the b.o. The "art" circuit is being re-appraised in light of the heavier revenue the offbeat houses, which numerically growing, are now yielding. Showcasing of some films, particularly in N. Y.'s first-runs, is growing as a problem in view of the pre-opening campaign costs.

Distribs relate these are but a few of many factors which must be coped with in the present market.

Par's N. Y. meeting originally was slated to run only two days but was extended to five when it became apparent that the business of selling pix, particularly such an epic as "Greatest Show on Earth," demanded that much extra time.

Schwalberg, ad-pub director Jerry Pickman, assistant distribution topper E. K. O'Shea and other homeoffice department heads will take up the new sales push with exchange managers of the east, southern and mid-eastern divisions at a four-day confab opening tomorrow (Thurs.) in N. Y. This will be followed by a similar session opening Jan. 31 in Chicago.

M-G distribution topper Charles Reagan will preside at that outfit's Chi meet. High on the agenda will be plans to swing "Quo Vadis" into wider circulation via competitive bidding across the country.

Under its new showmanship program, as announced by ad-pub v.p. Howard Dietz, M-G will designate one film per month for the exploitation competitions among theatremen. Contest starts Feb. 1 with "Invitation," Van Johnson starrer. Although a new pic will be selected each month, theatre ops will have four months in which to develop the campaign and submit it, thus the deadli on "Invitation" is May 30.

Kramer Support

Continued from page 2

ance of Theatrical Stage Employees, said he'd prefer to adopt a policy of "wait and see" before he personally could give the Kramer organization complete exoneration regarding Communist influence.

In this connection, he said he opposed the use of the plays of Arthur Miller for films and indicated that he had its doubts about certain players "who always seem to be popping up in Kramer pictures." Kramer's film, "Death of a Salesman," which the Wage Earners Committee picketed in Los Angeles and which brought about the producer's $1,000,000 libel suit, is based on the Broadway stage success by Miller.

Brewer stressed that the WEC group was the last organization in the world to be able to determine "who was or was not a Communist." Film labor leader declared that the industry at last was taking a realistic view of the Communist problem, and if it continued as alert as it is now, Communist influence will be completely weeded out. He felt that the industry could have foregone all the probes and resultant problems if it had been on the alert.

The IA leader declared that his organization had worked hard to unearth the influence of Communism in the industry. "We were," he said, "the most potent force that was not neutralized captured."

Brewer also indicated that i general he did not favor the recent settlement with the "Hollywood 9" but pointed out that he recognized the problems the companies involved faced from a legal standpoint. "The case," he said, "presented many legal problems, and it is difficult for me to say how I would have acted had I been the position of the film companies."

Brewer, who returned to the Coast Friday (18), said he was in New York to discuss routine business with Richard Walsh, IA prexy. He noted that they had discussed policy matters and that he had learned Walsh's thinking on many problems confronting the union. IA's Coast topper termed the recently concluded negotiations with the majors "as the smoothest we've ever had." He said that the employment situation at present is extremely favorable because the slack which would have existed because of the decline of independent production had been absorbed by telepix production.

Brewer disclosed that negotiations are now underway with the Alliance of Television Film Producers, made up of Ziv, Bing Crosby Enterprises, Jerry Fairbanks, Flying A Productions, Roy Rogers, Televideo, Frank Wisbar, TCA, Primrose Productions and William Broidy-TV. He believed that the final pact would be similar to the one signed with the major film companies.

Labor leader said that the raise obtained for film workers was within the 10% allowed by Wage Stabilization Board, and that he believed that the regional board, meeting in San Francisco this week, would recognize the contract with the majors as the pattern for the industry.

Judy, Skelton

Continued from page 3

(1939) for the State engagement, but after eyeing the latter decided that it was of too ancient vintage for current showing. As a result, Loew execs are weighing "Little Nellie Kelly" (1940) and "For Me and My Gal" (1942), with the latter favored to end up on the dual bill with "Meet Me in St. Louis."

Skelton "Carnival" opens today (Wed.) at the Loew's Dayton, Dayton, O. For this showing Metro has coupled "Whistling in the Dark" (1941) and "Whistling in Dixie" (1942).

In a test of the pulling power of big name femme stars, M-G is bringing back "The Postman Always Rings Twice" (1946)) starring Lana Turner, and "A Woman's Face" (1941), with Joan Crawford. Double bill opens today (Wed.) at Loew's Grant, Atlanta.

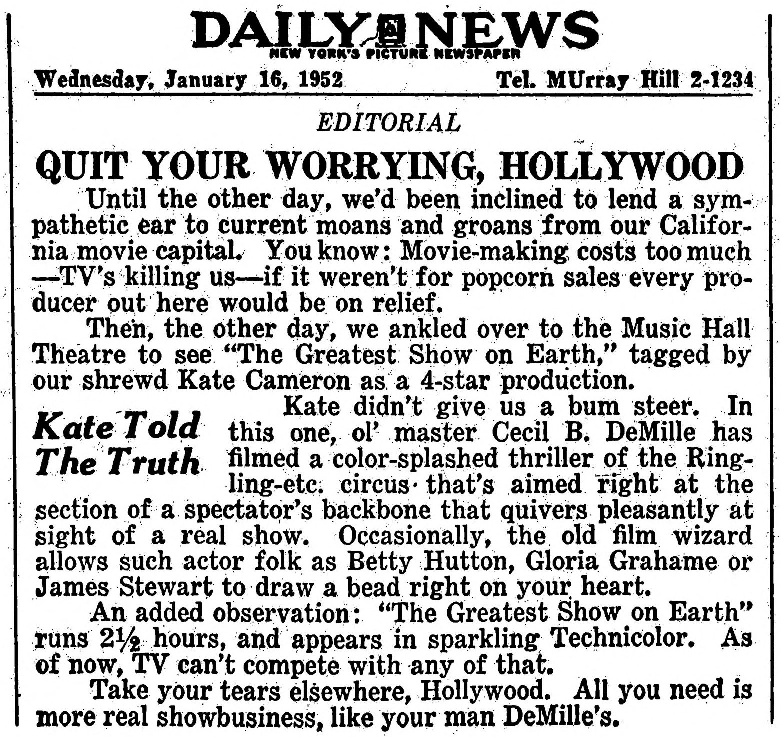
Nation's B.O.s

Continued from page 3

pears to be down by about 5% to 10% from 1951.

One theatre exec mentioned as especially noticeable now a tendency to further contrast between midweek and weekend biz. He said that Saturday-Sundays were comparatively good, but that the rest of the week had further fallen off.

When the same pic will do good grosses on weekends and n.s.h. the rest of the week, circuit exec opined that film quality apparently had less to do with weak biz than attendance habits.



DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER

Wednesday, January 16, 1952 Tel. MUrray Hill 2-1234

EDITORIAL

QUIT YOUR WORRYING, HOLLYWOOD

Until the other day, we'd been inclined to lend a sympathetic ear to current moans and groans from our California movie capital. You know: Movie-making costs too much—TV's killing us—if it weren't for popcorn sales every producer out here would be on relief.

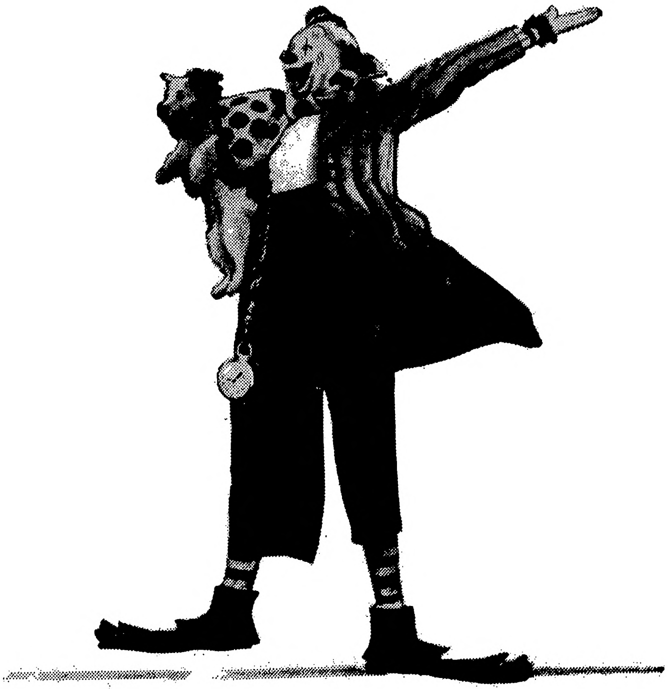
Then, the other day, we ankled over to the Music Hall Theatre to see "The Greatest Show on Earth," tagged by our shrewd Kate Cameron as a 4-star production.

Kate Told The Truth

Kate didn't give us a bum steer. In this one, ol' master Cecil B. DeMille has filmed a color-splashed thriller of the Ringling-etc. circus that's aimed right at the section of a spectator's backbone that quivers pleasantly at sight of a real show. Occasionally, the old film wizard allows such actor folk as Betty Hutton, Gloria Grahame or James Stewart to draw a bead right on your heart.

An added observation: "The Greatest Show on Earth" runs 2½ hours, and appears in sparkling Technicolor. As of now, TV can't compete with any of that.

Take your tears elsewhere, Hollywood. All you need is more real showbusiness, like your man DeMille's.



Paramount presents Cecil B. DeMille's "THE GREATEST SHOW ON EARTH" Starring Betty Hutton • Cornel Wilde Charlton Heston Dorothy Lamour Gloria Grahame with Henry Wilcoxon • Lyle Bettger Lawrence Tierney Emmett Kelly • Cucciola • Antoinette Concello • and James Stewart • Produced and Directed by Cecil B. DeMille • Color by Technicolor • Produced with the cooperation of Ringling Bros.-Barnum & Bailey Circus • Screenplay by Fredric M. Frank, Barré Lyndon and Theodore St. John • Story by Fredric M. Frank, Theodore St. John and Frank Cavett

Film Reviews Index

Continued from page 15

Ramble in Erin
(DOCUMENTARY)
(COLOR)

Documentary-type pic is largely a travelog; will appeal to those of Irish nationality when spotted in art theatres.

Irish Productions production and release. Filmed in Kodachrome by Pat Stanton; commentary by Stanton. At Cinema 48, N. Y., starting Nov. 16, '51. Running time, 80 MINS.

(Reviewed Nov. 21, 1951)

Red Mountain
(COLOR)

Alan Ladd heading outdoor actioner; for general playdates.

Paramount release of Hal Wallis production. Stars Alan Ladd, Lizabeth Scott, Arthur Kennedy, John Ireland; features Jeff Corey, James Bell, Bert Freed, Walter Sande, Neville Brand, Carleton Young. Directed by William Dieterle. Screenplay, John Meredyth, Lucas, George F. Slavin, George W. George; from story by Slavin and George; camera (Technicolor), Charles B. Lang, Jr.; editor, Warren Low; music, Franz Waxman. Tradeshown Nov. 7, '51. Running time, 84 MINS.

(Reviewed Nov. 14, 1951)

Reunion in Reno

Nice family-type entertainment for general situations. Moderate b.o.

Universal release of Leonard Goldstein production. Stars Mark Stevens, Peggy Dow, Gigi Perreau; features Frances Dee, Ray Collins, Leif Erickson. Directed by Kurt Neumann. Screenplay, Hans Jacoby, Shirley White; adaptation, Lou Breslow; story, Brenda Weisberg, William Sackheim; camera, Maury Gertsman; editor, Virgil Vogel. Previewed Sept. 25, '51. Running time, 78 MINS.

(Reviewed Oct. 3, 1951)

Sailor Beware
(SONGS)

Martin & Lewis in film version of old legit play, good b.o.

Paramount release of Hal Wallis production. Stars Dean Martin, Jerry Lewis, Corinne Calvet, Marion Marshall; features Robert Strauss. Directed by Hal Walker. Screenplay, James Allardice, Martin Rackin; added dialog, John Grant; adaptation, Elwood Ullman, from play by Kenyon Nicholson and Charles Robinson; camera, Daniel L. Fapp; special photographic effects, Gordon Jennings; editor, Warren Low; musical direction, Joseph J. Lilley; songs, Mack David, Jerry Livingston. Tradeshown Nov. 19, '51. Running time, 104 MINS.

(Reviewed Dec. 5, 1951)

Secret Flight
(BRITISH)

Old-hat British war film with little American appeal, even as program dualer.

Herbert Bregstein release of Two Cities-J. Arthur Rank production (George H. Brown-Peter Ustinov, associate producers). Stars Ralph Richardson; features Raymond Huntley, John Laurie, Ernest Jay, David Tomlinson. Directed by Peter Ustinov. Screenplay, Ustinov; camera, Jack Hildyarde; editor, Russell Loyd; music, Alan Rawsthorne. Running time, 72 MINS.

(Reviewed Oct. 3, 1951)

The Sellout
(SONG)

Another of Metro's budget lessons in civic consciousness, this time corrupt lawmen. Secondary entertainment.

Metro release of Nicholas Nayfack production. Stars Walter Pidgeon, John Hodiak, Audrey Totter, Paul Raymond; features Thomas Gomez, Cameron Mitchell, Karl Malden, Everett Sloane. Directed by Gerald Mayer. Screenplay, Charles Palmer; story, Matthew Rapf; camera, Paul C. Vogel; editor, George White; music, David Buttolph. Tradeshown Dec. 6, '51. Running time, 82 MINS.

(Reviewed Dec. 19, 1951)

Shadow in the Sky

Program drama dealing with rehabilitation of psychotic war veteran. Mild entertainment for lowercasing.

Metro release of William H. Wright production. Stars Ralph Meeker, Nancy Davis, James Whitmore, Jean Hagen; features Gladys Hurlbut, Eduard Franz, Dennis Ross, Nadene Ashdown. Directed by Fred M. Wilcox. Screenplay, Ben Maddow; based on story by Edward Newhouse; camera, George J. Folsey; editor, Ben Lewis; music, Bronislau Kaper. Tradeshown Dec. 5, '51. Running time, 77 MINS.

(Reviewed Dec. 19, 1951)

Silver City
(COLOR)

Outdoor actioner with average chances in that market.

Paramount release of Nat Holt production. Stars Edmond O'Brien, Yvonne De Carlo, Barry Fitzgerald, Richard Arlen, Gladys George, Laura Elliot; features Edgar Buchanan, Michael Moore, John Dierkes. Directed by Byron Haskin. Screenplay, Frank Gruber; based on story by Luke Short; camera (Technicolor), Ray Rennahan; editor, Elmo Billings; music, Paul Sawtell. Tradeshown Sept. 24, '51. Running time, 91 MINS.

(Reviewed Oct. 3, 1951)

Ski Champs
(COLOR)

Scenic thriller about 1950 champ contests at Aspen, Colo.; limited appeal but may do in some arty theatres.

William H. Brown production and release. Directed by Dick Durrance; camera, Durrance; narrated by Lowell Thomas; race commentary, Tor Toland. At 55th Street Playhouse, N. Y. Running time, 76 MINS.

(Reviewed Dec. 19, 1951)

Slaughter Trail
(SONGS—COLOR)

Mediocre feature western missing on attempt to blend music with action. Thin entertainment for general runs.

RKO release of Irving Allen production. Stars Brian Donlevy, Gig Young, Virginia Grey, Andy Devine, Robert Hutton; features Terry Gilkyson. Directed by Allen. Screenplay, Sid Kuller; camera (Cinecolor), Jack Greenhalgh; editor, Fred Allen; songs, Lyn Murray, Sid Kuller. Tradeshown Oct. 9, '51. Running time, 77 MINS.

(Reviewed Oct. 17, 1951)

The Son of Dr. Jekyll

Mild programmer further projecting the Dr. Jekyll-Mr. Hyde horror plot.

Columbia production and release. Stars Louis Hayward, Jody Lawrance, Alexander Knox; features Lester Matthews, Gavin Muir, Paul Cavanagh, Rhys Williams. Directed by Seymour Friedman. Written by Mortimer Braus and Jack Pollexfen; camera, Henry Freulich; editor, Gene Havlick; music, Paul Sawtell. Previewed Sept. 28, '51. Running time, 76 MINS.

(Reviewed Oct. 3, 1951)

South of Caliente
(SONGS)

Routine Roy Rogers oatuner for lower-half dualing.

Republic release of Edward J. White production. Stars Roy Rogers; features Dale Evans. Directed by William Witney. Screenplay, Eric Taylor; camera, Jack Marta; songs, Jack Elliott, Lee Wainer; editor, Harold Minter; music, R. Dale Butts. Tradeshown N. Y., Oct. 26, '51. Running time, 67 MINS.

(Reviewed Oct. 31, 1951)

Starlift
(MUSICAL)

Pleasant tunefilm on entertainment at embarkation bases. All-star cast for okay b.o.

Warners release of Robert Arthur production. Stars Doris Day, Gordon MacRae, Virginia Mayo, Gene Nelson, Ruth Roman; features Janice Rule, Dick Wesson, Ron Hagerthy. Directed by Roy Del Ruth. Screenplay, John Klorer, Karl Kamb; from a story by Klorer; camera, Ted McCord; editor, William Ziegler; musical numbers staged by LeRoy Prinz; musical director, Ray Heinsdorf. Tradeshown Oct. 23, '51. Runing time, 103 MINS.

(Reviewed Nov. 7, 1951)

Storm Over Tibet

Adventure film with exploitation possibilities; okay programmer.

Columbia release of Summit (Ivan Tors, Laslo Benedek) production. Stars Rex Reason, Diana Douglas; features Myron Healey, Robert Karnes, Strother Martin. Directed by Andrew Marton. Screenplay, Ivan Tors, Sam Meyer; camera, George E. Diskant, Richard Angst; editor, John Hoffman; music, Arthur Honegger. Tradeshown, N. Y., Dec. 14, '51. Running time, 87 MINS.

(Reviewed Dec. 19, 1951)

The Strange Door

Horror film with Charles Laughton and Boris Karloff. Okay dualer.

Universal release of Ted Richmond production. Stars Charles Laughton, Boris Karloff, Sally Forrest, Richard Stapley; features Michael Pate, Alan Napier, William Cottrell. Directed by Joseph Payney. Screenplay, Jerry Sackheim, based on Robert Louis Stevenson's story, "The Sire de Maletroit's Door"; camera, Irving Glassberg; editor, Edward Curtiss; music, Joseph Gersherson. Tradeshown N. Y., Oct. 29, '51. Running time, 81 MINS.

(Reviewed Oct. 31, 1951)

Street Bandits

Formula programmer for secondary bookings.

Republic release of William Lackey production. Features Penny Edwards, Robert Clarke, Ross Ford, Roy Barcroft. Directed by R. G. Springsteen. Screenplay, Milton Raison; camera, John MacBurnie; editor, Arthur Roberts. Previewed Nov. 13, '51. Running time, 54 MINS.

(Reviewed Nov. 21, 1951)

Superman and the Mole Men

Comic strip hero in first full lengther slanted for juve trade.

Lippert release of Barney A. Sarecky production. Stars George Reeves, Phyllis Coates; features Jeff Corey, Walter Reed, J. Farrell MacDonald, Hal K. Dawson. Directed by Lee Sholem. Screenplay, Richard Fielding; camera, Clark Ramsey; editor, Al Joseph; special effects, Ray Mercer. At New York, N. Y., starting Dec. 4, '51. Running time, 67 MINS.

(Reviewed Dec. 12, 1951)

The Tanks Are Coming

Good, pulp-fiction war drama for regular runs and grosses.

Warners release of Bryan Foy production. Stars Steve Cochran, Philip Carey, Mari Aldon; features Paul Picerni, Harry Bellaver, James Dobson, George O'Hanlon, John McGuire. Directed by Lewis Seiler; screenplay, Robert Hardy Andrews; from story by Samuel Fuller; camera, Edwin DuPar; editor, James C. Moore; music, William Lava. Tradeshown Oct. 30, '51. Running time, 89 MINS.

(Reviewed Nov. 7, 1951)

Tembo
(African-Made)
(COLOR)

Howard Hill in bow-and-arrow travelog on African hunting. Overlong but fairly interesting.

RKO release of Howard Hill production (associate producers, Bud McKinney, James Leicester). Camera (Ansco color), Arthur E. Phelps; editor, Thomas P. Pratt; music, Claude Sweeten; descriptive comments, Westbrook Van Voorhis; in charge of safaris, Wayne G. Stotler, C. Edwin Hill; interpreter, Rev. Howard Bigelow; research and historian, Elizabeth Hodges Hill. Tradeshown Dec. 14, '51. Running time, 80 MINS.

(Reviewed Dec. 19, 1951)

Ten Tall Men
(COLOR)

Burt Lancaster in swashbuckling story of French Foreign Legion; tidy grosses loom.

Columbia release of Norma (Harold Hecht) production. Stars Burt Lancaster; features Jody Lawrance. Directed by Willis Goldbeck. Screenplay, Roland Kibbee, Frank Davis, from story by James Warner Bellah and Goldbeck; camera (Technicolor), William Snyder; editor, William Lyon; musical director, Morris Stoloff. Tradeshown, N. Y., Oct. 22, '51. Running time, 97 MINS.

(Reviewed Oct. 24, 1951)

The Thundering Trail

Moderate Lash LaRue oater for bottom half of dualers.

Realart release of Ron Ormond production. Stars Lash LaRue, Al (Fuzzy) St. John; features Sally Anglum, Archie Twitchell, Ray Bennett. Directed by Ormond. Screenplay, Alexander White; camera, Ernest Miller; editor, Hugh Winn. At New York, N. Y., starting Dec. 4, '51. Running time, 55 MINS.

(Reviewed Dec. 12, 1951)

Too Young to Kiss

Pleasant June Allyson-Van Johnson comedy with average grossing prospects.

Metro release of Sam Zimbalist production. Stars June Allyson, Van Johnson; features Gig Young, Paula Corday, Kathryn Givney, Larry Keating, Hans Conried. Directed by Robert Z. Leonard. Screenplay, Frances Goodrich, Albert Hackett; story, Everett Freeman; camera, Joseph Ruttenberg; editor, Conrad A. Nervig; music direction, Johnny Green. Tradeshown Oct. 12, '51. Running time, 89 MINS.

(Reviewed Oct. 31, 1951)

Two Tickets to B'way
(COLOR—SONGS)

Technicolor musical geared for good returns in most situations.

RKO production and release. Stars Tony Martin, Janet Leigh, Gloria DeHaven, Eddie Bracken, Ann Miller; features Bob Crosby, The Charlivels, Barbara Lawrence, Joe Smith & Charles Dale, Taylor Holmes, Buddy Baer. Directed by James V. Kern. Screenplay, Sid Silvers, Hal Kanter, based on story by Sammy Cahn; camera (Technicolor), Edward Cronjager, Harry J. Wild; editor, Harry Marker; songs, Jule Styne, Leo Robin, Sammy Cahn, Bob Crosby, Al Hoffman, Leo Corday, Leon Carr; musical score, Walter Scharf. Tradeshown N. Y., Oct. 8, '51. Running time, 106 MINS.

(Reviewed Oct. 10, 1951)

The Unknown Man

Implausible melodrama for programmer bookings despite star names.

Metro release of Robert Thomsen production. Stars Walter Pidgeon, Ann Harding, Barry Sullivan; features Keefe Brasselle, Lewis Stone, Eduard Franz, Richard Anderson, Dawn Addams, Philip Ober. Directed by Richard Thorpe. Written by Ronald Millar and George Froeschel; camera, William Mellor; editor, Ben Lewis; music, Conrad Salinger. Tradeshown Oct. 10, '51. Running time, 86 MINS. MINS.

(Reviewed Oct. 17, 1951)

Unknown World

Pseudo-scientific exploitation feature with some ballyhoo possibilities.

Lippert Pictures release of J. R. Rabin-I. A. Block production. Features Victor Kilian, Bruce Kellogg, Otto Waldis, Jim Bannon, Tom Handley, Dick Cogan, Marylyn Nash. Directed by Terrell O. Morse. Screenplay, Millard Kaufman; camera, Allen G. Siegler, Henry Freulich; editor, Morse; music, Ernest Gold. Reviewed Oct. 24, '51. Running time, 73 MINS.

(Reviewed Oct. 31, 1951)

Utah Wagon Train
(SONGS)

Fair western programmer with Rex Allen, songs.

Republic release of Melville Tucker production. Stars Rex Allen, Koko the Horse; features Penny Edwards, Buddy Ebsen, Roy Barcroft, Sarah Padden, Grant Withers, Arthur Space, Edwin Rand. Directed by Philip Ford. Screenplay, John K. Butler; camera, John MacBurnie; editor, Edward H. Schroeder; music, Stanley Wilson; songs, Rex Allen. Previewed Oct. 24, '51. Running time, 67 MINS.

(Reviewed Oct. 31, 1951)

Valley of Eagles
(BRITISH)

Routine British thriller; okay for some duals.

GFD release of Independent Sovereign Film production. Stars Jack Warner, Nadia Gray, John McCallum. Directed by Terence Young. Screenplay, Young; camera, Jim Bawden; editor, Lito Carruthers; music, Nino Rota. At Leicester Square Theatre, London, Sept. 26, '51. Running time, 86 MINS.

(Reviewed Oct. 10, 1951)

Valley of Fire
(SONGS)

One of the better Gene Autry oatuners; good returns indicated.

Columbia release of Gene Autry (Armand Schaefer) production. Stars Autry; features Pat Buttram, Gail Davis, Russell Hayden, Christine Larson, Harry Lauter, Terry Frost. Directed by John English. Screenplay, Gerald Geraghty from story by Earle Snell; camera, William Bradford; editor, James Sweeney; music director, Mischa Bakaleinikoff. Tradeshown, N. Y., Nov. 2, '51. Running time, 70 MINS.

(Reviewed Nov. 7, 1951)

Weekend With Father

Good family comedy with okay outlook in general bookings.

Universal release of Ted Richmond production. Stars Van Heflin, Patricia Neal, Gigi Perreau; features Virginia Field, Richard Denning, Jimmy Hunt. Directed by Douglas Sirk. Screenplay, Joseph Hoffman; based on story by George F. Slavin and George W. George; camera, Clifford Stine; editor, Russell Schoengarth; music, Frank Skinner. Previewed Nov. 20, '51. Running time, 83 MINS.

(Reviewed Nov. 28, 1951)

Westward the Women
(SONG)

Rugged outdoor drama of femmes' wagon-train trek west on husband hunt. Can be sold via good exploitation.

Metro release of Dore Schary production. Stars Robert Taylor, Denise Darcel; features Hope Emerson, John McIntire, Julie Bishop, Lenore Lonergan, Henry Nakamura, Marilyn Erskine. Directed by William A. Wellman. Screenplay, Charles Schnee; story, Frank Capra; camera, William Mellor; editor, James E. Newcom; song, Henry Russell. Tradeshown Nov. 12, '51. Running time, 116 MINS.

(Reviewed Nov. 21, 1951)

Where No Vultures Fly
(BRITISH—TECHNICOLOR)

GFD release of Ealing Studio production. Stars Anthony Steel, Dinah Sheridan, Harold Warrender. Directed by Harry Watt. Screenplay, W. P. Lipscomb, Ralph Smart, Leslie Norman; camera, Paul Beeson, Chic Waterson; editor, Gordon Stone; music, Alan Rawsthorne. At Odeon, Leicester Square, London. Running time, 106 MINS.

(Reviewed Nov. 21, 1951)

The Whip Hand

Topnotch suspense feature for program market. Above average for low-budget thrillers.

RKO release of Lewis J. Rachmil production. Features Carla Balenda, Elliott Reid, Edgar Barrier, Raymond Burr, Otto Waldis. Directed by William Cameron Menzies. Screenplay, George Bricker, Frank L. Moss; based on story by Roy Hamilton; camera, Nicholas Musuraca; editor, Robert Golden; music, Paul Sawtell. Tradeshown Oct. 17, '51. Running time, 82 MINS.

(Reviewed Oct. 24, 1951)

Whistling Hills

Average Johnny Mack Brown oater, with enough action to satisfy Saturday matinee trade.

Monogram release of Frontier Pictures (Vincent M. Fennelly) production. Stars Johnny Mack Brown; features Jimmy Ellison, Noel Neill. Directed by Derwin Abrahams. Screenplay, Jack Lewis; camera, Ernest Miller; editor, Sam Fields. At New York Theatre, N. Y., week of Dec. 18, '51. Running time, 59 MINS.

(Reviewed Dec. 26, 1951)

The Wild Blue Yonder
(SONGS)

Account of Superforts in World War II. okay b.o.

Republic production and release. Stars Wendell Corey, Vera Ralston, Forrest Tucker, Phili Harris; features Walter Brennan, William Ching, Ruth Donnelly, Harry Carey, Jr., Penny Edwards. Directed by Allan Dwan. Screenplay, Richard Tregaskis; story, Andrew Geer, Charles Drayson; camera, Reggie Lanning; special photography, Ellis F. Thackery; editor, Richard L. Van Enger; music, Victor Young. Previewed Nov. 29, '51. Running time, 97 MINS.

(Reviewed Dec. 5, 1951)

Wonder Boy
(BRITISH)

Lacks names but dramatic enough for some arty theatres.

Snader Productions release of Karl Hartl production. Stars Bobby Henrey. Directed by Karl Hartl. Screenplay, Gene Markey, from original story by Hartl; camera, Robert Krasker, Gunther Anders; music, Willy Schmidt-Gentner. Tradeshown in N. Y., Dec. 20, '51. Running time, 86 MINS.

(Reviewed Dec. 26, 1951)

Yellow Fin

Okay programmer about tuna fishing, for okay b.o. on dual-.

Monogram release of Lindsley Parsons production. Stars Wayne Morris, Adrian Booth, Gloria Henry; features Damian O'Flynn, Gordon Jones. Directed by Frank McDonald. Screenplay, Warren D. Wandberg, Clint Johnson; camera, William Sickner; editor, Ace Herman. At New York Theatre, N. Y., week of Oct.

(Reviewed Oct. 24, 1951)

Petrillo Drops

Continued from page 5

two years and once for one year. Another temporary extension carried over from last September until Jan. 15, when the new Miami Beach pact became effective. It is for two years.

10%—Plus 5% Hike

Wage increase is actually stated as 10%, plus 5% more or whatever portion thereof is approved by the Wage Stabilization Board. Federal approval is not required of the 10% rise, but anything beyond that necessitates a WSB okay. In any case, new pact puts an $18.50 per week ceiling on any increase.

The hike affects some 600 to 800 year-round staff musicians and hundreds of others who answer studio calls for part-time employment. New contract continues terms of the prior agreement under which AFM members reserve rights in the re-use of music tracks for TV. Television rights were not mentioned in last week's negotiations.

New pact provides that recording sessions of more than six continuous hours draw an hour's pay penalty, and all recording done after midnight will be at time and a half. Musicians currently employed as staff members will be "frozen" until January, 1953.

It is also stated that contract musicians will be tendered new contracts 30 days before expiration of their previous pact. A non-playing orchestra manager, receiving not less than scale for a sideman, will be hired for any recording session using five or more musicians. Orchestra managers for smaller groups will receive not less than $2 per musician employed. Copyists shall receive time and a half for work in excess of eight hours.

Technical end of the negotiations was carried on by labor reps from the eight studios, headed by Charles Boren, labor contact for the Motion Picture Producers Assn. They were advised by Johnny Green, and Joseph Gershenson, heads of music departments of Metro and Universal, respectively.

Also in from the Coast to sit in with the company prexies and v.p.s on the talks were Y. Frank Freeman, Paramount studio chief, and B. B. Kahane, v.p. and exec producer at Columbia.

Schine Rivals

Continued from page 5

rental may be no greater than the master rental. The sublet must be for the entire term of master lease. Schine may have no part in operating sublet theatres and may not renew its master leases.

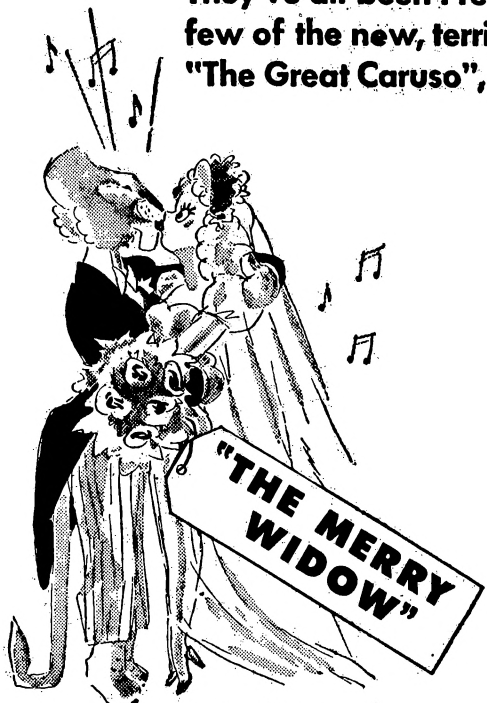
4. Schine may not change the playing policy of any of these theatres so as to reduce their revenues, or otherwise reduce the revenue possibility of any theatre it is required to divest.

5. In Auburn, Corning, Geneva, Lockport, Oswego, Watertown and Wooster, Schine may not move up the playing time of any of its retained theatres until after June 24, 1953. Nor shall it change its policy for said theatres where this would have the effect of adversely affecting the competition of smaller independents.

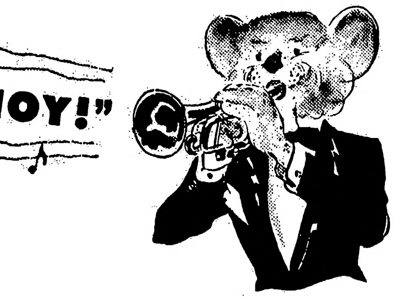
6. Schine must carry out all product limitations stated in the original consent decree. In six months Schine must report progress to the Justice Department in carrying out these provisions.

M-G-MUSIC!

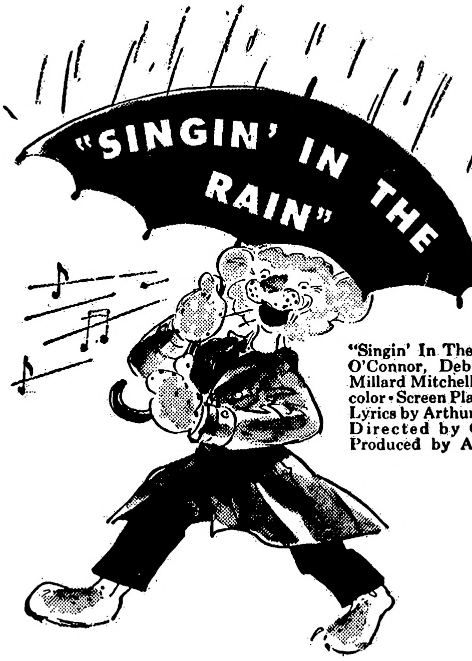
They've all been Previewed! They're GREAT! Leo does it again. Just a few of the new, terrific TECHNICOLOR tune-toppers like "Show Boat", "The Great Caruso", "An American In Paris" from The No. 1 Company.



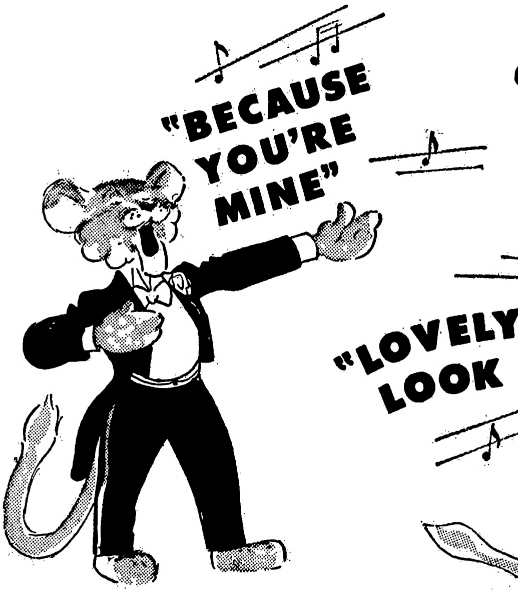
Lana Turner as "The Merry Widow" with Fernando Lamas, Una Merkel, Richard Haydn, Thomas Gomez • Color by Technicolor Screen Play by Sonya Levien and William Ludwig • Based on the Operetta written by Composer Franz Lehar and Authors Victor Leon and Leo Stein • Directed by Curtis Bernhardt Produced by Joe Pasternak • An M-G-M Picture


"SKIRTS AHOY!"

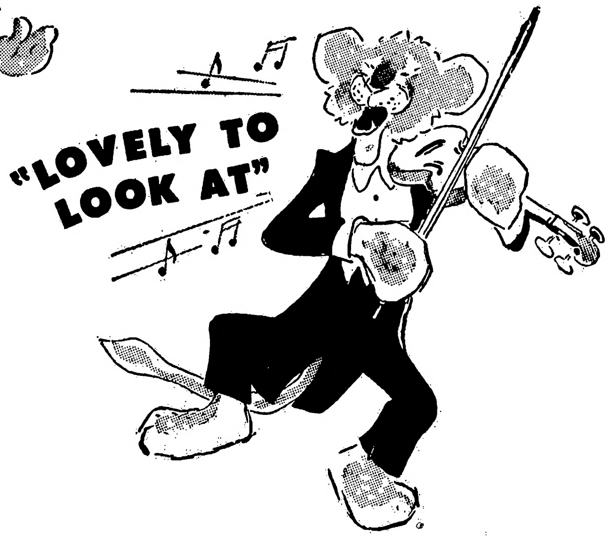
"Skirts Ahoy!" starring Esther Williams, Joan Evans, Vivian Blaine, Barry Sullivan, Keefe Brasselle, Billy Eckstine • with The De Marco Sisters, Dean Miller • Color by Technicolor Written by Isobel Lennart Directed by Sidney Lanfield Produced by Joe Pasternak An M-G-M Picture



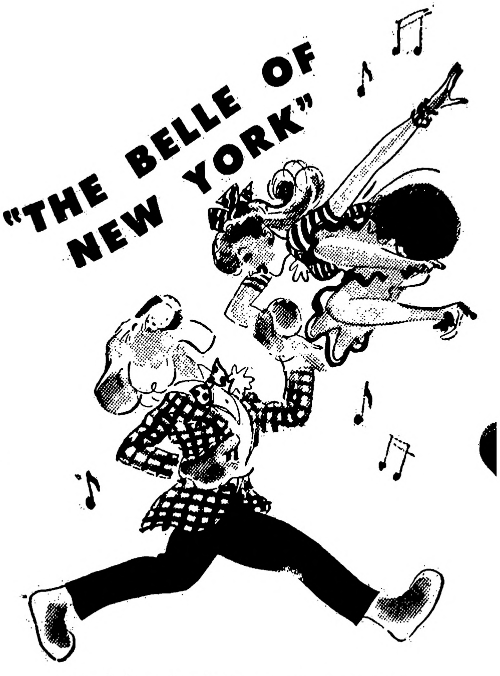
"Singin' In The Rain" starring Gene Kelly, Donald O'Connor, Debbie Reynolds • with Jean Hagen, Millard Mitchell and Cyd Charisse • Color by Technicolor • Screen Play by Adolph Green and Betty Comden Lyrics by Arthur Freed • Music by Nacio Herb Brown Directed by Gene Kelly and Stanley Donen Produced by Arthur Freed • An M-G-M Picture



Mario Lanza in "Because You're Mine." Introducing Doretta Morrow • with James Whitmore • Color by Technicolor • Screen Play by Karl Tunberg and Leonard Spigelgass • Based on a Story by Ruth Brooks Flippen and Sy Gomberg Directed by Alexander Hall Produced by Joe Pasternak An M-G-M Picture



"Lovely To Look At" starring Kathryn Grayson, Red Skelton, Howard Keel, Marge and Gower Champion, Ann Miller • with Zsa Zsa Gabor, Kurt Kasznar • Color by Technicolor • Screen Play by George Wells and Harry Ruby • Additional Dialogue by Andrew Solt • Based on the Musical Comedy "Roberta" From the Novel by Alice Duer Miller • Book and Lyrics by Otto A. Harbach • Music by Jerome Kern • Directed by Mervyn LeRoy • Produced by Jack Cummings • An M-G-M Picture


"THE BELLE OF NEW YORK"

"The Belle of New York" starring Fred Astaire, Vera-Ellen, Marjorie Main • with Keenan Wynn, Alice Pearce, Clinton Sundberg, Gale Robbins Color by Technicolor • Screen Play by Robert O'Brien and Irving Elinson • Adapted for the screen by Chester Erskine • From the play by Hugh Morton • Music by Harry Warren • Lyrics by Johnny Mercer • Directed by Charles Walters Produced by Arthur Freed • An M-G-M Picture

Please! In all newspaper ads: "The Armed Forces Need Your Blood—Give Today!"

Promotion Rep On Coast Due for UA

With plans about set for reorganization of its N. Y. ad-pub department, United Artists' next step may be establishment of a West Coast office tenanted by a promotion rep who would be in direct contact with indie producers releasing through the outfit. Post under consideration is that of a liaison officer, similar to the UA setup which was abandoned a few years ago in an economy move.

Max Youngstein, UA v.p. and ad-pub director, expects to be on the Coast with prexy Arthur B. Krim and his pard, Robert Benjamin, in a week or 10 days. At that time the idea for setting up the new spot will be given active consideration.

Under the new setup in N. Y., Youngstein, who's taking on an expanded exec role in management, will be succeeded as ad-pub director by Francis Winikus. Latter's post, that of assistant ad-pub chief, goes to Al Tamarin, who has been publicity head.

Moving in as publicity topper will be Mort Nathanson, who's now serving as publicity rep on Sam Spiegel's "African Queen." Department will be further expanded with additional personnel when the reorganization takes effect around March 1.

Roger H. Lewis has resigned as v.p. of the Monroe Greenthal Co., advertising agency, with which he has been associated since 1947. Prior to that he was in charge of N. Y. campaigns for 20th-Fox.

It's figured likely that Lewis will join United Artists as ad manager, a post now open.

More Hysteria Than Cancelled Newsreels Told by Par's Morgan

More hysteri than actual cancellations of theatre newsreels accompanied video's entry into the film coverage of news events, according to Oscar Morgan, Paramount's shorts and newsreel topper. Practically all the exhibs who dropped newsreels because of tele competition have reinstated the film news service, he noted, with the only holdouts being those who are not subscribing to newsreels because of economy reasons rather than a fear of tele competition.

Morgan pointed out that during three-month sales pitch, Paramount News had signed or re-signed more than 1,500 newsreel customers, and is actively engaged a sales and promotional drive to push the news events.

Realization by exhibs that theatre newsreels are of superior quality, better reported, edited and presented has resulted in their reinstatement in TV-conscious areas, Morgan emphasized. He indicated, furthermore, that there were still millions of homes without tele sets and these people look to theatres for a visual presentation of the news.

H-N's Next Pic Due For Austrian Prod.

H-N Productions, which recently completed "For Men Only" for Lippert release, will likely turn out its next venture in Austria, producer-actor Paul Henreid disclosed in New York last week. Henreid, whose partners in H-N are Edward and William Nassour, said the project is tagged "Rendezvous in Vienna." It's an original by Robert Hill based upon a "true story" told to the star.

"Rendezvous" has been on the H-N production slate for some months but shooting has been delayed due to difficulties in clearing some rights to music for the film. Henreid anticipates that this problem will be adjusted shortly. He came in from the Coast for a series of radio and TV interviews to help plug "Men" at Loew's State, N.Y., and left for Boston Sunday (20) to bally the film's preem at the Paramount and Fenway Theatres there.

After "Men's" Boston launching, Henreid returns to Hollywood this week. He's scheduled to start "Prince of Pirates" for Sam Katzman at Columbia Feb. 12.

Latest Vets Pic Seeks To Crack 16,000 Dates

Record number of bookings for "One Who Came Back," latest short subject from the Disabled American Veterans, is being sought by the film industry.

Bookings will have to exceed 16,000, figure achieved by two previous DAV films, "How Much Do You Owe," with James Stewart and Gen. Jonathan M. Wainwright, and "On Stage, Everybody," with Bob Hope.

Pub-Ad Staffers Set To Picket Broadway Pic If Talks With Majors Fail

First action planned by pub-ad staffers affiliated with District 65, Distributive, Processing and Office Workers of America, if no agreement or definite proposals are reached with pix companies by the union's Feb. 1 deadline, will be a demonstration on Broadway against a picture of one of the companies involved in the negotiations. Union has been holding talks with Warner Bros., Columbia, Universal, 20th-Fox and United Artists since mid-November for a new pact to replace the one which expired Oct. 31, 1951.

Entire Screen Publicists Guild, according to a union spokesman, will take part in the demonstration, although negotiations are being held with the companies on an individual basis. Neither the picture nor the company to bear the brunt of the initial demonstration has been selected, the union spokesman reported. He indicated that this decision will be made at the time the action is contemplated.

Union is reportedly making some headway at Columbia, Warners and United Artists where talks have continued on a more or less regular basis. However, negotiations at 20th and Universal were said to be lagging.

Indie Skeds 8 Pix

Hollywood, Jan. 22.

Four-ply increase in production for 1952 was announced by American Pictures, which made two films in 1951. Five of the eight films on this year's program will be shot in Hollywood and one each in Spain, Brazil and the Philippines.

First on the 1952 program is "City Beneath the Sea," an Aubrey Wisberg-Jack Pollexfen production, followed by "Invasion U. S. A." "One Woman's Story" will be filmed in Spain, starting in April.

Studio TV Ban

Continued from page 3

ton has a full sked of press, radio, TV and community events dates lined up from the present to early next month when he treks to London for "Greatest Show" opening.

Heston's film work has been far too limited to result in such enthusiasm, even though the Par build-up boys have been doing a continuing promotion job with him. He was spotted by Wallis on a kinescope of CBS-TV's "Studio One" and signed for the film-maker's "Dark City." He's been seen only in this pic and the DeMille circus epic, which is now in limited circulation. Conclusion is that TV deserves a good part of the credit for the newcomer's prominence.

Meanwhile, continuing plenty enthused about the value of TV is Roy Disney, prexy of Walt Disney Productions. On the Christmas holiday the past two years Disney allowed portions of "Alice in Wonderland" and "Snow White" for telecasting. These showings proved "a great selling aid" in theatrical marketing of the cartoon product, Disney said in his annual report to stockholders last week.

Disney's evaluation of the importance of TV on that limited basis and Heston's overnight fame will combine to influence the new thinking on permitting film players to appear on TV shows, it's said. Top film producers have been clinging to the belief that repeated TV shots might lead to the public's becoming "fed up" with certain stars. Another reason has been that the top Hollywood names on TV would be in competition with standard pix in theatres.

The new reasoning in some quarters is that a few widely-spaced assignments in TV would enhance the popularity of his film "names," particularly the relative newcomers approaching stardom.

Wall St. Short Interest Off at UPT for 2d Mo.

Wall St. short interest in United Paramount Theatres has declined for the second consecutive month. Further indication of the comparative strength of film shares on the New York Stock Exchange is that UPT is the only company in which there has been any shorts dealings at all since Nov. 15.

Exchange's report for the 30 days ending Jan. 15 shows the shorts interest in UPT dropped to 4,920 shares from 7,120 at the same time the previous month. That, in turn, was a decline from 8,535 as of Nov. 15.

Shorts trading represents the sale of stock before it has been purchased, with the aim of covering by buying later at a lower price. It's playing the market in hope of a down trend.

Sureseaters

Continued from page 7

films. The general thinking of the industry has changed, they emphasized, and the exhibs and distribs were reconditioning their thinking accordingly. Theatre owners admitted they were following no set policy at the present and were prepared to accept any type of product that could prove a b.o. draw.

In this connection, they pointed out that the major distribs are beginning to realize that they can get more coin out of a long run in the small theatres than out of short engagements in the large Broadway houses. It was more than quite possible, they agreed, that more top-quality products of the majors would be available to them in the future.

The arties for the most part are grouped in the 57th St. area and above, and it is the view of one exhib that the film business has definitely moved uptown. "Many of the people come come to our theatres," he said, "won't visit one of the large Broadway houses." He asserted that the general atmosphere of Broadway had deteriorated and that the Broadway houses had lost their appeal. He noted that the intimacy and comfort provided by the arties had drawn many filmgoers uptown.

Latest to enter the art house fold is the Arcadia, Third Avenue & 59th St., which closed down over the weekend for a complete refurbishing job, and will be reopened next month by the Walter Reade circuit as the Baronet under a first-run policy. In discussing the possibility of the shortage of product, Walter Reade, head of the circuit, declared: "We have sufficient contracts to get suitable films. We wouldn't be spending $100,000 to redecorate the house if we didn't think we could get product." Reade, who also operates the Park Avenue, added that his circuit never has had to close a house because of lack of product, and that anyway "competition was good for us."

New Baronet Theatre will join such established specialized houses as the Sutton, Paris, Normandie, Little Carnegie, Park Avenue, World, Fine Arts and three Trans-Lux theatres. In addition, houses such as Cinema 48th and 55th St. Playhouse are used occasionally for first-run specialized products. Two legit houses, the John Golden and the Bijou, are employed for two-a-day reserved seat showings. For example, Bijou housed such recent long-run as "Red Shoes" and "Tales of Hoffmann" and also gets Alexander Korda's "Cry the Beloved Country."

Pix Headstart

Continued from page 5

With the kind of product we have there is a vast movie-going audience ready and waiting, if we let them know about our pictures."

Einfeld addressed his remarks to a group of 125 circuit operators and indie exhibs participating in 20th's merchandising meeting at the homeoffice, aimed to step up showmanship energy and ingenuity. Outfit's upcoming lineup and promotion plans were outlined.

Al Lichtman, distribution head of the company, stressed that two-thirds of 20th's 1952 releases already have been completed and many of these will be delivered six months in advance of release. Angle he underlined is that this will provide maximum time for the mapping of promotion work.

Amusement Stock Quotations

For the Week ending Tuesday (22)

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
N. Y. Stock Exchange					
ABC	40	12⅜	12	12¼	— ⅛
CBS, "A"	85	35½	34⅝	35⅜	+ ⅝
CBS, "B"	65	35¼	34½	35	+ ¼
Col. Pic.	21	13⅜	13	13	— ¼
Decca	62	9⅜	8⅞	8⅞	— ⅜
Loew's	173	18	17⅝	17¾	
Paramount	82	26⅝	25¾	26¼	
RCA	549	24⅝	23⅞	24⅜	+ ⅜
RKO Pictures	210	4⅜	4¼	4¼	— ⅛
RKO Theatres	147	4⅛	4	4	— ⅛
Republic	38	4⅞	4⅝	4⅝	
Rep., pfd.	37	10½	10¼	10½	
20th-Fox	85	19⅞	19½	19½	— ⅛
Un. Par. Th.	200	20⅜	19¾	20	— ¼
Univ.	45	13⅛	12⅜	12⅞	+ ⅜
Univ., pfd.	0.7	59¼	59	59	+ ¼
Warner Bros.	250	15⅛	14¾	15⅛	+ ¼
N. Y. Curb Exchange					
Monogram	64	3⅝	3⅛	3⅛	—
Technicolor	27	23⅛	22½	22⅝	
Over-the-Counter Securities			Bid	Ask	
Cinecolor			2¾	3¼	+ ¼
Pathe			4	4½	+ ½
UA Theatres			6½	7½	
Walt Disney			8¼	9¼	+ ¼

(Quotations furnished by Dreyfus & Co.)

Chemical Bank

Continued from page 1

sand dollars on only first-run TV showings.

Chemical Bank's package of 10 films is thought to represent those on which the bank put up first money financing to the producer and then took over all rights to the product when the producer failed to pay back the loan. Bank of America has also foreclosed on a group of indie-produced pix on the Coast recently which it helped finance but, despite bids from various TV networks and syndication outfits, it has decided to try getting its money back first by selling them on a subsequent-run or reissue basis to theatres.

WCBS-TV, incidentally, also pacted this week for the package of 26 feature film oldies being syndicated by Peerless TV, the new vidfilm production-distribution firm headed by Edward Small and George Shupert. Majority of these are films originally produced by Small for theatrical release through United Artists. WCBS-TV previously had purchased Snader Telescriptions' package of 17 films, most of them representing Sir Alexander Korda productions.

Station, as a result, now has a total of 53 features never before shown on video in N. Y. It's tentatively planned to release them on the station's various feature film programs during the first week in February, as part of a N. Y. TV premiere hoopla. Present plans are to slot them on the "Early Show" and the "Late Show" each night of the week and on the "Late Late Show" Saturday nights. Station presumably selected the first week of the month to tee off the packages, since that's the week in which the various rating services check on the programs.

Cohn's Holdings

Continued from page 7

three and a half years and $2,000 per week for the next three and a half years. Originally, Briskin was to receive options for 5,000 shares at $14 each, but because of the 2½% stock dividend paid last Dec. 28, the number went up to 5,125 and the price went down.

Amendments to stock option deals with Schneider and Joseph A. McConville, president of Col International, also are to be voted upon. Under the proposed new plan, McConville's and Scheider's options would be rendered non-transferable except by will or law of descent. Purpose of the new restriction, which the two execs agreed to, is to allow for them to exercise the options without realizing taxable income on the difference between the market price and the option price. This is permitted under the Revenue Act of 1950.

Up for a vote also is a new provision in Spingold's employment contract which would allow him a leave of absence of up to 20 weeks annually without compensation and a vacation of six weeks with compensation. This replaces a Col option to place Spingold on a part-time basis.

Subsid's Big Boost Ups Pathe's Earnings To $1,250,000 for 1951

Sharp boost in Pathe Industries, Inc., earnings for 1951 was attributed this week to the big increase in business chalked up by one of its principal subsidiary outfits. This was V. D. Anderson Co., designer and supplier of vegetable oil extraction equipment. Pathe's earnings for the year are estimated at $1,250,000, compared with a loss of $1,342,000 for 1950.

Pathe's '52 outlook has been further enhanced by a continuing mounting volume of film processing work in the TV and motion picture fields. Under terms of its sale of Eagle Lion Classics to United Artists last year, Pathe handles all lab work for indie pix released by UA.

Pathe Laboratories, another subsid, is now spending $250,000 for construction of an additional plant in Hollywood for processing 16m TV film. This will increase the company's capacity by about 35%.

Parent org recently arranged a $4,300,000 loan from four banks to pay off obligations due and for general corporate purposes.

Par-DuMont

Continued from page 4

interest he said, "It looks like we are stymied. I just don't know where to go from here."

(7) Answering question why Par shouldn't reduce its representation on DuM board from three directorships to one, he said that it would be advantageous to DuM in settling the control question but disadvantageous in depriving the company of the three Par directors' experience.

The four days of hearings before the Commission last week on Par anti-trust issues and the proposed ABC-UPT merger unfolded a fabulous story of the meteoric rise of Dr. DuMont and the complications he got into because he borrowed $164,000 from Par in 1939.

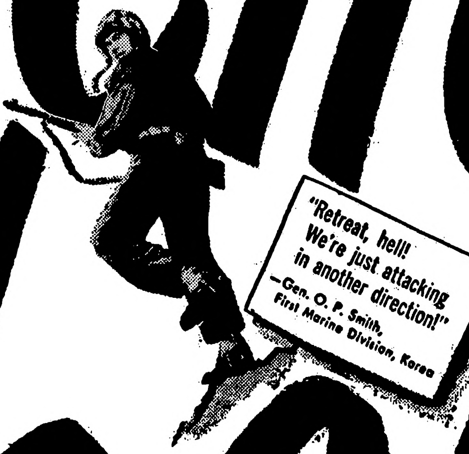
That $164,000, which bought for Par all the Class B non-voting stock in DuMont, is the reason why the licenses of DuMont's three TV stations (New York, Washington and Pittsburgh) have been placed on temporary status and put in jeopardy pending a determination of Par's eligibility, in view of its anti-trust violation, to hold broadcast licenses. And until that determination is made, possibly i six months, neither DuMont nor Par will know whether each can have its limit of five TV stations or have five between them.

Dr. DuMont testified that Par's TV station in Los Angeles, KTLA, and its formerly owned station in Chicago, WBKB, have never carried DuM programs. He said that Par would not accept th usual affiliation requirements because it wanted freedom to do its own programming.

He further testified that Par has never offered to supply films to DuM and that DuM has made no efforts to get program material from Par.

SOON THE STAR-SPANGLED EXCITEMENT OF

"Retreat, hell!"



"Retreat, hell! We're just attacking in another direction!"
—Gen. O. P. Smith,
First Marine Division, Korea

A bunch of husky guys in battle-green who showed the world you can't stop a Marine!

IT'S FROM
WARNER BROS.

"RETREAT, HELL!" Starring Frank Lovejoy · Richard Carlson · Rusty Tamblyn · Anita Louise with Ned Young · Lamont Johnson · Robert Ellis · Paul Smith · Peter Orti · Dorothy Patrick

Screen Play by Milton Sperling and Ted Sherdeman · Story and Produced by Milton Sperling · Directed by Joseph H. Lewi

A United States Pictures Production · Distributed by Warner Bros.

Film Reviews

Continued from page 6

Cry, the Beloved Country

merged native population ruled by the whites in South Africa. It is also a simple but eloquent plea for brotherhood in its story of the difficulties facing well-meaning persons of both races.

More particularily, "Cry" is the story of simple, naive Negro country preacher (Canada Lee), who goes to the big city of Johannesburg to seek a missing sister and wayward son, and who finds both in the crime-ridden, slum elements of the city. But before he has met up with his son, the latter has engaged in a robbery and killed a white man. The dead man is not only ironically one of the few whites who has tried to help the blacks, socially and financially, but is also the son of the rich farmer in the rural area where the preacher has his church.

The lives of the two elder men thus criss-cross several times as the threads of the story are untangled, to provide much of the message and some of the most poignant scenes in the film. The two have never met in their native heath; the white man has even felt it an affront to hold the hand of a black man. Their first meeting in far-off Johannesburg, when the preacher has to reveal that his son has killed the other's, is a gripping scene made memorable by Lee's poignant portrayal.

The film is full of touching moments or gifted bits, as when the preacher first meets his repentant son in prison; meeting of the preacher with the young girl whom his son has wronged; the courtroom scene when the son hears his death sentence pronounced, and the final meeting of father and son in the death house. No less poignant are such scenes as later meeting of the black preacher and white farmer; the sessions of white and black priests in Johannesburg; interrogation of scared, bewildered natives by white constabulary; meeting between the simple preacher and his devious brother, and some of the scenes between the white farmer and his wife.

Lee's performance as the troubled old preacher, restrained and underplayed, is a rich, heartwarming portrayal, dominating the film. Charles Carson is sometimes a little stiff as the rich farmer, but otherwise quite appealing. Sidney Poitier is manly and striking as a young Negro preacher, and Geoffrey Keen sensitive and likeable as the white head of the church mission. Joyce Carey is warmly moving in the role of the rich farmer's wife. Edric Connor lends strength to the role of the preacher's opportunist brother.

Two natives, Lionel Ngakane and Ribbon Dhlamini, play the wayward son and his girl, and deliver two very moving performances in reticent, restrained style. Albertina Temba, as the preacher's wife, also makes a brief role stand out.

Direction is expert, avoiding any suggestion of slick, contrived situations, and production is ample, though modest. *Bron.*

Smoky Canyon

New adventure of The Durango Kid. For action market.

Columbia Pictures release of Colbert Clark production. Stars Charles Starrett and Smiley Burnette; features Jack Mahoney, Dani Sue Nolan, Tristram Coffin and Larry Hudson. Screenplay, Barry Shipman; directed by Fred F. Sears; camera, Fayte Browne; editor, Paula Borofsky. Tradeshown N. Y., Jan. 18; '52. Running time, 55 MINS.

Steve Brent The Durango Kid	Charles Starrett
Smiley Burnette	Smiley Burnette
Jack Mahoney	Jack Mahoney
Roberta Woodstock	Dani Sue Nolan
Buckley	Tristram Coffin
Sheriff Bogart	Larry Hudson
Lars	Cris Alcaide
Spade	Sandy Sanders
Wyler	Forrest Taylor
Johnny Big Foot	Charles Stevens
Joe	Boyd "Red" Morgan
Ace	Leroy Johnson

Names of Charles Starrett and Smiley Burnette provide the b.o. value in the action market for this routine oater. In "Smoky Canyon," latest adventure in "The Durango Kid" series, Starrett as the mysterious masked upholder of law and order brings to an end a bitter range war between cattlemen and sheepowners. War was fomented by Carl Buckley, an unscrupulous cattleman being paid by an eastern syndicate to keep Montana beef from the market—thus skyrocketing the price of beef.

In the course of the range war, Jim Woodstock, an honest rancher, is murdered, for which Jack Mahoney, his daughter's fiance and a sheepman, is framed. In the 55 minutes of running time marked by the usual fisticuffs, gunplay and frenzied horseback chases, "The Durango Kid" brings to an end the range war, exonerates Mahoney and reunites the lovers.

Starrett handles The Durango Kid role with his usual competence. Burnette provides the comedy relief, which appears forced but should go over big with the small-fry. Mahoney does okay as the framed hero, Dani Sue Nolan is a traditional western heroine, and Tristram Coffin makes an authentic heavy.

Barry Shipman screenplay is standard and Fred F. Sears direction is creditable as is the lensing of Fayte Browne.

Trail Guide

Tim Holt in routine program oater.

Hollywood, Jan. 21.

RKO release of Herman Schlom production. Stars Tim Holt; features Richard Martin, Linda Douglas, Frank Wilcox, Robert Sherwood, John Pickard, Kenneth MacDonald. Directed by Lesley Selander. Screenplay, Arthur E. Orloff; story, William Lively; camera, Nicholas Musuraca; editor, Samuel E. Beetley. Tradeshown Jan. 18, '52. Running time, 60 MINS.

Tim	Tim Holt
Peg	Linda Douglas
Regan	Frank Wilcox
Kenny	Robert Sherwood
Dawson	John Pickard
Wheeler	Kenneth MacDonald
Mary	Wendy Waldron
Katie	Patricia Wright
Old Timer	Tom London
Dale	John Merton
Chito Rafferty	Richard Martin

Tim Holt is up to his likeable heroics in a stock program western that is just about par for recent releases in his RKO series. For the kiddies and Saturday matinee trade in the western programmer market.

Holt and saddle pal Richard Martin deliver a wagon train of pioneers to its destination in cattle country only to find the ranchers want no squatters fencing the land. There's a deeper reason for the skullduggery somewhere, and the script makes reference to it but never explains why some nonranchers are so interested in keeping the settlers out.

The hero buddies cross guns with Linda Douglas, girl rancher, and her no-good brother, Robert Sherwood, then come up against the more experienced dirty work of Frank Wilcox, saloon operator. Latter hijacks Kenneth MacDonald of his land claim papers and all of the settlers' money. His boys also try some bushwacking on Holt and Martin with no success, and the plot runs back and forth until the hero is able to get the goods on Wilcox and gun him down.

Holt and Martin are up to their usual standard, although kiddie fans are more than likely to find the latter's romantic urges mighty "sticky." A casting surprise is the spotting of Linda Douglas in the femme lead. While her role is no better than that usually given an outdoor heroine, she makes it much stronger, indicating adaptability to regular features. Another good casting note is Wilcox in the heavy role. He gives it an authoritative polish. Sherwood is good as the weakling brother and others come through acceptably under Lesley Selander's direction.

Nicholas Musuraca supplied actionful camera work to the Herman Schlom production. *Brog.*

Fort Osage
(COLOR)

Average western with Rod Cameron; for more general situations.

Hollywood, Jan. 16.

Monogram release of Walter Mirisch production. Stars Rod Cameron; features Jane Nigh, Morris Ankrum, Douglas Kennedy, John Ridgely. Directed by Lesley Selander. Story and screenplay, Dan Ullman; camera (Cinecolor), Harry Neumann; editor, Richard Heermance; music, Marlin Skiles. Previewed Jan. 14, '52. Running time, 72 MINS.

Tom Clay	Rod Cameron
Ann Pickett	Jane Nigh
Arthur Pickett	Morris Ankrum
George Keane	Douglas Kennedy
Henry Travers	John Ridgely
Nathan Goodspeed	William Phipps
Sam Winfield	Stan Jolley
Mrs. Winfield	Dorothy Adams
Indian Chief	Francis McDonald
Martin	Myron Healey
Rawlins	Lane Bradford
Old Indian	Iron Eyes Cody
Martha Woodling	Barbara Woodell

An average round of feature western ingredients are supplied "Fort Osage" to promise a generally okay acceptance in lesser action market. Rod Cameron's name should help in the more general situation.

Plot is another of those tales about frontier scouts, wagon trains of pioneers, warring Indians and greedy whites that plays off in standard fashion. It could have used more action and less talk. Cameron, a scout, is hired to lead a wagon train across Osage Indian country but balks on the deal when he discovers the redskins are on the warpath because crooked whites, Morris Ankrum and Douglas Kennedy, have violated treaty terms.

Ensuing action finds Cameron making his accusations after avoiding a number of ambushes set up by Kennedy. Kennedy kills Ankrum when latter decides to turn honest, is pursued by Cameron and vengeful Indians and wiped out, thus permitting the wagontrain to go through as originally scheduled.

Cameron is a likeable hero and Jane Nigh fills the bill as the heroine, figuring in the proceedings as the daughter of Ankrum who does not know of his dishonesty. Ankrum and Kennedy are properly villainous. John Ridgely, William Phipps, Stan Jolley, Dorothy Adams, Francis McDonald and Barbara Woodell are among others involved.

Lesley Selander directed the Dan Ullman script, handling it well in the action moments but letting it drag during talky sequences. The Walter Mirisch production gives it a standard outdoor mounting. Cinecolor process used leans to orangey tints but otherwise Harry Neumann's lensing is good. *Brog.*

Stormbound
(ITALIAN)

Dubbed Italian import, adequate as filler for minor spots.

Republic release of Aldo Raciti production. Stars Constance Dowling; features Andrea Checchi, Aldo Silvani, Bianca Doria. Directed by Luigi Capuano. Screenplay, Comenico Meccoli, Fulvio Palmieri, Corrado Pavolini, based on story by Capuano; camera, Gabor Pogany; editor, Robert M. Leeds; music, Alessandro Cicognini. Reviewed New York Theatre, N. Y., Jan. 16, '52. Running time, 60 MINS.

Barbara	Constance Dowling
Rol	Andrea Checchi
Marco	Aldo Silvani
Maria	Bianca Doria
Stefano	Mirko Ellis
Sergeant	Tino Buazzelli
Nina	Paola Quattrini

An Italian languager dubbed in English, "Stormbound" rates only as filler material for minor situations.

Yarn about a femme American reporter bent on interviewing a notorious bandit in Sicily shows some promise at the outset, but it loses its interest as the pic settles down to an abundance of unimaginative conversation and implausible melodramatics within the confines of river shack where the bad man finds refuge from a storm and the police.

Constance Dowling, an American actress is the newsgal. She and others, including tenants of the shack, clearly were handicapped by the script and direction.

Lighting and camera work meet requirements of the inexpensive production. *Gene.*

His Excellency
(BRITISH)

Politico story may do for some U. S. arty houses.

London, Jan. 8.

GFD release of Ealing-Michael Balcon production. Stars Eric Portman. Direction and screenplay, Robert Hamer; camera, Douglas Slocombe; editor, Seth Holt; music, Ernest Irving. At Odeon, London, Jan. 8, '52. Running time, 84 MINS.

George Harrison	Eric Portman
Sir James Kirkman	Cecil Parker
Lady Kirkman	Helen Cherry
Peggy Harrison	Susan Stephen
The Admiral	Edward Chapman
The G.O.C	Clive Morton
Jackie	Alec Mango
Morellos	Geoffrey Keen
Fernando	John Salew
Charles	Robin Bailey
Dobrieda	Eric Pohlmann
The Chef	Paul Demel
Fernando's Wife	Elspeth March

When "His Excellency" was first presented as a West End stage attraction more than 18 months ago, it had the additional merit of topicality, a political story in the days of the Socialist government. That there has been a change in the political setup, naturally dates the piece somewhat; nevertheless, it doesn't affect the basic plot which is handled warmly and with understanding. Pic is a long way from being a top ranker, but should qualify for steady biz here and rates consideration for the art house trade in America.

In this filmic version, Eric Portman plays the role he created on the stage, the humble trade unionist appointed governor of an island after prolonged periods of industrial unrest, strikes and sabotage. As an ex-docker who himself had been on strike and had lived near the poverty line most of his life, the new governor's sympathies are mainly with the underpaid, downtrodden workers, but his first efforts at reform are blocked.

The tubthumping methods of the governor, who goes around the docks and the native districts explaining his viewpoint to the workers, is contrasted with the starchy approach of his predecessors and his colleagues. But when trouble breaks out again and rioters are in control, he is reluctantly compelled to bring out the troops to restore order. In breaking away from the red-tape attitude of his administration, he restores peace by addressing a mass meeting of strikers, collecting a black eye and a torn coat in the process.

Mainly through the excellent work of Portman, the story maintains strong appeal. His characterization is stamped with sincerity. Cecil Parker contributes another distinguished performance as his principal advisor, at first resentful, but later warming to new chief's methods. Helen Cherry plays his wife with considerable charm while Susan Stephen as the Governor's daughter, displays a neat measure of independence. Edward Chapman, as the admiral who has to toe the line; Clive Morton, as a typical general; and Alec Mango top a polished team of supporting artists.

Robert Hamer's direction from his own script, based on the play by Dorothy and Campbell Christie, maintains the tempo of suspense. Lensing by Douglas Slocombe is up to standard and Seth Holt has edited competently. *Myro.*

Parigi e sempre Parigi
(Paris Is Always Paris)
(FRANCO-ITALIAN)
(Songs)

Genoa, Jan. 8.

Minerva release of a Fortezza-Omnium International Production. Stars Aldo Fabrizi, Lucia Bose, Ave Ninchi, Marcello Mastroianni. Directed by Luciano Emmer. Screenplay, Emmer, Sergio Amidei, Ennio Flaiano, from story by Amidei and Giulio Macchi; French dialogues and adaptation, Jacques Remy and Jean Ferry; camera, Alekan; songs, Kosma; editor, Jacques Poitrenaud. At Lux Theatre, Genoa. Running time, 110 MINS.

DeAngelis	Aldo Fabrizi
Mimi	Lucia Bose
Mrs. DeAngelis	Ave Ninchi
Marcello	Marcello Mastroianni
Franco Martini	Franco Interlenghi
Christine	Helene Remy
Gianni	Galeazzo Benti
Singer	Yves Montand

Makers of "Sunday in August" have come up with another lightweight comedy number along similar semi-documentary lines. Despite a slow second half, pic makes for good entertainment in a light vein. Good value for all Italian situations. Beyond that, it carries weight via name and performance of Fabrizi. Severe pruning job in second part would help it and likely make it okay for U. S. art spots.

Visit of a group of Italian sports enthusiasts to Paris occasioned by an international football match is pretext for some neat spoofing of Paris and "le tourisme" as well as of its provincial visitors. At night, both male and femme contingents take off secretly to catch the Paris-after-dark they've heard so much about. Most of them, notably Fabrizi, whose one thought has been women, are disappointed. Only the youngest of the lot finds happiness and love with a newsstand girl. The Paris-after-dark sequence is overlong, repetitive and though this allows for visits to several niteries and their shows, these are seldom up to expectations. In disappointing the visiting footballers, producers obviously also delude the pic's audience.

Fabrizi gives one of his best restrained performances and gets able backing from a large cast. Franco Interlenghi and Helene Remy shine as the romantic duo, sensitively directed by Luciano Emmer. Yves Montand socks over his two songs, one being, "Autumn Leaves." *Hawk.*

Royal Journey
(COLOR)
(Canadian)

Boff documentary feature of Princess Elizabeth-Prince Philip tour of Canada and U.S. Okay b.o.

Ottawa, Jan. 21.

United Artists (U. .) and Columbia (Canada) release of Tom Daly production for National Film Board. Features Princess Elizabeth and Prince Philip. Directed by David Bairstow. Ballet sequences directed by Gudrun Parker; camera, Osmond H. Borradaille, Ron Alexander, Dennis Gillson, Bob Humble, Wally Sutton, Grant McLean, Lorne Batchelor; editors, Ron Dick, Victor Jobin; technical supervisor, Gerry Graham; music, Lou Applebaum; commentary written by Leslie McFarlane. Previewed at Nelson Theatre, Ottawa, Dec. 20, '51. Running time, 52 MINS.

This is no glorified newsreel or mill-run documentary of the recent Canadian tour of Princess Elizabeth and Prince Philip. Okay camera work, intelligent editing and the new Eastman 35m color stock are among the items that haul it into the good b.o. prospects class. "Journey" is a natural for Canada and should catch better than average bookings in the U. S. and foreign markets, where distribution deals are pending. Prime feature is, of course, the Royal Couple, but it's more than a log of their trip; it's the first and probably best screen coverage of Canada and the Canadian people, with footage made in every province on every level.

The gentle, effective color is given adequate use in the pageantry of Quebec, the dignity and pathos of the Ottawa ceremonies, Toronto's fast-paced reception of the pair and the powerful Niagara shooting. First interiors are the Winnipeg ballet sequences, with the ballet and Her Royal Highness in glittering evening regality lending a Hollywood touch. There's the Royal Canadian Mounted Police show at Regina, the stampede at Calgary, the Rocky Mountains and Indians in British Columbia as well as the sea shots on the Pacific coast. Edmonton's oil fields and Montreal's $200,000 spread precede the Washington episode, where President Truman almost steals the screen from Their Royal Highnesses. A Laurentian snow sequence has a Christmas card beauty and a steel mill interior i Sydney, N. S., gets boff cameraing. Powerful finale is the storm-swept debarkation at Newfoundland.

"Journey" uses nine commentators to advantage, helped by Leslie McFarlane's bright scripting. Kudos go to National Film Board workers for making a top film under difficulties; inability to make retakes anywhere, lack of lighting facilities and pre-planning except in one or two instances, necessity to shoot without script, "temperamental" color stock requiring controlled temperatures and no precedent in its use, and dozens of other drawbacks, including less than a week to produce distribution prints for filmers. For instance, Lou Applebaum wrote and recorded the music in just under a week.

"Journey's" 52 minutes will probably send it to duallers outside of Canada, but it could stand up as a single anywhere. *Gorm.*

Incantesimo Tragico
(Tragic Spell)
(ITALIAN)

Genoa, Jan. 15.

Lux release of an E.P.I.C. production. Stars Maria Felix, Rossano Brazzi, Charles Vanel, Massino Serato. Directed by Mario Sequi. Screenplay, Luigi Bonelli, Mario Sequi; from story by Bonelli, Sequi, and Marinucci; camera, Piero Portalupi; editor, Guido Bertoli; music, Roman Vlad. At Nuovo Odeon, Genoa. Running time, 95 MINS.

Oliva	Maria Felix
Pietro	Rossano Brazzi
Bastiano	Charles Vanel
Berto	Massino Serato

Though elegantly equipped productionwise, this costume meller lacks bite and is paced too slowly for general acceptance. Its cast names carry weight in some countries, but reception should prove mild. It offers little for the U. S. market.

Story involves a legendary curse passing to the finder of a rich treasure, sowing destruction and death, but finally dying with the woman, played by Mexican actress Maria Felix, falls off a horse and is killed. Probably due to underplaying (except for conventional finale), it fails to carry along its audience and the treasure hocuspocus fails to jell. Actors have little to work with. Camerawork by Piero Portalupi is impressive while Roman Vlad's music appears overworked. *Hawk.*

Era Lui . . . Si! Si!
(It Was Him . . . Yes! Yes!)
(ITALIAN)

Genoa, Jan. 1.

Dear Film release of an Amato-D.S. production. Stars Walter Chiari, Isa Barzizza, Silvana Pampanini, Carlo Campanini. Written and directed by Metz and Marchesi. Camera, Vincenzo Seratrice; music, Pippo Barzizza. At Nuovo Odeon, Genoa. Running time, 88 MINS.

Walter Milani	Walter Chiari
Fernando	Carlo Campanini
Grazia	Isa Barzizza
Silvana	Silvana Pampanini
Prof. Frugoni	Enrico Viarisio
Anna	Nyta Dover

Intelligent treatment and the arrival of a new comic star will help parlay this comedy into high brackets among Italian grosses. Presence in cast of two top pinups will also help. U. S. chances, however, will be confined to Italian-language spots. Story successfully spoofs psychiatrist pix in telling about a department store owner who is subject to frequent nightmares. In these, he is plagued by a villain who always subjects him to ridicule. When the villain's double, in the form of a timid clerk, shows up in the same store, a bungling psychiatrist suggests a friendly approach may result in calmer dreams.

In giving his double role a zany yet human quality, Walter Chiari emerges as a definite comic personality. With an appeal directed particularly at younger filmgoers, his talent, if properly keyed, can be built further. Strong support comes from other cast members, and the frankly freudian dream sequences give lookers Silvana Pampanini and Nyta Dover a chance to display their physical outfittings. Carlo Campanini and Isa Barzizza are fine as manager and his daughter. *Hawk.*

Join the world and see the Navy!
There's an ocean of fun afloat when these sea wolves go overboard for Marie . . . the sailors' delight!

A GIRL IN EVERY PORT

starring

GROUCHO MARX · MARIE WILSON

WILLIAM BENDIX

with **DON DeFORE · GENE LOCKHART** · Screenplay and Direction by **CHESTER ERSKINE**

RKO RADIO PICTURES

A NEW YORK PARAMOUNT THEATRE ATTRACTION!

Ind. Exhib Uses His TV Repair Shop To Woo Patrons Back to Theatres

In the running battle between films and video for the entertainment audience, Kenneth Law, operator of the Cozy Theatre, Argos, Ind., is in a unique position. Law is also in the TV repair business.

Apparently Law's loyalty favors film exhibition, since he is reported using his TV connection to lure tele set owners back to his theatre. According to the bulletin of the Allied Theatre Owners of Indiana, Law is preparing a series of mailing pieces and sales letters which will go to video set owners. Law, the bulletin notes, had no difficulty preparing a list of set ow , since he used the names of his own TV clients.

The theatreowners' bulletin also points out that Law's sales pitch had authority "because he gets right into all the homes in his area that have television and has an opportunity to talk with the owner and learn how ownership has affected his entertainment buying."

While the Allied bulletin does not suggest that all exhibs go into the TV repair business, it says that it might be a good idea for other exhibs to buy such mailing lists from their local TV servicemen.

Reaction of non-theatre-owning TV repairmen was not recorded.

COMPO Invites Exhibs To Comment on Holdout Of Pix for Choice Periods

Council of Motion Picture Organizations has invited exhibs' comments on the complaint voiced by United Paramount Theatres v.p. Edward L. Hyman that distribs have been holding back on choice releases until holiday periods. As a guest byliner in VARIETY'S anniversary issue last Jan. 2, Hyman beefed that Thanksgiving, Christmas, New Year's, Easter and Labor Day "are primarily singled out and pointed to for the best product."

Circuit exec declared: "It is a terrible mistake to cut down on the flow of good product, and bunch out best releases at certain peaks, especially now when we face constant and alert competition. If we cannot keep the motion picture habit instilled in our patrons, we are in a fair way to lose the battle, and we must face the fact that once the motion picture habit is interrupted by a series of poor pictures at any time during the year, it takes several weeks to recapture the lost patronage and, in some cases, no recapture is effected."

COMPO's invitation to exhibs for comment was forwarded this week in a membership report issued by the Theatre Owners of America. TOA notes that COMPO intends to bring the pros and cons on Hyman's observations before the distribution heads of the major companies.

Rounding up exhib opinion on distribution policies represented COMPO's first move in the specific field of trade practices, in the opinion of observers. All-industry outfit, in concerning itself with trade and public relations, heretofore has refrained from the specific business of the distribs' licensing of their pi

CASPARY YARN FOR UA AS GOLDSMITH PROD.

I. G. Goldsmith, who turned out "The Scarf" and "Three Husbands" for United Artists last year, will do a third film for the same distrib, the indie producer revealed in New York this week. Venture, he said, will be a screen version of "Mother and Daughter," a Vera Caspary (Mrs. Goldsmith) novel which Little, Brown & Co. is publishing next fall.

Picture will probably go before the cameras in Hollywood sometime in July, Goldsmith declared. Meantime, the producer and his wife, who arrived from the Coast Jan. 14, plan to sail for Europe on the Constitution next Wednesday (30). Couple will debark at Naples. In a stay of several months on the continent, Goldsmith will aid in putting "The Scarf" and "Husbands" into distribution there. Films have not as yet been released in the European market with the exception of Sweden and Holland.

Palace, Chi, to Reopen; Settles With Boothmen

Chicago, Jan. 22.

The Palace, RKO flagship, which has been shuttered since Dec. 23 due to a hassle with the projectionists' union, reopens for films Feb. 6. Union insisted on retroactive pay since Sept. 1, when the house turned legit for the run of "Gentlemen Prefer Blondes." Union claimed RKO broke the contract.

Settlement terms were not disclosed.

Christopher Awards Set for Beverly Hills Feb. 14; Prizes Total 25G

Annual Christopher Awards will be distributed Feb. 14 in Beverly Hills, it was disclosed in New York, Monday (21), by Father Keller, founder and director of the organization. Prizes total $25,000 and will be split among the film, book, TV, radio, newspaper and magazine fields. Object of the awards is to stimulate creative people in these categories "to provide the public with the high quality literature and entertainment they really want—and deserve."

The 1952 prizes will be divided as follows: $10,000 to the producer, director and writer of an "important and successful" film; $5,000 to the producer, director and writer of an "outstanding" television production; $3,000 to the producer, director and writer of a "highly acclaimed" radio presentation; $2,000 to the writer of a newspaper story of "unusual merit"; and $2,000 to the author of a magazine article that reflected a "high sense of values."

Christophers, in addition, are spreading their concepts by 16m films. Group screened a half-hour documentary in New York this week outlining how a TV producer could do a better job from a moral standpoint. Short is titled "Television Is What You Make It." While a distributor has not been set for the film as yet, Father Keller declared that it will be released both theatrically and on TV.

Lawrence, Mass., Exhib Sues for $23,000,000

Boston, Jan. 22.

All the majors except 20th-Fox have been named defendants in a $23,000,000 antitrust suit filed in Federal Court here by Jean Campopiano, owner of the Capitol Theatre in Lawrence, Mass. Campopiano charges that he has been denied first-run product for 15 years by the defendants.

Named in the suit were RKO, Loew's, Universal, Columbia, Paramount, United Artists and Warners. Also named were Warner Bros. Theatres of Boston, Warner Bros. Circuit Management Corp. of Boston and Lawrence, and the Massachusetts Amus. Corp., operator of four Warner houses in Lawrence.

Campopiano, a lawyer as well as an exhib, is acting as his own counsel.

Sullivan-Kefauver

Continued from page 3

ocratic politics since 1932. He served as second assistant postmaster-general by appointment of President Truman from October, 1945, to February, 1947, and is well acquainted with most of the key figures in Democratic politics.

What Sullivan would do about the TOA post if the report on the Kefauver job proves correct is uncertain. Presumably, he would be forced either to take a leave of absence or resign.

Kefauver's decision to seek the Democratic nomination was disclosed on a Mutual radio show Sunday, "Washington Whirl," by the Senator's wife. She said she and her husband had talked things over and she "had a feeling" he would seek the nomination. The Senator said he would make his position known officially about Feb. 1.

20th-Fox Shells Out For Unpublished Story

Twentieth-Fox this week bought an unpublished short story, "90 Saddles for Kemgtu," by Edmund G. Love. Gregory, Fitch & Hendricks agented.

"Saddles" concerns a meteorologist group stranded in the Gobi Desert during World War II. Theme is given a serio-comic treatment.

B'way Legit

Continued from page 3

ca McCall, van Druten's New York rep, said "it definitely will be ' igher." That's on the basis of the road success, plus the generally higher prices available in Hollywood than was true when "Bell" opened last season.

"Banana" is likewise unusual, in that until a week or so ago there was no film interest at all. That's because its best skits are old burley routines and most studios have been afraid of law-suits, since the skits' origins are vague and no clear title to them can be obtained. Likewise, music and lyrics have attracted no great attention, so it was figured there was little to buy.

That's been changed by the revived interest in big-money properties.

Par-DuMont

Continued from page 4

testimony, declared it was wholly DuMont's seeming inability to consummate the deal that caused it to fall through. Frankly speculating, Raibourn said he thought the reason might well have been the unwillingness of Kuhn, Loeb & Co., which had floated a stock issue for DuMont, to see Par get out.

The Wall St. house had a twofold interest in seeing Par stay, Raibourn speculated. One was that its interest in DuMont added prestige to the latter's securities. Second was that via Raibourn as treasurer of DuMont and Par's three members on the board, a strong balance wheel was provided to keep DuMont's operations stable.

As Raibourn described the 1950 negotiations, DuMont offered to buy Par's holdings for $12,000,000. Par accepted. When DuMont was apparently unable to swing it, the deal was renegotiated at $6,000,000 and notes. Again DuMont was unable to close.

New negotiations followed and a price of $3,000,000 and notes was agreed upon. When that failed of consummation, Raibourn said Par made a final offer. It volunteered to give up all of its 560,000 shares of DuMont "B" stock for a block of "A" shares which it would distribute among its stockholders. That deal likewise fell through, Raibourn said.

Par already holds 43,200 shares of DuMont "A." The two classes of common have identical rights and preferences except that holders of "A" are entitled to elect five members of the DuMont board and the president and vicepresident, while "B" holders are entitled to three board members and the secretary, treasurer and assistant treasurer. No action can be taken by the stockholders without approval of a majority of both classes of shares.

Rio Blackout

Continued from page 3

more a matter of principle than practice, since it is doubtful if there is enough native product to fulfill the quota.

All of the moves are part of the extreme nationalism of the Vargas regime. Newsreel embargo has resulted from a demand that companies which send in the reels buy Brazilian-made newsreels or documentaries for distribution in the U. S. to the extent of 10% of the imported footage.

State Dept. has ordered the Embassy to make a complaint on the matter, but so far it has been done on an unofficial basis. Industry and the Department both feel that the decree is an abridgement of freedom of speech.

Another decree limiting to 8% the size of dividends which U. S.-owned companies in Brazil may send out of the country will not affect films, it is believed. None of the American distribs is remitting dividends larger than 8%.

'Quo Vadis'

Continued from page 5

Liberty, Portland, Ore., Feb. 27; Uptown, Salt Lake City, Feb. 26, and the State, Omaha, date unspecified.

M-G got around what originally appeared a major obstacle in Chicago via a booking at the Oriental, where the film is set to open on Feb. 14. House will drop its regular stage show for the long-term engagement.

Jackson Park decree directs that pix can't have clearance between first and second runs, an edict which M-G had hoped the court would relax with "Vadis." However, when Federal Jurist Michael Igoe insisted on holding the company to the decree, M-G closed a deal with the Oriental, which was not a defendant in the Jackson Park case and not bound by the decree.

Color TV Pitch

Continued from page 4

the industry meeting in October with Defense Administrator Charles E. Wilson that it could proceed with production of the Lawrence chromatic tri-color tube. However, the NPA order, issued in November, barred use of the tube in color receivers.

NPA indicated the same manufacturers who were here at the Wilson meeting will be called again. The agency said nothing about including 20th-Fox, which desires to produce equipment for the Swiss Eidophor theatre TV system.

The picture industry request had not yet been received when the conference was decided upon. Picture industry request to Fowler, submitted by attorneys for the organizations involved, called for an official interpretation of Order M-90 as it applies to theatre TV.

"Great progress," the industry stated, "has been made recently in the development and simplification of the necessary large-screen projection equipment. It is of real importance that the scientific advance in theatre projection equipment for color television not be impeded. A question has arisen, however, as to whether Order M-90 limits or prohibits the development and manufacture of this equipment."

The attorneys said they have been advised that "little, if any, critical material will be required for color projection over and above that now permitted for black and white theatre TV. We are also informed that the production of a color TV projector—to serve thousands of people—will require no more critical materials than one or two home receivers.

"In view of the limited number of color theatre TV installations which will be made at an early date and the insignificant amounts of additional critical materials which would be needed for these significant installations, there would appear to be no sound reason to limit the development of this new industry."

Letter was signed by James L. Fly and Vincent Welch, for MPAA, and Marcus Cohn, for TOA and NETTC.

African 'Lafuko'

Continued from page 5

tific value," but contends its's unsuitable as entertainment in motion picture theatres.

Museum officials revealed that they have received approval from the Motion Picture Assn. of America for the documentary to be screened in art houses but the okay does not extend to general release. Whether the picture will be shown in different states, it was pointed out, depends upon what action individual censor boards take.

As yet the film has not been submitted to the N. Y. State censor panel. But, according to Lesser, it has already been passed by official reviewing groups in Memphis and Kansas. Entry reportedly has had no problems following its preem last week at the Paramount Theatre, Hollywood.

In appraising the picture in VARIETY, reviewer *Brog* said:

"Disconcerting at first, but soon accepted, is the stark nakedness of the muscularly-physiqued males. Femmes are only slightly less naked in their waist aprons."

Global Policy Meet March 23-29 Slated For 'Vadis' in Rome

First world-wide conference to map policy for a single picture has been set for Metro's "Quo Vadis." Arthur M. Loew, president of Loew's International, has skedded the conclave for March 23-29 in Rome with a homeoffice delegation and M-G reps in every foreign territory to attend. Total of 82 N. Y. execs and ad-pub and sales managers of 37 countries will sit in.

All details on promoting and general handling of the epic in each area will be determined at the session, over which Loew will preside. Discussions of sales policy will be led by Morton A. Spring, 1st v.p., and Samuel N. Burger, international sales manager.

Talks on various selling approaches will be given by Sam Eckman, Jr., managing director of M-G in Great Britain; N. Bernard Freeman, manager of Australia and New Zealand; Charles Goldsmith, coordinator of the British Empire countries; Dave Lewis, regional director for Europe; Seymour Mayer, regional director for the Far and Middle East, and Maurice Silverstein, regional director for Latin America.

Promotion plans will be outlined by Dave Blum, ad-pub director of the foreign department; Arthur Pincus, assistant director, and Morris Frantz, ad head.

In effect, the seven-day conference is designed to lay the groundwork for what M-G hopes will be the biggest sales push for a single film on the books. Company clearly is aiming to outgross "Gone With the Wind" via the intensified campaign. Only booking date for "Vadis" set in the foreign territory is in London, where the pic opens later this month.

Plan, in general, is to offer "Vadis" only at scaled-up admission prices in every territory. Production will be dubbed in Italy, France, Germany and Spain, and titles will be superimposed for some other areas.

'Vadis' Censoring for Britain

Objections made by the British film industry's pic censor against "Quo Vadis" were anticipated, according to a Metro spokesman, and these offending parts will be eliminated before the film opens in England.

One complaint was described by the spokesman as "the usual British objection to the personification of Christ," and he noted that this scene would be cut. Another contemplated cut will be the elimination of the crunching sound in the scene where Buddy Baer breaks the neck of a bull.

A Reuters report from London said the film would be banned to all children unless certain cuts were made. Story said that the film censor had granted the film an "X" certifcate — usually reserved for horror films.

Pentagon Meet

Continued from page 3

plus heads of each of the women's services. Mrs. John Hay Whitney, member of the Advisory Committee for Women in Armed Services, will also attend

Large Pic Contingent

Film industry contingent will include Eric Jonhston, prez of the Motion Picture Assn. of America; Ned Depinet, prexy of RKO Pictures; Jay Bonafield, of RKO-Pathe; Arthur L. Mayer, executive veepee of the Council of Motion Picture Organizations; Robert Coyne, special counsel to the Theatre Owners of America; Spyros Skouras, 20th-Fox prexy; Ed Rugoff, N. Y. circuit exec; Charles Simonelli, Universal eastern adpub topper.

Also Abram F. Myers, v.p. and general counsel of Allied States Assn. of Motion Picture Exhibitors; J. Robert Rubin, v.p. of Loew's, Inc.; Mary McCall, Jr., prez of the Screen Writers Guild, who's repping the Motion Picture Industry Council; Walter Ament, of RKO-Pathe; Dallas Halverstad, motion picture coordinator for the White House; author-dramatist Robert E. Sherwood, Julian Brylawski, head of TOA in Washington; Russell Holman, eastern studio rep for Paramount Pictures, and James Mulvey, prez of Samuel Goldwyn Productions and head of the Society of Independent Motion Picture Producers.

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PORTLAND, ORE. . . BROADWAY

WASHINGTON . . . AMBASSADOR & WARNER
PITTSBURGH . . WARNER
RICHMOND . . COLONIAL
BOSTON . . BEACON HILL

PHILADELPHIA . . MASTBAUM
BALTIMORE . . TOWNE
SPRINGFIELD, MASS. . . CAPITOL
DENVER . . DENHAM

ST LOUIS . . LOEW'S STATE
SYRACUSE . . ASTOR
CLEVELAND . . HIPPODROME
HARTFORD . . STRAND

DETROIT . . PALMS STATE
OMAHA . . PARAMOUNT
MEMPHIS . . LOEW'S STATE
HARRISBURG . . LOEW'S REGENT

MILWAUKEE . . WISCONSIN
LOUISVILLE . . KENTUCKY
ROCHESTER . . LOEW'S
ALBANY . . STRAND

BUFFALO . . . CENTURY
NASHVILLE . . LOEW'S VENDOME
ST. PAUL . . PARAMOUNT
DULUTH . . NORSHOR

MINNEAPOLIS . . RADIO CITY

Bette
Davis
first
lady
of the
screen...

.....and
Gary
Merrill
kindle dramatic
fire . . . in their
first motion
picture since
the Academy
Award winning
"All About Eve"!

Emlyn
Williams

"ANOTHER MAN'S POISON"

Douglas Fairbanks, Jr. and Daniel M. Angel present Bette Davis
Gary Merrill • Emlyn Williams in "Another Man's Poison"
also starring Anthony Steel (by permission of J. Arthur Rank Productions, Ltd.)
with Barbara Murray • Reginald Beckwith • Edna Morris • Screenplay by Val Guest
From the play, "Deadlock," by Leslie Sands • Produced by Daniel M. Angel
Directed by Irving Rapper

HOUSTON . . . LOEW'S STATE
INDIANAPOLIS . . CIRCLE
COLUMBUS . . R.K.O. GRAND
KANSAS CITY . . R.K.O. MISSOURI

SEATTLE . . . ORPHEUM
LONDON, ONT. . . LOEW'S
TORONTO . . NORTOWN & UNIVERSITY

SALT LAKE CITY . . . CENTER
AKRON . . LOEW'S
CANTON . . LOEW'S
READING . . LOEW'S COLONIAL

TOLEDO . . LOEW'S VALENTINE
WILMINGTON . . . LOEW'S ALDINE
DES MOINES . . . PARAMOUNT
OKLAHOMA CITY . . . CENTER

NORFOLK . . . LOEW'S STATE
SPRINGFIELD, ILL. . . SENATE
JACKSONVILLE . . ST. JOHN
FT. WAYNE . . CLYDE

PROVIDENCE . . MAJESTIC
MIAMI . . CARIB, MIRACLE & MIAMI
WATERBURY . . LOEW'S POLI
NORWICH . . LOEW'S POLI

CINCINNATI . . R.K.O. PALACE
EVANSVILLE . . VICTORY
ATLANTIC CITY . . BEACH
NEW LONDON . . GARDE

WORCESTER . . WARNER

Another BIG ONE thru UA

Clips From Film Row

NEW YORK

Walter Reade, head of the Reade circuit, building a colony of 17 ranch-type homes at Wanamassa, near Asbury Park, N. J.

Stanley Theatre, small-seater off Times Square, to be razed and replaced with an Automat restaurant. Property was acquired by Horn & Hardart Co. last week from Howard E. Haines.

Arthur Davis Associates set its Swedish import, "Girls in Every Port," for national release Feb. 10.

S. Robert Finkel, formerly N. Y. branch manager for Eagle Lion, replaced John McKenna, recently resigned, as eastern district sales manager of Souvaine Selective Pictures. Will work out of N. Y. and supervise New England, N. Y. and N. J. territories.

Albert Dezel inked a deal with Allied Films Corp. to distribute 15 J. Arthur Rank pictures from his Detroit and Chicago exchanges.

Execs and staffers of Samuel Goldwyn office tossed luncheon Thursday (17) at Toots Shor's for Mrs. Yvonne Wall Siggelkoe. She bowed out as secretary to Goldwyn prexy James A. Mulvey to take up domestic life. Mulvey's new amanuensis is Virginia Frey, former N. Y. Daily News film department staffer.

Stanley Co. of America, Warner subsidiary, sold its Eureka Theatre, Hackensack, N. J., to Ercole Tamburelli. Purchaser will raze the long-shuttered 800-seat house and replace it with stores and an office building. House was built 35 years ago.

Harold J. Klein named booker and buyer for theatres operated by George Schwartz and Jean Goldwurm. Theatres include Little Carnegie, World and Bryant, N. Y.; World, Chicago, and World, Philadelphia.

PITTSBURGH

Souvaine Selective Pictures opened local office. Distrib now has eight nationwide branches.

Al Skigen, who started with Warners here as an usher 16 years ago, resigned as manager of the Kenyon to go into furniture biz. Carl Czolba, from the Melrose, moves to the Kenyon; Ray Laux from the Whitehall to the Melrose, and Alma Lype, Laux's assistant at the Whitehall, moves up to his old berth.

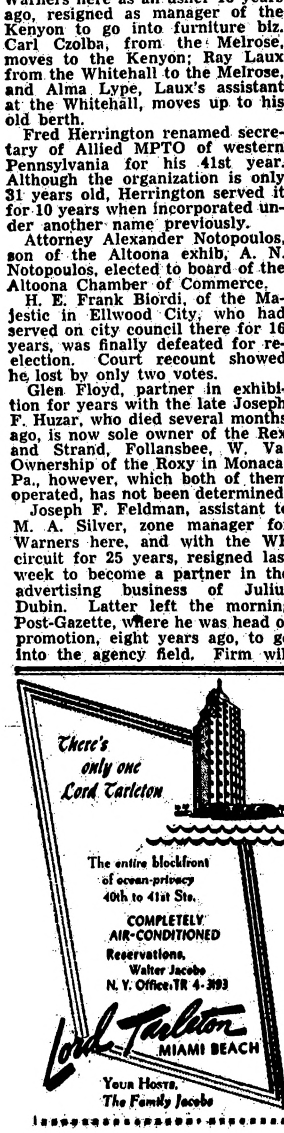
Fred Herrington renamed secretary of Allied MPTO of western Pennsylvania for his 41st year. Although the organization is only 31 years old, Herrington served it for 10 years when incorporated under another name previously.

Attorney Alexander Notopoulos, son of the Altoona exhib, A. N. Notopoulos, elected to board of the Altoona Chamber of Commerce.

H. E. Frank Biordi, of the Majestic in Ellwood City, who had served on city council there for 16 years, was finally defeated for reelection. Court recount showed he lost by only two votes.

Glen Floyd, partner in exhibition for years with the late Joseph F. Huzar, who died several months ago, is now sole owner of the Rex and Strand, Follansbee, W. Va. Ownership of the Roxy in Monaca, Pa., however, which both of them operated, has not been determined.

Joseph F. Feldman, assistant to M. A. Silver, zone manager for Warners here, and with the WB circuit for 25 years, resigned last week to become a partner in the advertising business of Julius Dubin. Latter left the morning Post-Gazette, where he was head of promotion, eight years ago, to go into the agency field. Firm will be known now as Dubin & Feldman, Inc.



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Lord Tarleton MIAMI BEACH

Your Hosts, The Family Jacobs

James Hendel, one-time head of Eagle Lion here and later West Coast division manager for ELC, returned here to represent Souvaine Pictures. Will head up a district embracing this city, Philadelphia and Washington. For the past year, Hendel had been assistant to president of Sterling Theatres in Seattle.

DETROIT

Gov. G. Mennen Williams, his wife and mother were guests at an invitational screening in Windsor, Ont., of "Royal Journey" (UA), feature film about the visit of Princess Elizabeth and the Duke of Edinburgh to Canada and Washington.

Allied Theatres of Michigan directors adopted a resolution at last session directing immediate steps be taken to compile and distribute a new booking pamphlet.

For second consecutive year, Detroit Free Press, in cooperation with Detroit exhibs, is sponsoring a "New Faces of 1951" contest to pick a favorite new film star. Besides choosing best yearling player, contestants must also write an essay on "What Motion Picture Entertainment Means to Me." Best entries will be awarded $500 in prizes.

MINNEAPOLIS

Howard Pearl, UA exploiteer, in from N. Y. to beat drums for "Another Man's Poison" at Radio City.

Joe Loeffler, Republic branch manager, attending Chicago sales meet.

Universal to shoot St. Paul Winter Carnival highlights, Jan. 26-Feb. 3, for documentary film short, with Arthur Cohen, studio director of short subjects, in from Hollywood to take charge.

There have been surprisingly few theatre shutterings and few showhouses are being offered for sale in this territory, despite biz troubles blamed on economic conditions and brutal weather, according to S. D. Kane, North Central Allied exec counsel. With the only two TV stations located in the Twin Cities, great bulk of territory is unaffected by television competition. Kane feels the main reason for exhibition's survival in Minnesota, Dakotas and Western Wisconsin is because exhibitors apparently are more aggressive and tougher than in most section of nation.

Paramount still undecided about having invitation prevue of "Greatest Show on Earth," but Betty Hutton, one of its stars, will be here Jan. 29 to tell newspaper interviewers about it.

WASHINGTON

D. C. Board of Commissioners rejected request by exhibitors that ban on one-man-operated booths be lifted. District of Columbia fire regulations call for two projectionists, but exhibs contended the new safety film and other safety innovations make second operator no longer necessary.

Victor J. Orsinger has resigned as general manager of the Playhouse and DuPont Theatres, the two Ilya Lopert houses in Washington. Orsinger has opened law offices here, specializing in show biz. Succeeding to general managership of the D. C. houses is Gerald Wagner, Orsinger's assistant. Kenneth J. McGuire becomes manager of the Playhouse and Jean Imhoff continues as manager of the DuPont.

Library of Congress has just published "Motion Pictures—1912-1939," a full listing and descriptive material on the more than 50,000 films registered in the Copyright Office during that period. Volume comprises 1,256 pages. Work is under way on a companion volume covering the period 1940-1949.

BOSTON

Theodore Fleisher elected head of Interstate Theatres Corp., succeeding the late E. Harold Stoneman. James A. Stoneman named veepee and Malcolm Green, secretary.

Jerry McGowan, a Metro booker, transferred to sales department of company's Buffalo exchange. Phil Fineberg, another Metro booker, resigned to enter another business on the Coast.

Independent Exhibitors' prez Norman Glassman, appointed nominating committee to pick slate for 1952 officers. Annual meeting and election is skedded for Feb. 12.

Sale of Giles Amus. Corp. theatres in Laconia, N. H., and also Massachusetts to the Smith Management Corp., which operates a chain of indoor and outdoor houses in the Bay State, announced by Ralph Morris. Morris has managed the Colonial and Gardens in Laconia for the past 18 years.

'Model' Best Buff. Bet $15,000; 'Victory' 11G

Buffalo, Jan. 22.

"Model and Marriage Broker" shapes as standout here this stanza with strong week at the Paramount. "Bright Victory" at Lafayette and "Another Man's Poison" at Century look next best, former being good. "Poison" is okay in 9 days.

Estimates for This Week

Buffalo (Loews) (3,500; 40-70)—"Quo Vadis" (M-G) (5th wk). Opened today (Tues.). Last week, smash $21,000.

Paramount (Par) (3,000; 40-70)—"Model and Marriage Broker" (20th) and "Interrupted Journey" (Indie). Strong $15,000. Last week, "See You in Dreams" (WB) and "Tales of Robin Hood" (Lip) (2d wk), $10,000.

Center (Par) (2,100; 40-70)—"Room For One More" (WB). Opens today (Tues.). Last week, "Decision Before Dawn" (20th) (2d wk), $7,500.

Lafayette (Basil) (3,000; 40-70)—"Bright Victory" (U) and "St. Benny the Dip" (UA). Good $11,000. Last week, "Flame of Araby" (U) and "Finders Keepers" (U) (2d wk), same.

Century (20th Cent.) (3,000; 40-70) — "Another Man's Poison" (UA) and "Hotel Sahara" (UA). Okay $13,000 in 9 days. Last week, "Dangerous Ground" (RKO) and "Yellow Fin" (Mono), $10,000.

SAN FRANCISCO

(Continued from page 9)

sion Before Dawn" (20th) and "Calling Bulldog Drummond" (M-G) $20,000.

Warfield (Loew's) (2,656; 60-85)—"Quo Vadis" (M-G) (9th wk). Big $17,000 or close. Last week, $18,500.

Paramount (Par) (2,646; 60-85)—"See You In Dreams" (WB) and "Stormbound" (Rep). Big $20,000. Last week, "Secret Flight" (Indie) plus Patti Page heading vaude for 4 days, $15,000.

St. Francis (Par) (1,400; 60-85)—"Too Young To Kiss" (M-G). Nice $11,500 or near. Last week "Lady Possessed" (Rep), $12,000.

Orpheum (No. Coast) (2,448; 55-85)—"Man In Saddle" (Col) and Mr. Peek-A-Boo" (UA). Strong $14,000. Last week, "Weekend With Father" (U) and "Street Bandits" (Rep), $11,000.

United Artists (No. Coast) (1,207; 55-85)—"Another Man's Poison" (UA) (2d wk). Fair $7,500. Last week, $12,000.

Stagedoor (A-R) (370; 85-$1)—"Browning Version" (Indie) (2d wk). Held at $3,600. Last week, good $4,100.

Clay (Rosener) (400; 84-$1.20)—"Tales Of Hoffmann" (Indie) (m.o.) (3d wk). Held at big $3,700. Last week, $3,800.

Larkin (Rosener) (400; 65-85)—"Streetcar" (WB) (m.o.). Fast $4,000. Last week, "The Mill" (Indie) and "River Po" (Indie) (2d wk), $2,400.

Vogue (S.F. Theatres) (375; $1-$1.20)—"La Ronde" (Indie) (9th wk). Held at $2,800. Last week, fine $3,000.

DENVER

(Continued from page 9)

sessed" (UA), day-date with Esquire. Big $21,000. Holds over. Last week, "Decision Before Dawn" (20th) and "Girl on Bridge" (20th), $18,000.

Esquire (Fox) (742; 40-80)—"Ten Tall Men" (Col) and "Obsessed" (UA), also Denver. Big $5,000. Stays over. Last week, "Decision Before Dawn" (20th) and "Girl on Bridge" (20th), $4,000.

Orpheum (RKO) (2,600; 40-80)—"American in Paris" (M-G) (4th wk). Down to $6,000. Last week, poor $7,500.

Paramount (Fox) (2,200; 40-80)—"Honeychile" (Rep) and "Gold Raiders" (UA). Modest $9,000. Last week, "Man in Saddle" (Col) and "In Navy" (U), fine $11,000.

Rialto (Fox) (878; 40-80)—"Bride of Gorilla" (Indie) and "Boss of Boomtown" (Indie. Fine $4,000. Last week, on m.o.

Tabor (Fox) (1,967; 40-80)—"For Men Only" (Lip) and "Man Bait" (Lip), also Aladdin, Webber. Good $7,000. Last week, "Wild Blue Yonder" (Rep) and "Stars and Guitars" (Rep), $8,500.

Vogue (Pike) (600; $1.20-$1.80)—"River" (UA). Big $4,000. Holds. Last week, record $7,000.

Webber (Fox) (750; 40-80)—"For Men Only" (Lip) and "Man Bait" (Lip), also Aladdin, Tabor. Good $3,500. Last week, "Wild Blue Yonder" (Rep) and "Stars and Guitars" (Rep), $4,000.

Picture Grosses

KANSAS CITY

(Continued from page 8)

Off to $6,500. Last week, bangup $13,000.

Paramount (Tri-States) (1,900; 50-69)—"Favorite Spy" (Par) (2d wk-4 days). Pleasing $14,000 in 11 days. "Tanks Are Coming" (WB) in next.

Regent, Ashland, Midway (Commonwealth) (600, 1,200, 750; 30, 50, 65) plus Southtown (Terhune) (1,050; 50)—New combo designed to handle world preem of "Steel Fist" (Mono) which opened Sunday (20). In four-day run, looks $5,000 satisfactory. Regent is downtown grind, others are subsequent run houses.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100, 2,043, 700, 1,217; 50-75)—"Fixed Bayonets" (20th) and "Elephant Stampede" (Mono). Medium $15,000 in 8 days. Last week, "Cimarron Kid" (U), in midwest preem rang up $15,000 for 7-day week, good.

Vogue (Golden) (550; 75-85)—"Lavender, Hill Mob" (U) (10th wk). Still big at $1,500. Likely will go another week. Last week, $1,600.

Satchmo Lifts 'Face' To Hotsy $13,000, Seattle

Seattle, Jan. 22.

Leading off field currently is Armstrong and his combo heading stageshow at Palomar with "Magic Face." Socko session looms. Top straight-filmer is "Tales of Hoffmann," smash at Music Box.

Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—"Distant Drums" (WB) and "Finders Keepers" (U) (m.o.). Fine $4,000 for fourth downtown week. Last week, "House 1,000 Women" (Indie) and "Cage of Gold" (Indie), $3,300.

Coliseum (Evergreen) (1,829; 65-90)—"Indian Uprising" (Col) and "Son Dr. Jekyll" (Col). Big $12,000 ornear. Last week, "Japanese War Bride" (20th) and "Jungle Manhunt" (Mono), $12,500 in 9 days.

Fifth Avenue (Evergreen) (2,366; 65-90)—"Lady Says No" (UA) and "Journey into Light" (20th). Fine $9,000. Last week, "Decision Before Dawn" (20th) and "Harlem Globetrotters" (Col) (2d wk), oke $6,500 in 8 days.

Music Box (Hamrick) (850; $1-$1.25)—"Tales of Hoffmann" (Indie). Smash $11,000. Last week, "Bright Victory" (U) $2,900.

Music Hall (Hamrick) (2,282; 65-90)—"Westward Women" (M-G) and "Unknown Man" (M-G) (3d wk). Off to $6,000 in 6 days. Last week, swell $8,800.

Orpheum (Hamrick) (2,599; 65-90)—"Another Man's Poison" (UA) and "Mr. Peek-a-Boo" (UA). Big $11,000. Last week, "Distant Drums" (WB) and "Finders Keepers" (U) (3d wk-3 days), nice $4,600.

Palomar (Sterling) (1,350; 50-$1)—"Magic Face" (2d run) (Col) with Louis Armstrong and "All Star" stageshow. Armstrong the real draw, landing socko $13,000. Last week, "Love Nest" (20th) and "Ft. Defiance" (UA) (2d runs), $2,700 at 70c top.

Paramount (Evergreen) (3,049; 65-90)—"Fixed Bayonets" (20th). and "Girl on Bridge" (20th) (2d wk-4 days). Down to $4,200. Last week, mild $9,300.

Liberty (Hamrick) (1,650; 65-90)—"Flame of Araby" (U) and "Pal of Golden West" (Indie). Modest $8,000 or near. Last week, "Weekend With Father" (U) and "Never Can Tell" (U), $6,500.

WASHINGTON

(Continued from page 8)

Last week, "Strange Door" (U), $10,000.

Metropolitan (Warner) (1,200; 44-74)—"Distant Drums" (WB) (2d run). Brisk $9,000 for 9 days in third mid-town week. Last week, "Big Night" (UA), slim $4,500 for 8 days.

Palace (Loew's) (2,370; 90-$1.50) "Quo Vadis" (M-G) (4th wk). Very bright $22,000. Last week, fine $30,000, but not up to hopes. Holds.

Playhouse (Lopert) (485; 55-$1)—"The Medium" (Indie). Sluggish $3,500. Stays over. Last week, "Caesar and Cleopatra" (UA) (reissue) (2d wk), okay $2,500.

Warner (WB) (2,174; 44-80)—"See You In Dreams" (WB) (2d wk). Very steady $12,000 after sock $17,000 last week.

Trans-Lux (T-L) (654; 50-$1)—"Place in Sun" (Par) (15th wk). Holding near $4,500 after nice $5,000 last week.

'DREAMS' GREAT 19G, ST. LOO; 'POISON' 15G

St. Louis, Jan. 22.

Snowstorm that blanketed town in a few hours yesterday (Mon.), followed by rain, is cutting into week's total since mainstem houses did nicely over the weekend. "Another Man's Poison" looks best of new pix with nice week at Loew's. "See You in My Dreams" wound up a smash session at the Fox, giving that vast house one of its greatest weeks in some time.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"See You in Dreams" (WB) (m.o.) and "Weekend With Father" (U). Opened today (Tues.). Last week, "Favorite Spy" (Par) and "Distant Drums" (WB), $9,000.

Fox (F&M) (5,000; 60-75)—"Decision Before Dawn" (20th) and "Girl on Bridge" (20th). Opened today (Tues.). Last week, "See You in Dreams" (WB) and "Big Gusher" (Col), smash $19,000.

Loew's (Loew's) (3,172; 50-75)—"Another Man's Poison" (UA) and "Corky, Gasoline Alley" (Col). Fine $15,000. Last week, "Callaway Went Thataway" (Col), $13,000.

Missouri (F&M) (3,500; 60-75)—"Room For One More" (WB) and "Steel Fist" (Mono). Opened today (Tues.). Last week, "Weekend With Father" (U) and "Flight to Mars" (Mono), okay $10,000.

Pageant (St. L. Amuse.) (1,000; 75-90)—"Last Holiday" (Mono). Fast $9,000. Last week, "Kind Hearts, Coronets" (UA), $8,000.

St. Louis (F&M) (4,000; 75-90)—"Never Forget You" (20th) and "Dance Magic" (WB). Good $12,000. Last week, "Detective Story" (Rep) and "Magic Face" (Col) (3d wk), $8,000.

Orpheum (Loew's) (2,000; 90-$1.50)—"Quo Vadis" (M-G) (10th wk). Setting new local record for longrun, with big $8,000 currently after $9,500 last week.

'Saddle' Good $8,000 In Pitt; 'Dreams' Hep 9G 2d

Pittsburgh, Jan. 22.

Town is loaded with holdovers this week. "Man in Saddle" shapes good at Harris but "Here Come Nelsons" is on disappointing side at Fulton. Top holdover is "See You in Dreams" still good at the Stanley.

Estimates for This Week

Fulton (Shea) (1,700; 50-85) — "Here Come Nelsons" (U). World preem but got off slowly; hence, fair $5,000 looks all. Last week, "Bright Victory" (U), $7,000 in 9 days.

Harris (Harris) (2,200; 50-85) — "Man in Saddle" (Col). Good $8,000. "Never Forget You" (20th), yanked after 5 days at less than $5,000.

Penn (Loew's) (3,300; 50-85) — "Westward Women" (M-G) (2d wk). Stays only 4 days to get thin $6,000 after $14,500 opener.

Stanley (WB) (3,800; 50-85) — "See You in Dreams" (WB) (2d wk). Holding at $9,000 after solid $15,000 last week.

Warner (WB) (2,000; 50-85) — "Another Man's Poison" (UA) (2d wk-4 days). Off to $4,000 after fine $9,000 last week.

New York Theatres

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It's the First Time That Impresario VAL PARNELL Has Transferred a Complete Musical, "PEEP SHOW," From the LONDON PALLADIUM to His Other Ace House—THE PRINCE OF WALES THEATRE—in Which THEY ARE STARRED.

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Our Sincere Thanks to VAL PARNELL For His Confidence in Us

Thanks to Our Accompanist MILDRED SEYMOUR for Her Perfect Co-operation

The British Press Raved About THE THREE WIERE BROTHERS In Val Parnell's "PEEP SHOW"

". . . Graced with the recurring appearance of the WIERE BROTHERS (who were in the Royal Command Show). One of the slickest, funniest and technically brilliant acts to be seen on the Palladium stage for years."

(NEWS CHRONICLE)

"A BRILLIANT TRIO . . . Best of all are the WIERE BROTHERS, a brilliant trio who last appeared in London before the War. Their return is overdue, for nothing quite like their witty act—fiddling, dancing, general inconsequence and playing the fool in the most beguiling fashion—has been seen here since. It is one of the most delightful turns ever presented at the Palladium."

(DAILY TELEGRAPH)

"The show belonged to three bouncy little Continental-born comics called the WIERE BROTHERS."

(DAILY GRAPHIC)

"The Palladium's best for many months, thanks largely to the pep and variety of the THREE WIERE BROTHERS . . . Their crazy mime and music aptly combines a Transatlantic frenzy with a Continental finesse. Their act could be called practically anything, since there seems to be nothing they cannot do. They sing, dance, tumble and juggle with violins as smoothly as they play them. They shine out from a spectacular show that blazes with vitality . . ."

(DAILY MAIL)

"Leading the show are those three triumphant Royal Variety Show performers, the WIERE BROTHERS . . ."

(EVENING NEWS)

"A COMEDY, SONG AND DANCE ACT THAT REALLY MAKES YOU ROLL UP IN YOUR SEAT . . . They've come back from America to uncork a belly-laugh in every plush seat in "Peep Show" at the London Palladium . . . If they aren't funny, Charlie Chaplin's a tragedian and Grock a sombre performer . . ."

(PICTURE POST)

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MCA

Nassers Challenge Legality Of AFM Royalty on Pix for Tele

Hollywood, Jan. 22.

American Federation of Musicians has been challenged on its 5% recording trust fund formula for pix going into television, with James and George Nasser, now in the process of trying to get four of their pix back from United Artists for TV, declaring they will take the issue to the U. S. Supreme Court, if necessary.

Nasser brothers contend the AFM formula is not legal, that they won't pay it unless a court says they must. Result of their position can have wide repercussions throughout the industry, for it's the first time anyone has challenged AFM's TV format, and a court verdict against the union could create an avalanche of pix to video.

Stand by the Nassers came following intervention by the AFM in the upcoming Nassers-UA hearing with a petition alleging that under original agreement inked between Nassers and union in 1948, showing of pix on TV would be a violation unless they signed 5% pact with union.

George T. Goggin, attorney for the Nassers, immediately advised Leonard Horwin, attorney for the AFM, that "we are resisting the petition on the grounds that it is premature, and has no particular significance insofar as our rights to acquire title of the pictures from UA in concerned. In the event the pictures are released for television any union right will be determined but in any event they (the union) are relegated to an inferior position. They have no valid legal lien of any kind or character against the pictures or proceedings derived therefrom in exhibition on TV. If they can prove a claim—which we doubt—it would still be nothing more or less than a general unsecured claim.

"Unless the court otherwise directs we will not sign any agreement with the union for rescoring the pictures for television. Why should we pay them for nothing? No one has wanted to challenge them so far, but we do. We'll take it into court to challenge the legality of such an agreement," he declared.

Horwin, in his intervening petition for AFM, stated attention is called to the fact that exploitation of the motion pictures on television is in violation of the agreement with the union and an infringement of the copyright of the AFM and its members, unless such exploitation is preceded by an agreement between the union and the Nassers."

The Nassers have filed a show cause petition with referee in bankruptcy Benno B. Brink to force UA release of their pix, stating the theatrical of the pix has reached the point where there is virtually no revenue, and they demand release of the pix so that they can channel them into TV. UA is resisting, contending televising of the pix would harm theatrical showings.

A hearing originally skedded for yesterday has been delayed to Jan. 25 at the request of Lloyd Wright, attorney for UA, who asked the continuance on grounds UA toppers would be here at that date. Goggin acquiesced to his request, and the hearing—also a test case—will be held next week.

UTP 'Movie Quick Quiz' Adds 6 More Stations

Chicago, Jan. 22.

Walter Schwimmer Production's "Movie Quick Quiz," being distributed by United Television Programs, is catching on fast with six more stations buying the series last week. "Quiz" is a televersion of "Tello-Test," Schwimmer's longtime radio quiz package bellringer, currently aired on some 250 stations.

Besides WGN-TV, Chicago, and KSTP-TV, Minneapolis, which bought in earlier, KHJ-TV, Los Angeles; WOW-TV, Omaha; WFIL-TV, Philadelphia; WXYZ-TV, Detroit; WMAL-TV, Washington, and WAAM-TV, Baltimore, have signed for the tele show.

The 15-minute cross-the-board strip is being sold for a minimum 26-week cycle. Quiz segments use 60-second films supplied by the packager who also suggests formats.

Gerard Into Vidpix

Hollywood, Jan. 22.

Barney Gerard, producer of the "Bringing Up Father" series at Monogram, severed connections with that studio and is organizing a company to produce both theatrical and television films.

Gerard joined Monogram in 1946 and made five "Father" films until his male star, Joe Yule, died. He is working out a TV angle on the George McManus newspaper strip.

Ventura Dubbing Vidpix Closeups

With virtually all American TV film distribs and a flock of foreign producers attempting to find a way to make lingual pix acceptable for tele, French filmmaker Ray Ventura has come up with a compromise solution. He is planning to shoot closeups in English and dub medium and long shots.

Straight dubbing of French, Italian and other foreign-language product is both too expensive and unsatisfactory. Subtitles are generally too small to be easily read on a tele screen. As a result very few foreign pix are used on TV, despite the availability of thousands of them at low cost.

Difficult and expensive part of

(Continued on page 40)

'Hickok' to WABD

"Wild Bill Hickok" series of telefilms, currently aired Thursday nights via WJZ-TV, ABC video flagship in N. Y., switches to DuMont's WABD starting Feb. 9. Series on the DuMont key outlet will be aired Saturdays from 6:30 to 7 p. m.

Kellogg will continue as bankroller, through the Leo Burnett agency.

AUTRY PREPS OAKLEY COMIC STRIP VIDPIX

Hollywood, Jan. 22.

Gene Autry, Armand Schaefer and Mitchell Hamilburg have acquired television, radio and merchandising rights to the "Annie Oakley" comic strip by Eli H. Leslie, with Autry's Flying A Pictures skedding a series of 52 vidpix in the spring. They're hunting a 17 to 18-year-old femme who can ride and shoot, for the lead.

Autry will hold contests in cities where he's now personaling. Lou Grey will produce. Hamilburg has already set the manufacture of costumes, and a merchandising campaign also gets underway in the spring.

Crouch to Sound Masters

Sound Masters, Inc., N. Y., commercial film production firm, has set up a new TV film department and has signed William Forest Crouch, former exec producer of Filmcraft Productions, as exec producer.

Sound Masters, in addition to its new vidfilm work, will continue to turn out industrial and other nontheatrical product.

Goetz-Spitz Offer 8 Int'l Pix Oldies To NBC for 500G; Eye Capital Gains

Hollywood, Jan. 22.

William Goetz and Leo Spitz have approached the NBC-TV web with an offer to sell outright for about $500,000 all eight features produced by them under the old International Films banner. Under the deal, eyed as a capital gains venture by Spitz and Goetz, NBC would take over the films to syndicate any way it desired. It would represent one of the largest films-to-video deals to date.

Indie producer Sol Lesser, meanwhile, also has put in a bid for the package. Lesser wants them to distribute to TV stations under his recently-formed Producers Representatives, Inc. Producer set up the P-R outfit following his exit from Peerless TV, the vidfilm production-distribution outfit established by Edward Small and George Shupert.

The Goetz-Spitz package does not include any Universal-International product. Instead, it comprises films made for International prior to its merger with U. Seven of these were originally released through RKO and the eighth through U. Pix star such names as Gary Cooper, Orson Welles, Claudette Colbert, Edward G. Robinson, Joan Bennett, Loretta Young and Lew Ayres.

Films were all made between 1943 and 1946. Lineup includes "Casanova Brown," "It's a Pleasure," "Along Came Jones," "Belle of the Yukon," "Woman in the Window," "The Stranger," "Dark Mirror" and "Tomorrow Is Forever."

NABUT's Script Unit

National Assn. of Broadcast Unions & Technicians, CIO, which has been expanding in the entertainment field, with squawks of "raiding" from AFL and Authors League of America unions, has added a scripting unit.

Associated Film Writers, eastern screen writers union, has affiliated with NABUT's Assn. of Documentary & Television Film Cameramen. The former members of AFW will have representation of the ADTFC executive board.

Packard Pacts 'Rebound' Series

In the latest instance of a television advertiser buying a selective "celluloid network" to get his sales pitch into only those markets he wants to hit, Packard Motors this week wrapped up plans for booking the Bing Crosby-produced "Rebound" series of half-hour vidpix into a select string of 19 stations.

Markets were selected for Packard by the Maxon agency, which handles the account. According to a spokesman for Maxon, the films will be playing to almost 15,000,000 sets, despite their hitting less than a third of the total TV mar-

(Continued on page 40)

Lesser, Fairbanks Talk TV Prod.-Distrib Deal

Hollywood, Jan. 22.

Sol Lesser, without a television distribution outlet since severing relations with Peerless Television and Edward Small, is talking a possible production-distrib deal with Jerry Fairbanks Productions.

Lesser is confabbing with Fairbanks and v.p. Sid Rogell on a deal whereby resources would be pooled for joint production-distribution. Fairbanks says, however, discussions are "in the early stages—we have a long way to go."

650 RKO Pix

Continued from page 3

has offered a down payment of $1,000,000 and that Hughes has frowned upon this.

Loose Comparison

Actually, RKO's entire stock issue of about 3,900,000 shares is quoted on the N. Y. Stock Exchange at $4.25 per share, for a total of $16,575,000. In view of this, the $12,000,000 price for the back product alone would seem excessive unless easy terms on the payoff were part of the agreement, it's reasoned. Incidentally, figuring RKO's overall market value simply by multiplying the number of outstanding shares by the trading price is not valid since any heavy buying immediately would up the per-share price. The $16,575,000 figure is used only for a loose comparison.

Since Fox appears as the key figure in the projected transaction, hep observers are disinclined to brush it off as a wild dream. This might normally be the case with a proposal of such spectacular nature, but Fox has a reputation for following through on deals.

He was instrumental in obtaining UA control for himself and pards Arthur B. Krim and Robert Benjamin. He also managed to swing UA's purchase of Eagle Lion Classics. Neither of these involved an immediate cash outlay by the purchaser.

Fox, backed by David Baird, also put together his Motion Pictures for Television Co. via an amalgamation of several small TV outfits. MPFT is now one of the biggest TV film distributors.

The total number of 650 represents RKO's complete library of sound pix made through 1947. Films made after that year require costly clearance through the American Federation of Musicians if they're to be TV-ed and consequently would not be covered in the projected buyout by Fox.

TV Films in Production

as of Friday, Jan. 18

BRACKEN PRODUCTIONS

8259 Beverly Blvd., Los Angeles

NICK VOLPE stars in five-minute film series about interpretations of an artist. Sponsored by Contour Chairs. Series to begin shooting Feb. 4.

Producer: Earle Dumont, Jr.
Director: Robert S. Scott
Camera: Arthur Anderson

WILLIAM F. BROIDY PRODS.

Sunset Studios, Hollywood

"CONSULTATION ROOM," half-hour human interest medical telepix series, rolls Jan. 21, with Ray Collins, Sara Hayden.

Producer: Wesley Barry
Director: Frank McDonald
Writer: Sam Roeca, John Marks

CBS-TV

"AMOS 'N' ANDY" Hal Roach Studios, Culver City series of character comedy telepix now shooting.

Sponsored by Blatz Beer.
Cast: Tim Moore, Spencer Williams, Alvin Childress, Ernestine Wade, Johnny Lee, Jester Hairston.
Supervisors: Freeman Gosden, Correll.
Director: James Barton
Producer: James Fonda
Assistant director: B. F. MacEveety

COMMODORE PRODUCTIONS

General Service Studios, Hollywood

Twenty-six half-hour adventure telepix featuring Clyde Beatty. Shoot to March 20.

Producer: Walter White.
Director: George Blair

BING CROSBY ENTERPRISES

RKO-Pathe, Culver City

"HOUSE ON THE HILL" skedded for January 21 start in "Rebound" series, Jack Patrick author of telepic.

Cast: Selena Royle, Virginia Brissac, Peggy Weber, Bill Lester.
Executive producer: Basil Grillo
Producer: Bernard Girard
Director: B. Girard

DESILU PRODS., INC.

General Service Studios, Hollywood

"I LOVE LUCY" half-hour comedy series for CBS-TV, sponsored by Philip Morris. Shoots to June.

Cast: Lucille Ball, Desi Arnaz set leads with William Frawley, Vivian Vance in support. No parts to fill.
Producer: Jess Oppenheimer
Director: Marc Daniels
Writers: Jess Oppenheimer, Madelyn Pugh, Bob Carroll

DONLEVY DEVELOPMENT CORP.

Republic Studios, North Hollywood

"DANGEROUS ASSIGNMENT" half-hour adventure series starring Brian Donlevy shooting two films a week, 32 to be shot to June.

Producer: Harold E. Knox.
Director: Bill Karn

JERRY FAIRBANKS

6052 Sunset Blvd., Hollywood

"HOLLYWOOD THEATRE" half-hour drama series resumes shooting Jan. 28.

"FRONT PAGE DETECTIVE" series of half-hour adventure telepix scheduled for Feb. 1 start.

Associate producer: Riley Jackson
Directors: Derwin Abbe, Arnold Wester

FAMILY FILMS

(Shooting at Iverson Ranch)

Shooting 13 13½-minute Bible stories to Jan. 21.

Producer: Nelson Leigh, Eddie Dew
Director: Eddie Dew

FILMCRAFT PRODS.

8451 Melrose, Hollywood

GROUCHO MARX starred in 39 half-hour audience participation film productions, to be made once a week, began Aug. 23 for NBC. DeSoto-Plymouth sponsoring.

Producer: John Guedel
Film producer: I. Lindenbaum
Directors: Bob Dwan, Bernie Smith

FLYING A PRODUCTIONS

6920 Sunset Blvd., Hollywood

(Shooting Interiors at Eagle Lion Studios)

"RANGE RIDER" second half of series of 52 half-hour telepix now shooting. Jack Mahoney, Dick Jones in fixed leads.

Producer: Louis Gray
Director: Wallace Fox

JOHN GUEDEL PRODS.

600 Taft Bldg., Hollywood

"LIFE WITH LINKLETTER," starring Art Linkletter in series of 16 vidpix, half-hour audience participation show for ABC web, shooting every other week for 28 weeks.

Green Giant sponsors.
Producer: John Guedel
Director: Irvin Atkins

McCONKEY TELE-ARTISTS CORP.

Swanstrom Studios: [illegible]ywood

Ten telepix begin shooting Jan. 9, different artists to be featured each week.

Producer: Mack McConkey
Director: Hubbard Hunt

MARK 7 PRODUCTIONS

Republic Studios, North Hollywood

"DRAGNET" series of half-hour adventure telepix now shooting with Jack Webb set lead. General parts to fill.

Producer: Homer Canfield
Director: Jack Webb
Assistant director: Marty Moss

MARTED PRODUCTIONS

General Service Studios: Hollywood

"THE HOT STOVE LEAGUE" Leo Durocher and Laraine Day star in a series of 104 quarter-hour interviews of baseball greats. Different guest stars each week. Shooting here until Spring training, when show goes on road until end of baseball season, returning here to wind series.

Producer: Marty Martyn, Ted Kneeland

ODYSSEY PICTURES

666 N. Robertson Blvd., Hollywood

"TERRY AND THE PIRATES" 26 half-hour adventure telepix slated for Feb. 1 start.

Producers: Douglas Fairbanks, Jr., Sol Lesser
Associate producer: Barney Sarecky
Writers: Norman Hall, Arthur Pearson

ROLAND REED PRODS.

Hal Roach Studios: Culver City

"TROUBLE BELOW" rolls Jan. 21-22 in **"TROUBLE WITH FATHER"** series of half-hour comedy telepix.

Cast: Stu Erwin, June Collyer, Ann Todd, Sheila James, Willie Best, Harry Hayden, Isa Ashdown, Ted Stanhope.
Producer: Roland Reed
Director: Howard Bretherton
Assistant director: Harry Manecke

"MYSTERY THEATRE" half-hour adventure series resumes shooting Jan. 28 with "Appointment With Death." "Idol of Death" rolls Jan. 30. Tom Conway, Jim Burke set leads.

"ROCKY JONES, SPACE RANGER" half-hour adventure series with Dick Crane, Crystal Reeves in set leads rolls Feb. 4th.

REVUE PRODUCTIONS

Eagle Lion Studios: Hollywood

"KIT CARSON" series of half-hour Western adventure telepix, resume shooting Feb. 1. Bill Williams, Don Diamond set leads.

"THE PERFECT GENTLEMAN" half-hour adult drama winds Jan. 21. Teleplay by Robert Royal.

Cast: Bruce Cabot, Lynne Roberts, [illegible] Ford, Mona Knox, Fred Sherman, Bill Hudson.

"DREAM MAN" shoots Jan. 22-23 in half-hour series. Gene Stone, Jack Robinson scripted.

Cast: Andrea King, Vincent Price, Harry Carey, Jr., Charles Davis, Syl Lamont, Lucy Jones.

"THE JOURNEY OF JOLLY JOHN," one of series of half-hour adult dramas shooting Jan. 24-25.

Cast: Robert Paige, Douglas Kennedy, Ann Doran, Brad Morrow, Jeri James, Irene Booth, Chinook (Canine).
Producer: Revue Prods.
Director: Norman Lloyd, Richard Irving, Axel Gruenberg
Producer: Leon Fromkes

ROY ROGERS PRODUCTIONS

Goldwyn Studio, Hollywood

ROY ROGERS in four oater telepix rolled Jan. 7. Vidpix are half-hour each. Roy Rogers, Dale Evans topline, Pat Brady in support. General western parts to fill. Sponsored by General Foods for NBC-TV.

Producer: Roy Rogers
Associate producer: Jack Lacey
Director: Bob Walker

SCREEN TELEVIDEO PRODS.

Eagle Lion Studios, Hollywood

"A STUDY IN CHARCOAL" rolls Jan. 21 in "Electric Theatre" series of half-hour telepix.

Producer: Gil Ralston
Director: Vic[illegible] Stoloff

SHOWCASE PRODUCTIONS

Hal Roach Studios, Culver City

"C. O. D. HONEYMOON" shoots January 21 in "Racket Squad" series of half-hour adventure telepix.

Cast: Reed Hadley, Frances Rafferty, Fred Eisley, Isobel Randolph, Alphonse Martell, Dorothy Vaughn, Joel Marston.

"Home Wreckers" skedded for January 23; "Match Maker"—January 28 in "Racket Squad" series.

Producer: Hal Roach, Jr.:
Director: Jim Tinling

TCA PRODUCTIONS

Hal Roach Studios, Culver City

ABBOTT AND COSTELLO featured in series of 13 half-hour telepix patterned after format of their motion pictures show shooting.

Executive producer: Pat Costello
Producer-director: Jean Yarbrough

DICK TRACY PRODUCTIONS

General Service Studios, Hollywood

"DICK TRACY" series of 39 half-hour mystery drama telepix resume shooting January 28.

Cast: Ralph Byrd, Joe Devlin set leads.
Director: Thomas Carr

WDBC FILMS

KTTV Studios: Hollywood

Resume shooting 15-minute dramas Jan. 29, first two entitled "Five Minutes Before Eternity" and "Cincy Is Dead."

Cast: Richard Powers, Angela Stevens, Phyllis Coates set leads.
Producer-director-writer: Edward D. Wood, Jr.
Associate producer: Milton Bowron, Joe Carter

FRANK WISBAR PRODS.

Eagle Lion Studios: Hollywood

"FIRESIDE THEATRE" series of half-hour drama telepix resume shooting Jan. 24 with "Apes Could Play Tennis."

Producer-director: Frank Wisbar
Associate producer: Sidney Smith

ZIV TV

5255 Clinton St., Hollywood

Eight in **"UNEXPECTED"** series of half-hour telepix shoot in January. General casting for all pictures.

Director: Paul Landres, Eddie Davis, Sobey Martin

TELEVISION'S GOING THATAWAY

NBC Dickers for KMPC

Negotiations are under way, it's been learned, for NBC to acquire KMPC, the Richards' station in Hollywood. Presently the network is without an owned-and-operated station on the Coast and acquisition of the outlet owned by the widow of G. A. Richards would mean NBC divesting itself of one of its other o&o stations. It's presumed it would be either KOA in Denver or WTAM in Cleveland.

Once before NBC initiated a move to acquire KMPC, one of the most lucrative radio operations on the Coast, but nothing came of it. However, it's known that serious discussion is now taking place, with John K. West, who heads up the Coast operations for NBC, currently in N. Y. with Bob Reynolds, manager of KMPC, for huddles with NBC-RCA brass. Amount involved is not known.

It's understood that KMPC, recently the target of the protracted news-slant bias hearings before the FCC, has been up for sale because the Richards estate presumably needs cash.

NBC merely says "no comment."

NBC's 'Point of No Return' On Basic Economic Study for Radio

NBC has not sent out its letter to the radio affiliates announcing that, effective July 1, its new Basic Economic Study, with its drastic reappraisal of affiliate standing, would go into effect. The letter was scheduled to have gone out "on or before Jan. 15" and, once delivered, would have made a fait accompli of the network's unprecedented move toward repatterning its radio operation to the new TV economy.

Under the new study, it reevaluates an affiliate's stature in terms of its ability to deliver a radio audience in the face of TV inroads, and makes commensurate readjustments on the amount of the sponsor spoils it will receive from NBC.

As far as NBC is concerned, it has reached a "point of no return," in which network prexy Joseph H. McConnell is determined not to retreat from the new formula. He put himself on record at the Boca Raton, Fla., convention and subsequently at a followup meeting in New York, when irate affiliates, some even threatening secession, implored that the network hold everything in abeyance pending a more exhaustive examination of the AM-TV facts. McConnell turned them down cold.

It now appears that, in order to crystallize its position, NBC needs more influential, solid stations to

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Newspapers In Ad Swipe at TV

Newspaper industry cracked back at television's persistent claims that it can deliver a lower cost-per-thousand audience via a near-full page ad in the N.Y. Times yesterday (Tues.) placed by Moloney, Regan & Schmitt, newspaper reps. Ad copy, claiming $1,000,000 will no longer buy a "big TV campaign," said that "$1,000,000 spent in newspaper advertising will buy a big newspaper campaign of 1,000-line advertisements every other week for a full year in 79 newspapers in the 63 TV cities."

Ad was topped by a cartoon depicting a husband and wife carrying two auxiliary video receivers into their living-room to set up next to their original set. Cartoon was captioned, "Excuse us a moment—three of our favorite programs come on at the same time." Underneath the caption, the ad read: "In newspapers the reader can look at all the advertisements in the same issue."

Also included was a box of questions and answers, which claimed that the advertiser pays to secure the TV audience, whereas the newspaper itself pays to secure the newspaper audience. According to a Moloney, Regan & Schmitt spokesman, the newspaper rep firm paid for the ad, with no cost participation by newspapers. He said it was scheduled for the one-shot insertion in the Times only.

CBS-TV Eyes Cass Daley

Cass Daley may be the next personality to be signed on a long-term exclusive basis by CBS-TV. Web this week is close to a deal with the comedienne to appear as star of a weekly half-hour show.

It's expected that the program will have a variety-revue format, spotlighting the usual guest acts.

Involved Station Ties Add Up To 'TV Puzzlement'

What happens when manufacturing-broadcasting ownership interests start to overlap and get in each other's way, has become increasingly accented ever since NBC, which is owned by RCA, pacted the rival Philco corporation to sponsor the political conventions and general elections on television. And to a lesser degree, it's manifested in the CBS-TV signaturing of Westinghouse for the politico ride.

It's reported that RCA is miffed over the failure of its subsid NBC operation to offer the NBC-TV pickup of the conventions to the parent company. Not that there's any guarantee that RCA would have gone for the deal, but it's understood that RCA felt it was entitled to first refusal on sponsoring the conventions.

RCA-Philco sensitivities stemming from manufacturers' private ownership of television stations appear to be nothing new, however. In Philadelphia, Philco owns WPTZ, which is the NBC video affiliate in that city. But when the local RCA people want to go into Philly television to plug their products, they find it necessary to do business with the ABC outlet (WFIL-TV) or some other station, because of the recurring Philco identification and tagline that

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KAISER-FRAZER BUYS 'SHOW OF SHOWS' SEG

Kaiser-Frazer this week signed with NBC-TV to pick up the final half-hour segment of the web's Saturday ight "Show of Shows" on an alternate week basis starting Feb. 16. Auto firm replaces Eversharp on the show, and will alternate with Lehn & Fink. Agency for K-F is Weintraub.

Car outfit now bankrolls "Ellery Queen" Sunday nights on the ABC-TV web. While a final decision has not been made, it's believed K-F will drop the "Queen" show at the expiration of the present cycle, in about six weeks.

PATTERNS DIFFER FROM RADIO ERA

By GEORGE ROSEN

As television continues to grope for some semblance of permanency in formulating its own patterns, it becomes increasingly apparent that the whole TV program structure is taking on a uniqueness of its own, quite distinct from radio or any other facet of entertainment.

Through the years when radio was the dominant kilocycle attraction, it was the prevailing practice of sponsors to latch on to a show or top personality and stick with it year-in-year-out. Johnson's Wax enjoyed an identification with Fibber McGee & Molly that transcended a mere business arrangement. Ditto Kraft and Bing Crosby; Maxwell House Coffee and Burns & Allen. And so on down the line. The client and the star were as closely bound on the golf links as in the studio.

But in TV, the client is rare who can call his show his own. The economics attending video no longer permit for such long-range, close-bound relationships. Friendships in terms of client-program relations are predicated on 13-week options — and sharing the talent's affections with other sponsors. The Bob Hopes, Kate Smiths, Sid Caesars, Jimmy Durantes, Danny Thomases, Arthur Godfreys and other top TV personalities, unlike the Crosbys, Hopes and Cantors of another era, are playing the "split personality circuit" in TV with a multiplicity of sponsors, with a realization that next season the sponsors will be represented by a new dramatis personnae, perhaps on another network, and the stars will be transferring their allegiance to another Mr. Moneybags.

Accelerated Turnover

As the TV programming sweepstakes continue to shape up, it also becomes increasingly evident that the programming turnover will be at a far more accelerated pace than in radio. The cost factor makes this a necessity. With time and talent fees spiraling on an average of every six months, the client, faced with a situation where he's paying as much for a 30-minute show in 1952 as it cost him for a full-hour attraction in 1951, has no alternative but to scan the program horizons on a continuing basis in quest of lower-budgeted shows, or throw in his lot with other participating clients. As costs continue to rise, the alternate-week sponsorship of a show will become more and more the prevailing practice, as, for example,

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Whys & Wherefores Of TV Violence to Be Sifted in NAEB Study

In addition to its quantitative analysis of program content on New York tele, the NAEB group is prepping a study of violence in the medium. Latter won't be merely a cataloging of the murders in whodunits, but will examine the amount, kind and context of the violence. Psychological context in which the mayhem occurs will be considered, including violence in humorous situations.

Study will also probe into the amount of violence performed in the interest of law and order and analyze whether each individual act of violence was essential to the plot or gratuitous, tossed in for its sadistic effect.

Another aspect will be an analysis of programs appraised favorably or unfavorably by the critics and programs standing high and low in public acceptance (according to the rating services) in relation to the amount of violence they include. It's expected this will indicate whether a large dose of violence helps or hinders a show's standing with critics and public.

'52 Study of N. Y. Viewing Habits Shows Crime, Drama Programs Up, Variety Shows, Comm'ls Ease Off

New York's television output in the past year has 50% more crime shows and a sizeable increase in dramatic programs, and the proportion of time devoted to commercials has declined slightly, according to preliminary results of a survey released today (Wed.) by Dr. Dallas W. Smythe, director of studies for the National Assn. of Educational Broadcasters.

Figures were released by Seymour N. Siegel, NAEB prexy, based on monitoring New York's seven tele outlets for week of Jan. 4-10. Project, paralleling one made exactly a year before, was financed by a grant from Fund for Adult Education established by the Ford Foundation. First study was made to arm the educators with data for their appearance before the FCC last January to demand allocation of video channels to schools and colleges.

Tele dramas show a hefty increase, jumping from 33.2% of total air time in '51 to 42.3% in '52. Drama beamed for kids declined from 7.8% last year to 6.6% this year, but general drama rose from 25.4% to 35.7%.

Within the drama category, crime soared from 10 to 14.8% in the 12 months; 10 minutes out of every hour on the air is devoted to cops and robbers stuff. Westerns rose from 7.8% to 8.4% while romantic dramas dipped from 5.7% to 4.6%. Domestic dramas, sparked by new daytime soapers, climbed from 1.1 to 4.0%. Comedy drama slid from 3.3% to 3.1% as action drama went from 2.1 to 2.3%. Musical dramas and adaptations of classics each occupied 0.8% of total air time.

Kid-Slanted Varieties Up

Contrariwise, variety programs skid from 18.4% of air time last year to 10.7% this year. While general variety accounted for 13.6% of N. Y.'s video time last January, this year it took only 6.2%. There was a slight pickup in

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Tallu's Time Out

Alan Shulman, cellist in NBC's "The Big Show" orchestra (he's also in the NBC Symphony), composed a symphonic work, "A Laurentian Overture," which had its preem at last weekend's series of concerts of the N. Y. Philharmonic, under Guido Cantelli, at Carnegie Hall, N.Y. Shulman dedicated the opus to Tallulah Bankhead, "Big Show's" star-emcee.

Because the Philharmonic's Sunday afternoon (20) concert was broadcast, Miss Bankhead prevailed on NBC to knock off rehearsals of "The Big Show" for a full 12 minutes that afternoon, so that cast, technicians, orch, etc., could listen to "her" overture. NBC footed the bill for salaries involved in the 12-minute layoff, while the broadcast was piped into the Center Theatre, where "Big Show" rehearses and airs. Added ironic touch was that a rival network, CBS, was beaming the broadcast.

Biow-Schenley Final Split Due To Policy Snags

Within a year after losing approximately $4,000,000 of the Schenley liquor billings, which were subsequently inherited by BBD&O, the Biow agency this week parted company with its remaining Schenley biz, totalling another $2,000,000. At the same time the Biow agency announced the resignation of Erwin D. Swann, the agency's Schenley account exec. Swann, for years one of the top liquor specialists in the advertising field, had just returned from a month's trip to Mexico when he was apprised of the Biow-Schenley split. His future plans are still indefinite.

Biow agency had the Schenley business since 1942. Final split resulted from policy differences between the agency and the client. Schenley billings had been split three ways, among Biow, BBD&O and Weintraub, with the latter having the lucrative Blatz beer subsid account, in addition to some liquor brands.

What agency will inherit the $2,000,000 account (Cream of Kent and Old Stagg brands) from Biow is still undecided, with Schenley shopping around for a new agency.

CANNON MILLS EXPANDS 'GIVE & TAKE' TO TV

Cannon Mills this week bought the Friday 10 to 10:30 a.m. period on CBS-TV for a video version of its "Give and Take" show, which winds up CBS' morning programming setup.

Since Arthur Godfrey does his Friday morning radio show from his farm, CBS-TV is not able to simulcast Godfrey on Fridays as it does through the rest of the week. As a result, Lever Bros. bought the 10:15 to 10:30 a.m. simulcast on a Monday-through-Thursday basis only, and the web also set its 10 to 10:15 news show for the first four days of the week. Thus, the Friday 10 to 10:30 slot was open until Cannon decided to move in.

Same sponsor has been bankrolling "Give and Take" Saturday morning on CBS Radio for the last six months, and also has a participating spot in NBC-TV's Kate Smith daytime show.

NBC Radio Stars To Get Chummy

A "Call Back to Radio" campaign, in which top stars will make "direct-phone" appeals to 5,000 listeners a week, is being launched by WNBC, N. Y., and may be adopted by other NBC o-and-o outlets and affiliates across the country.

The plan to hypo radio audiences is based on use of a tape recorder playing into a telephone. A star such as Kate Smith, Eddie Cantor or Tallulah Bankhead is recorded giving a personalized invitation to hear his show and mentioning the specific guests. A station staffer calls the prospective listeners, says "Tallulah Bankhead (or Kate Smith) would like to talk to you," and starts the tape. At the end of the taped message, staffer adds other personalized selling chatter.

Concept of WNBC general manager Ted Cott is that after the novelty factor of tele wears off, set-owners return to radio. However, their dialing habits don't come back easily and the plan is to promote radio listening by reminding fans where their stars are via the "vocal autographs."

NBC exec veepee Charles R. Denny has given the go-ahead to WNBC on the plan and is working on development of the idea for other outlets. Jim Gaines, o-and-o stations veepee, is also helping shape the plan.

Staff of three will make the calls, which would total 260,000 over a year in N. Y. Project was field-tested, with persons called expressing pleasure at "talking with" the celebs.

DuMont, Life in Politico Coverage For Co-op Sales; Admiral's ABC Deal

In a deal designed to give local television stations a chance to show a profit on their airings of next summer's political conventions, the DuMont net and Life magazine teamed yesterday (Tues.) for comprehensive coverage of the meets, which will be offered to DuMont affiliates throughout the country on a co-op basis for sale to local sponsors. Life itself is not bankrolling DuMont's coverage but is pooling its reportorial and photographic resources with DuMont's technical facilities for "coverage in depth." Life-DuMont announcement follows by three days the news that Admiral will bankroll the conventions on ABC.

Offer of the events on a co-op basis will give the stations a chance to earn some money, it's pointed out, because in most cases they will not be faced with the costly pre-emption problems facing outlets taking feeds from the other nets. One major station operator is said to have complained that it will cost him $20,000 to take a feed from NBC or CBS. If he takes the DuMont-Life coverage, he pays DuMont only $7,500 for the service and then can sell the events to a local bankroller at his full card rate. DuMont has established a scale of payments based on each station's card rate, which in turn reflects circulation in each market.

Plan, announced jointly by DuMont general manager Chris J. Witting and Life publisher Andrew Heiskell, wraps up plans for the four major networks. ABC this week set a deal with Admiral to sponsor its coverage, while NBC had previously pacted with Philco and CBS with Westinghouse. While most stations have already made commitments with NBC, CBS or ABC for their feeds, it's conjectured in some circles that DuMont's plan may throw the ticklish station clearance problem into the air again, since some of these stations may try to check out of their commitments to take the DuMont deal.

DuMont, naturally, automatically will take over feeds for its three

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Lone-Markets Coy On Election Ties

Some of the major single station TV markets in the country are still holding aloof from making any commitments to either NBC or CBS on pickups of the political conventions and general election in November.

As of the moment it appears that NBC, which has Philco sponsorship coin riding with it, has the edge, since the stations involved are all basic NBC affiliates. Nonetheless, CBS, with its Westinghouse sponsor identification, is making an all-out stab to latch on to the desirable single-station cities.

These include WKY-TV, Oklahoma City; WTMJ, Milwaukee; WDAF-TV, Kansas City, and KSD, St. Louis. NBC has more or less of a verbal commitment from P. A. Sugg, who operates the Oklahoma City station, but nothing's been signatured as yet. KSD, owned by the St. Louis Post-Dispatch, feels obligated for local sponsorship tie-ins with the daily for direct pickups from the Chi conventions, and thus wants to hold off on any defiite network tie. Both WTMJ-TV and WDAF-TV want to "study the picture" before agreeing to anything.

NBC DICKERS 5-YEAR SAMMY KAYE PACT

NBC is dickering with Sammy Kaye on a five-year exclusive radio and television pact. Pitch is a move to bring over to NBC Kaye's tele show for Listerine, currently on CBS-TV, and his radio show for Sylvania, now on ABC. His disk deal with Columbia Records, a 10-year pact, wouldn't be affected.

Kaye's Saturday evening video show has built to a 20.0 Nielsen rating, its high for the season.

Snowballing

Ogden, Utah, Jan. 22.

Len Allen, KLO chief announcer and deejay, nearly got himself into a tough spot while pitching for the March of Dimes last week. Allen offered to clean the snow off the sidewalk of the person sending in the biggest contribution to the polio fund.

Cropper came when a check for $100 showed up, sent in by officers at Hill Air Force Base, who calmly informed Allen they had 180 miles of walks and parking ramps at the base. The airmen relented finally, and put mechanized equipment to work on the job.

Last year Allen didn't get off so easily. He offered to wash dishes for the biggest donation, and ended up in the crockery laundry of a local restaurant.

Mail Order Setup May Have Revise Due to Chi Beefs

Chicago, Jan. 22.

Mail order business this past Christmas season hit a peak level at Chi radio stations, but the execs are currently doing some reappraising in the wake of a wave of listener complaints. The delayed reaction "headaches" that hit several station front offices have left the brass wondering if the Yuletide revenue from the mail order pitches isn't more than offset by the unhappy audience relations involved.

One network station, it was learned, received over 600 letters of complaint as the result of a pre-Xmas saturation plugfest that netted about $3,000. With the more than 600 specific beefs, plus the unregistered uncomplimentary word-of-mouth, the station's management figures the time sale wasn't such good business after all.

The beefs in this case apparently didn't arise out of the quality of the product itself, but rather because of tardy delivery. The orders were placed as Xmas gifts and when they failed to arrive in time, the dialers demanded refunds. Fortunately, the company is making good on all delayed shipments. But the station recognizes that in the minds of the dissatisfied customers it's pegged with the brunt of the blame.

There's another sales technique that AM execs are afraid is costing them audience good-will. That's the accounts that use booklet offers and other mail pull devices to build up a "prospect" list. Such a method for finding "leads" is a common and usually legit practice. However, it's recognized that when a dialer sends in for a pamphlet which is delivered in person by a salesman, the outlet airing the original pitch may come in for some disfavor by association if the really uninvited caller proves hard to shake.

GE MAY SHIFT GOODWIN TO CBS, REVAMP FORMAT

CBS television department and Young & Rubicam have been having talks as possible prelude to General Electric moving its twice-a-week Bill Goodwin daytime show over from NBC-TV, upon expiration of the current cycle.

Goodwin had been alternating with the General Foods-sponsored Bert Parks show, which occupied the Monday-Wednesday-Friday segments on NBC, with GF, via Young & Rubicam, switching the Parks show to CBS effective last week.

Switchover of General Electric has more or less been anticipated in some quarters in the wake of the General Foods move, since the agency regards the bracketing of the two shows as a natural. It's reported likely that, should the NBC-to-CBS shift materialize, General Electric will revamp the Goodwin show format.

TVA Snafues DuMont Deal For Dayton Benefit Show Due to Cuffo Talent Angle

Dayton, O., Jan. 22.

Television Authority, which has established a strict ruling against any talent playing a benefit without pay, snafued DuMont's scheduled participation in a special March of Dimes show aired last Wednesday (16) via WHIO-TV, local outlet.

DuMont, together with the other networks, was asked to send some of its top personalities here to participate in the show. Web asked, however, if it could join the show via a cut-in from one of its N. Y. studios. Station agreed but then TVA execs, learning of the plan, insisted that if the show originated in N. Y., under its jurisdiction, the talent would have to be paid. Other nets got around this by sending their performers here, since WHIO-TV has no TVA contract.

Although the talent had previously agreed to work the show sans pay, DuMont agreed to pay the scale talent, but not those who usually receive pay over scale. WHIO-TV then agreed to pay the overscale performers, such as Pat Meikle, Don Russell and others. When performers representing the other nets heard of that, though, they asked to be paid also. Station could not afford such a hefty coin layout, so asked DuMont to withdraw from the show.

DuMont, incidentally, had already ordered sets, costumes and props for the program, so was out what it had spent on those items, along with the trucking charges.

WGN-TV Exclusive On Both Chi Ball Teams for 1952?

Chicago, Jan. 22.

Although as far as can be learned no deals are set as yet, it looks highly possible that WGN-TV may go into the baseball season with exclusives on the home games of Chi's two major league teams. If that occurs it will strengthen the Chicago Tribune station's claim as the No. 1 sports outlet and will certainly ease general manager Frank P. Schreiber's task in lining up bankrollers.

For the past two seasons WGN-TV's cameras played a singleton out at the White Sox park and are expected to do likewise this year. But the telecast of the Chi Cubs has traditionally been shared with indie WBKB. This season, however, because of the pending ABC-United Paramount melding, WBKB, owned by Balaban & Katz, a UP subsid, has so far been holding back on signing for the Cubs again until there's a better indication as to when the merger will come about.

WBKB manager John Mitchell is presently in Washington for the FCC hearings on the merger and should return with some idea as to the timetable. He obviously doesn't wish to shell out TV rights coin (the two stations paid the Cubs $35,000 each last year) unless

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'Today' Casualty

Chicago, Jan. 22.

Apparently the only casualty during the hectic premiere week of NBC-TV's "Today" was Bill Heyer, member of W. Biggie Levin's staff. Heyer flew into New York to catch last Wednesday's (16) show, and returned to Chi later in the week minus a front tooth and with several broken bones in his right hand.

Heyer was jumped by a mugger while on his way from his hotel to the "Today" studios in the wee morning hours to watch the rehearsal of the Dave Garroway-emceed show. The thug scored with the first blow, knocking out his victim's tooth. But Heyer counter-attacked with a righ cross that splintered several bones in his hand. The mugger went down and Heyer dashed toward the sanctuary of Rockefeller Center.

'TV Breaks Down Stadium Walls'

San Francisco, Jan. 22.

Members of the Republican National Committee huddling here last week on their convention plans for this summer received a first-hand report on what changes television might bring to the nation's political setup from Sig Mickelson, CBS-TV news and special events chief. Mickelson, representing the four network pool, emphasized to the GOP'ers that an audience of at least 60,000,000 will be participating intimately in all their sessions and declared that the politicos will no longer be able to work in the "comparative secrecy" of the convention halls.

"We're standing on the threshold of a new era of democratic processes—an era that promises to extend widely the participation of the average American citizen in those processes," Mickelson said. He pointed out that, without TV, the conventions could be witnessed by only 12,000 to 16,000 capacity of the stadiums. Now, with TV breaking down the stadium walls, he said, "there cannot but be changes for the better in the democratic processes." He noted that in 1948, the last election year, there were 403,000 sets throughout the U.S. By mid-summer, he said, there will be a minimum of 17,300,000 sets, providing a potential audience of 60,000,000, which is more than the average vote.

In answer to specific questions put by committee members, Mickelson said that the availability of TV will ease considerably the pressure for tickets to Chi's International Amphitheatre, where the conventions are to be held. He declared that, because of the tremendous costs involved in picking up the conventions, "getting a sponsor to help pay the cost means we can get a better job done." Democratic National Committee is scheduled to meet within a few weeks and it's expected that Mickelson, or some other TV exec, will address it on the same theme.

Westinghouse's 500G Added Politico Splurge for Full CBS Radio Impact

Westinghouse Radio, in a switch from its original intention of taking only 93 CBS Radio stations for coverage of next summer's political conventions, has decided to pick up the total CBS domestic network of 193 outlets. Time buy on the other 100 stations will up the cost to Westinghouse by $500,000 for the CBS package, which includes coverage of both conventions, a 13-week "get-out-the-vote" series and the Presidential election returns.

It had originally been thought that Westinghouse, by taking only the partial radio network, would become the first major advertiser to use CBS' new "selective facilities" plan. Plan provides that CBS has the right to sell a show to a non-competing advertiser in all markets not purchased by the original sponsor. It's believed that the plan might have spurred Westinghouse into buying CBS' full complement of 193 stations, on the assumption that another sponsor, by paying the time charges, could capitalize easily on a series of major programs with which Westinghouse has been associated from the start.

CBS' full network comprises 206 stations, but the remaining 13 are in Canada, Puerto Rico and other countries outside the U. S.

Meanwhile there appeared every indication this week that the West-

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Janis Paige Vamps ABC 'Redhead'; Mary McCarty In

In a last-minute disagreement on conception of the show, Janis Paige and ABC decided over the weekend to call it quits on her starring in "The Redhead," which preems on the radio web tomorrow (Thurs.) at 8 p.m. ABC program veepee has inked Mary McCarty for the role.

Miss McCarty, comedienne who recently was at the Plaza and Waldorf hotels in Gotham, was in "Miss Liberty" and "Bless You All" on Broadway.

Authors League Asks FCC Move Vs. 'Blacklist'

Authors League of America this week fired a double-barreled blast at "blacklisting" in radio and television, passing a resolution against "political controls" and petitioning the FCC for a hearing to discuss the screening of writers and others by the AM and TV licensees.

Letter to FCC chairman Wayne Coy, signed by ALA prexy Rex Stout, declared that the FCC has jurisdiction over the matter, since the Commission has power to regulate licensees whose conduct does not serve the public interest. "Practice of blacklisting has spread to such an alarming extent," ALA charged, "that it has assumed the proportions of what may properly be characterized as an industry policy."

ALA, citing its anti-blacklist resolution, said that blacklisting of individuals is "an improper interference with the exercise of their profession" and thus bears on the operation of outlets in the public interest. ALA said there is inadequate presentation of writers' works, due to blacklisting of other creative personnel and "denial to the public of its constitutional rights to see and hear" works of established authors. Letter says blacklisting, "if not actually illegal, is certainly wholly at variance with the American tradition of freedom expression and due process."

Writers group asked that Stout, Oscar Hammerstein 2d, John Hersey and Elmer Rice be granted an audience. It added that Merle Miller, Authors Guild prez, has prepared a report on blacklisting for the American Civil Liberties Union which Doubleday is publishing in April, and that the ACLU is also expected to ask for a hearing in March.

ALA resolution said that

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Await TVA Action On Phil Loeb Nix

Membership meeting of Television Authority tomorow afternoon (Thurs.) at the City Centre, N.Y., will mull the request of a segment of the video performers that NBC-TV's "The Goldbergs" be declared "unfair" as long as Philip Loeb is off the program. Actor to replace Loeb as "Papa Goldberg" has not yet been picked.

While it would be up to the TVA board to make an "unfair" listing, the board would find it difficult to act against the wishes of the members if the latter press overwhelmingly for rapping the show, due to start on NBC-TV a 7:15 p.m. strip Feb. 4. The rap could keep off the show other TVA actors, including packager-star Gertrude Berg, since she is also a union member.

Although a membership meeting of Actors Equity voted, 180-3, on Jan. 11 recommending that the Equity council declare the show "unfair," the council did not take that action last week. Equity exec secretary Louis Simon explained that this was because the matter comes under TVA's jurisdiction. The council passed a resolution sharply condemning the "blacklisting" of Loeb and recommended that Equity reps on the TVA board

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ZIV'S $20,000,000 RADIO BIZ

ABC's Sexy Copy

"Take Those Pajamas Off, Katie" and "Wife Finds Hubby in Arms of Steno" are copy themes of an extensive ad campaign ABC launched this week in behalf of its new soap opera blocks. Drive is part of a big stepping up of the web's ad expenditures.

Unusual aspect of the campaign, which is costing $25,000, is that it is promoting audiences for the daytime serials by appealing to potential listeners through mass-circulation dailies like the N. Y. Daily News with copy that apes the gossipy tabloid yarns. Ads for "My True Story" have heads such as "Mate Says Neighbor Ogled Wife," "Wife's Pajamas Indecent, Hubby Claims," and "Wife Says Foursome Got Gruesome."

Mitchell DeGroot, ABC advertising-promotion director, is inserting 10 ads daily in each of six papers for five weeks—or a total of 900 ads. They are going into dailies with a total circulation of 4,500,000: N. Y. News and Journal-American, Chicago Tribune, Detroit Free Press, Los Angeles Examiner and San Francisco Chronicle. Cities chosen are areas where the web has owned-and-operated outlets.

ABC decided on the gossipy approach because the more usual type of copy and ads on radio pages aren't successful in promoting audiences for the washboard weepers, DeGroot told VARIETY, since most daytime listeners have already formed tuning-in habits. The small-space ads, similar in typography and copy to that of the sheets in which they are run, are scattered through the food, society, news, entertainment and similar pages that appeal to women. All ads running on any day will be devoted to one of chain's nine soapers, based on incidents of that day's script.

Additionally, ABC is shelling out for an ad campaign for its WJZ-TV, N. Y., which will kick off Monday (28) in the News and World-Telegram & Sun. The three-week drive is over and above the station's regular advertising in the Times, Herald Tribune and W-T-S.

Teleprompter's $1,000,000 Billings Bonanza; Signs 200G CBS Pact

By **BOB STAHL**

Saga of an idea which has climbed in less than a year from a $400 weekly gross take to almost $1,000,000 in yearly billings was revealed this week with news that Teleprompter Corp. has signed a five-year contract with CBS-TV for use of the prompting device. Deal, which is non-exclusive with CBS, will earn well over $200,000 a year for Teleprompter.

Basically an electronic cueing device for actors, newscasters, politicos and others on video, which eliminates the need for the unwieldy printed cards in use on most programs, Teleprompter has recently set up offices both on the Coast and in Washington. In Hollywood, it has been demonstrated at the 20th-Fox studios, Universal, Warners, Republic and Monogram and deals are now in the works for each one. Major film studios which have tested it are reportedly interested in its potential as a time-saver in rehearsals, which has been its biggest value in TV.

According to Teleprompter chief Irving B. Kahn, former radio-TV publicity chief at 20th-Fox, the device has a dual advantage—it can

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CBS Preps Hoopla For Coast TV City

CBS-TV prez Jack L. Van Volkenburg, accompanied by program veepees Hubbell Robinson, Jr., and Harry Ackerman, will host a party on the Coast Monday night (28) for the network's major Hollywood talent to brief the performers on the web's TV City plans for next fall. Ackerman arrived in N. Y. from the Coast Monday (21) for a week's huddles with Robinson and Van Volkenburg on programming plans for the summer and fall. Trio is slated to plane out Friday night (25).

Web's TV City, currently under construction on the Coast, will be launched next fall with four studios. It has not been decided yet which programs will move into the new setup when it's finished. Also under discussion is the feasibility of building film studios at the video centre. CBS is currently renting outside studio space for such shows as "Amos 'n' Andy," which it airs via film.

Noting that there will be at least 10 network shows originating from the Coast by spring, CBS execs said it has not been decided whether any now emanating from N. Y.

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Lacy's 33 Hrs. Per Week

Jack Lacy, WINS (N. Y.) disk jock, shifts to a 12:30-6 p.m. schedule, six days a week on the indie, starting Monday (28). Although he'll be giving up his "Lacy on the Loose" morning show, d.j. will be upped from 26½ to 33 hours on the air weekly.

That works out to more consecutive airtime than other Gotham platter spinners. WNEW's Art Ford, who also does 33 hours weekly, has a break between his afternoon and "Milkman's Matinee" stints.

N.Y.-to-L.A. Pickup For Godfrey Isn't Lipton Cup of Tea

Indicating that the new microwave link to the Coast isn't meeting with the complete satisfaction of some advertisers who've given it a spin, Lipton's has pulled Arthur Godfrey's "Talent Scouts" out of both the San Francisco and Los Angeles markets. Reason is that the show, originating in N. Y. at 8:30 p.m. Mondays, was viewable on the Coast at 5:30 p.m., which the sponsor found much too early a period to attract enough of an audience to warrant the added networking cost.

It's believed that "Scouts" is the first show to be aired live from N. Y. to L. A. which has failed to make the grade because of the three-hour differential. CBS-TV is offering Lipton's the alternative now of either airing it on the Coast via a "hot kinescope" on the

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'Jack the Bellboy' Exits 70G Spot as Sequel To Jones-WJBK Split

Detroit, Jan. 22.

Shakeup continues at WJBK and WJBK-TV as an aftermath to the unexpected departure of Richard E. Jones as veepee of the Fort Industry's northern district and general manager of the company's Detroit stations.

Newest to leave are Edmond T. McKenzie, who as disk-jockey "Jack the Bellboy" and assistant manager of WJBK was earning

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1,100 STATIONS CARRYING SHOWS

With the sale thus far to 171 stations of its forthcoming "I Was a Communist for the FBI" transcribed series, the Frederic W. Ziv Co. has parlayed its transcribed radio programming operation into an annual gross biz of more than $20,000,000. That more than doubles the annual gross take of four years ago which, coincidentally, corresponds with the emergence of TV into the bigtime. For the latter reason alone, the Ziv saga of big-league radio programming for local station sale adds up to perhaps the major AM phenomenon of a decade.

The auxiliary repercussions stemming from the Ziv transcribed packaging operation as one of the unique facets of modern-day broadcasting find, for example, the major networks, alarmed over the increasing inability to sell radio shows on a national basis, (1) gearing their sales and program patterns more and more to the "Ziv technique"; and (2) such major stations as NBC's key Gotham outlet becoming one of Ziv's best customers, although basically it's a rival operation in the program field.

Indicative of the Ziv reaffirmation of radio's potency on a local level, the company (headquartered in New York, Cincinnati and Hollywood) has splurged to the tune of $2,500,000 in programming over the past year alone—surpassing even the individual major networks on coin investiture on building of properties.

Amount represents $650,000 for the new "FBI" anti-Commie series, which preems on a national distribution basis March 30; programming-production costs on the Fred MacMurray-Irene Dunne "Bright Star" series, and setting a new 52-week cycle for "Bold Venture." Other major entries on the Ziv roster, designed to vest local kilocycles with qualitative programming for hometown sponsorship at low cost, include such items as "Cisco Kid" and "Boston Blackie" (both currently doubling into Ziv's TV transcribed packaging setup); "Meet the Menjous," Guy Lombardo and approximately a score of other shows.

Of a total of 1,300 radio stations around the country, about 1,100 are using Ziv properties. While one station in a town has an exclusivity on a specific show, rival outlets in the same town or city have access to other Ziv properties.

Shows are scaled at from $10 to $750, based on population. Company presently has a sales force of 100 in the field.

The new anti-Commie series starring Dana Andrews as ex-FBI undercover agent Matt Cvetic, incidentally, represents a departure for Ziv (and radio programming generally) in its skirting of so-called "formula shows" and projecting a message with Page One overtones. The Ziv sales boys are shooting for a 400-station blanketing.

Mpls. Cafes to Boycott Pabst Beer, Blame TV Fights for Loss of Biz

Minneapolis, Jan. 22.

At least 10 top cafes here, acting individually, are preparing to discontinue the sale of Pabst beer because their Wednesday night business is so far off—much worse than other nights—and they blame the Pabst fight telecasts.

Story was broken by Max Wi ter, Shopping News columnist, himself the co-owner of one of the loop's most flourishing cafes, the 620 Club, and also general manager and a principal stockowner of the Minneapolis Lakers, professional basketball team.

While the establishments have television sets and show the Wednesday night fans, patrons apparently prefer to witness the bouts in their own sitting rooms, the owners say they've found.

CBS 'Big Town,' 'Man Against Crime' Live-to-Film Status Seen Sparking Wholesale Trend in TV Dramas

Emergence of film as the top medium for television dramatics, which has long been anticipated in the trade, moved a step nearer reality this week with news that "Big Town" and "Man Against Crime," both top-rated CBS-TV shows airing live from N. Y., will move to the Coast soon and switch to film. It's believed the two shows mark the first big network productions to shift from a live to a film basis.

In addition to these, Harry Ackerman, CBS-TV Hollywood veepee, revealed that "Our Miss Brooks" and "Life With Luigi" will both be filmed for airing next fall. Upcoming Ginger Rogers show, also tentatively set for a fall preem, will comprise mostly film, although it may also go live from time to time from Hollywood. Pilot film "Brooks," with Eve Arden reprising the role she originated and now plays in the CBS Radio version, will be lensed Feb. 2. Pilot on "Luigi," with J. Carroll Naish starring in the title role he plays in the radio series, is scheduled for lensing in mid-March.

Ackerman also disclosed that CBS is contemplating the creation of a special film production setup, to produce vidpix for syndication. CBS is now handling the Gene Autry show and "Range Rider," both produced by Autry's Flying A Productions, on that basis but has not produced any films on its own for syndication. NBC-TV, on the other hand, has been syndicating vidpix on a local spot basis for some time and now has in

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Bill Spier's CBS Pact

Bill Spier, vet radio, TV and film producer-director, who produced and directed "Suspense" for CBS Radio for six years, has joined CBS-TV as a producer-director.

He hasn't been handed an assignment yet, but he won't move into CBS-TV's "Suspense," which is now produced and directed by Robert Stevens. Spier recently produced "The Clock" on ABC-TV.

Cleveland's Radio Heads in Drive To Combat 'TV Talk'

Cleveland, Jan. 22.

General managers of Cleveland's eight radio stations have announced the start of a broad study program to "truly determine the Greater Cleveland market in terms of the effectiveness of all advertising media."

When completed, the survey "would show the amounts of time the average Clevelander spends listening to radio, watching TV, reading magazines and newspapers."

Purpose of the survey is to challenge present TV talk and figures that are based "upon cumulative totals which have piled up in the last few years, and do not represent the number of TV sets now actually in working order in the number of homes as presently published."

Current TV set-total, as disclosed by the city's three TV stations is over 525,000.

The proposed survey, which will be done by a national research organization (as yet not named) will also seek to secure information on the amount of automobile and other "out-of-home listening done during various hours of the day

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Rice May Reconcile On 'Celanese' Stand---If Casting Policy Changed

Playwright Elmer Rice, who recently checked out of the TV Playwrights Co. via a blast at the producers of ABC-TV's "Celanese Theatre" for alleged blacklisting of talent, may reconcile with the group if they agree to change their casting policy. Negotiations are currently in progress among Rice and execs of the Ellington agency, which handles the Celanese account, and the William Morris office, which produces the series, to clear up the hassle prior to the scheduled April 2d airing of Rice's "Street Scene" on the program.

Rice told VARIETY that "Street Scene" had been booked on the Celanese lineup of plays at the start of last season. Under his contract, he pointed out, he must give notice of withdrawal at least six months prior to the show's scheduled airing. As a result, he said, the producers have the legal right to stage the show whether he is in favor of it or not. But, he emphasized, if they don't comply with his requests, he will ask the producers not to present the play.

Playwright stressed that his feelings in the matter have not changed. "I want to see them revise their casting policy so that it will not amount to blacklisting," he said. "If that is done, I will feel that I have achieved what I

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WNBC All-Nighter To Cue Network?

Plan for NBC to feed a network during the post-midnight stretch may grow out of WNBC's (N. Y.) plan to air round-the-clock. Starting Feb. 1, the web's Gotham key will broadcast all night with six-hour symphony program.

While other N. Y. outlets are beaming during the wee hours, their insomnia programs are of the pop music or show biz chatter type. WNBC's counterpoint approach is to air symphonic music exclusively. However, if surveys reveal that the classical beat isn't wrapping up a sufficient audience, another programmatic diet will be essayed.

For the present WNBC g.m. Ted Cott does not plan on selling the time, although sponsors may be inked after the period's potentials are explored. It's planned to feed the show to NBC stations in Washington and Cleveland, and eventually to other outlets that desire it.

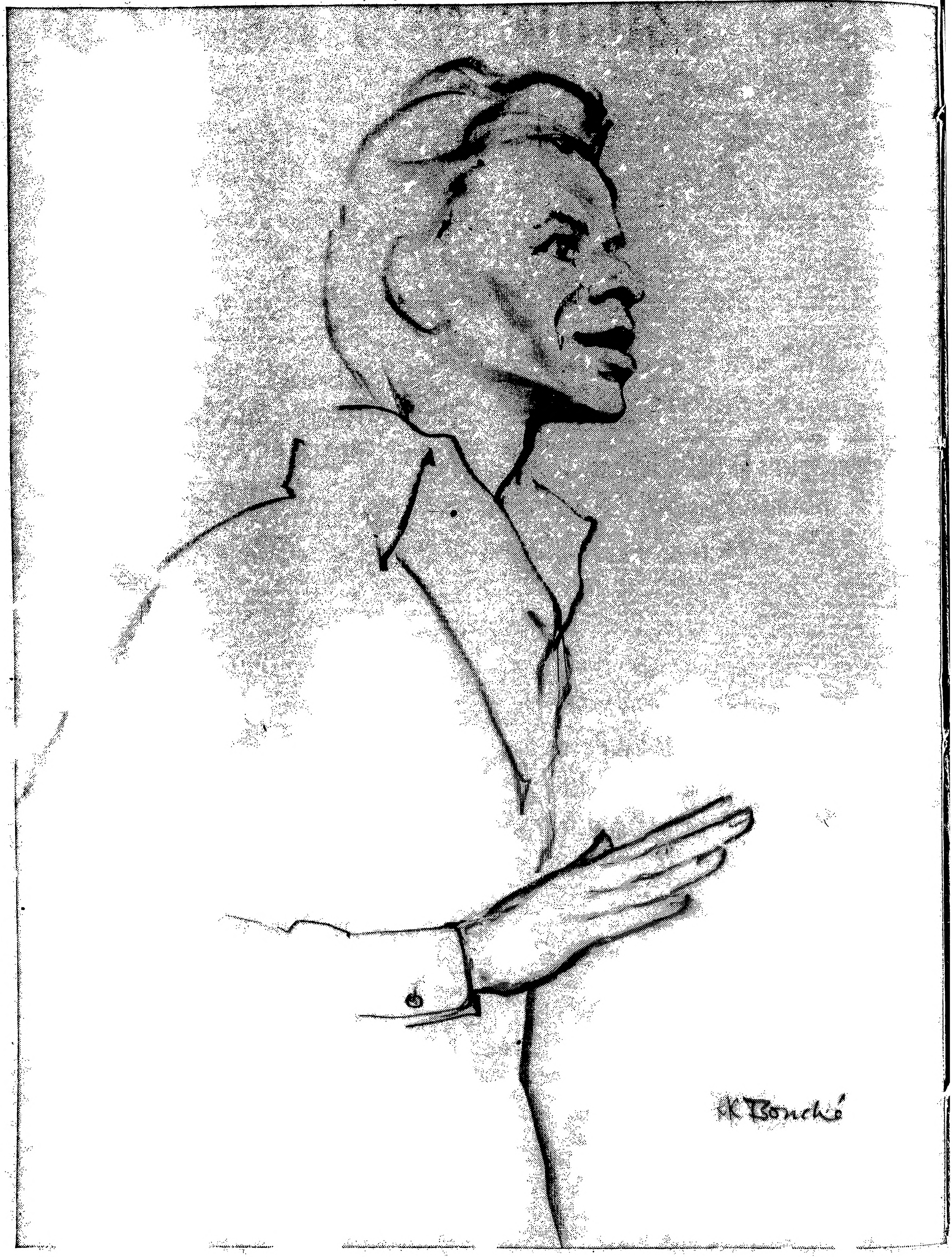
One factor which has kept the webs from going into post-midnight operations is the union cost. For even a two- or three-station hookup, AFRA network fees must be paid. Some years back the Mail Order Network planned to link up WOR, N. Y., and WGN, Chicago, for an all-night show, but found it would have to pay the network announcing scale, which greatly exceeds the fee of two local announcers.

Interestingly, much of the U. S. can be blanketed with a few clear channel kilowatters at night, due to the greater range of AM signals after dark.

Ilona Massey TV Series

Ilona Massey launches "Rendezvous," her first regular video series, on ABC-TV Feb. 13. Show will be beamed Wednesdays at 9:30 p. m.

Airer, a Jerry Layton package, spots the former pic star as a chanteuse in a Parisian nitery, centre of international intrigue.


K Bonché

THE VOICE THAT SELLS...

The young man steps out on a television screen, and sells. Sells a song, sells himself, and sells for sponsors.

Up against the toughest competition in all television, he's been able to draw and hold big audiences. bigger, in fact, than those of 31 other leading nighttime network programs.

Even more important, he has brought in those audiences to a sponsor at a remarkably moderate cost-per-thousand viewers... at a cost that beats no less than 47 other leading nighttime network programs.

He can do it for you... week after week or on a "limited engagement" basis. He can do it for you... on a quarter-hour, half-hour, or full hour basis, to suit your demands, your budget.

He can sell you, if you ask him to.

CBS TELEVISION

refreshing relief from the hard-hitting type of Variety show" (John Crosby, Herald Tribune)

an ingratiating performer whether he's spieling lines or singing tunes" (Variety)

figured to sell itself solidly to adults who just want some relaxed general entertainment...Sinatra... has become an amazingly polished performer... a truly pro light comedy style" (The Billboard)

a tremendous talent, and a personality to match" Philip Minoff, Cue)

he has proven himself a great, charming personality, a far more mature and much broader performer than before" (George Simon, Metronome)

NEWSSTAND THEATRE
(The Foster Portfolio)
With Wally Cox, Mildred Clinton, Joseph Allen, Jr., Wilfred Lytell, Ruth Gilbert, Harold Gary
Producer: Wilbur Stark
Director: Seymour Robbie
Adaptors: Sheldon Stark, Bernard Dougall
30 Mins.; Wed., 9:30 p.m.
Sustaining
ABC-TV, from N. Y.

"Newstand Theatre," latest entry in the midweek vidrama derby, also is one of the numerous half-hour blocks which have attempted to challenge the longest running (fifth season) Wednesday visualer, "Kraft Television Theatre." Latter majors in the 9 to 10 p.m. berth and "Newsstand" kicked off on ABC-TV at 9:30 on the cheerful theory that the day-and-date Kraft might be having an off night. It didn't work out as presumably planned, because Kraft's first half, at least, was clicko and promised ditto. The 9:30 to 10 direct competition is CBS' "The Web" and DuMont's "Starring the Editors."

It just so happens that the initialer, "The Foster Portfolio," was a diverting comedy made to look better by the presence of bespectacled Wally Cox, the inhibited comic with an invisible twinkle. He gave it a nifty start in a series packaged by Wilbur Stark and done in co-op with Crowell Pub. Co. Latter furnishes story material from its chain of mags—Collier's, American and Woman's Home Companion. No plug for the mag house, merely a graphic display.

Cox did one right up his alley, a henpecked, near-impoverished drudge with a secretive $750,000 or so in stocks and bonds. There were lots of chuckles in the comedy, and at the finale, Cox was discovered by his wife and investment counsellor 88ing and singing in a real lowdown gin mill. Just to show it wasn't all make-believe, Cox gave a smash workover of "Basin St. Blues." It could easily be a mild pasquinade job for waxing.

Corking assist came from the whole cast, especially Mildred Clinton as his mousey frau, and Ruth Gilbert, in her copyrighted Brooklynese waitress characterization; plus Joseph Allen, Jr., as stock advisor, Wilfred Lytell as latter's boss, and Harold Gary in a neat bartender bit. It was also a good adaptation by Sheldon Stark and Bernard Dougall of a story by Kurt Vonnegut, Jr., in Collier's. Seymour Robbie's staging met the required standards and so did the lensing. *Trau.*

WILLIAM WINTER AND THE NEWS
Director: Fred Gadette
30 Mins.; Sun. 10 p.m.
15 Mins.; Mon., Wed., Fri., 10 p.m.
PAUSON'S CLOTHES
JENKEL-DAVIDSON OPTICIANS
KPIX, San Francisco

There is an aura of restraint and seriousness in this amalgam of news and comment which enlists attentiveness as well as registers authority and impartiality. Without any attempt at playing the oracle the roundup of subject matter carries logic and conviction which together with a casual delivery makes for rewarding listening.

Working almost entirely without notes from a desk backdropped by maps and graphs, Winter ranges the news of the day, both foreign and domestic, with enough reference to maps to clarify material concerned. There is no editorializing to speak of and analysis of events is adequate to convey text. Frequent use of background material gives dimension for purposes of clarity.

There are instances when a more trenchant dissecting of events would further enhance the program but the allover impact holds above par nonetheless. Guests are well chosen (Prime Minister Liaquat of Pakistan, Mme. Pandi of India, Young Han Choo, Korean Consul, Ali Khan, etc.), and queries are illuminating and interesting.

Commercials by Al Johnson and daughter Pat (for Pauson's) and Jane Day (for Jenkel-Davidson) are conservative and effective with lack of over-reaching a credit to show.

Solid stuff throughout. *Ted.*

Brace of Stark TVers Set for ABC Tryouts

ABC-TV is giving tryout showcasings to two projected video stanzas in the Friday 9 p.m. slot.

Constance Dowling will be starred in "The Lady is a Copy," which gets an airing Friday (25). Ernest Truex and Sylvia Fields will be co-starred Feb. 1 in "The Big Hero." Both shows are packaged by Wilbur Stark.

Tele Followup Comment

NBC-TV's "Original Amateur Hour" kicked off its fifth year Tuesday (15) with a clicko show that demonstrated why this series has built its audience over the past four seasons. Highspot was the appearance of Paul Winchell and Jerry Mahoney, who 15 years ago got their start via a shot on the radio edition (which is still going strong on ABC). The young ventrilo, who has his own tele stanza for Speidel on CBS-TV, reprised some of the gags he used in his first AM shot. The items were still funny, as evidenced by the fact that they are still around in their original form and in switches.

Gagwriter Hal Block came on in the guise of a Western Union messenger, and did a cute bit with emcee Ted Mack on the problems of video fame, being nicked for bigger tips by hackies, etc. Dave Garroway also added to the anni festivities, bringing in a birthday cake, and G. S. (Gus) Eyssell, prexy of Rockefeller Centre, Inc., was picked up from the studio audience for a tribute to the series' aid to show biz. Guesters were good, although Mack should have sidestepped the "surprise" act, as the celebs were listed in program skeds.

All acts were up to the show's usual standard, including a student accordionist from Detroit, a gal singer from Sioux Falls, a hot GI trombonist, a fast-stepping gal tapster from Woodbridge, N. J., etc.

Art Carney, subbing for the vacationing Jackie Gleason as emcee of DuMont's "Cavalcade of Stars" Friday night (18), displayed a nice comedy ability, something akin to several other comedians but still potent enough to permit him to stand on his own. (Until now, he's been a regular caster on "Cavalcade," playing straight man to Gleason in the sketches.) Since he's a more subdued type than most video comics, Carney's chief value would seem to lie in the skits, in which he has displayed a variety of characterizations and talent. Whether he can hold his own as star of a weekly vaudeo series remains to be seen, but he certainly could manage the correctly-scripted situation comedy with no trouble.

Thus, on Friday's show, his opening monolog was a little weak. But he scored solidly in a couple of sketches, as a punchdrunk boxer being interviewed for the TV fans and as the manager of a department store sending his charges out into battle with bargain-seeking hausfraus (as can be seen, the ideas were none too original but the scripting was good). With Gleason away, the show took on almost a straight vaude format, spotlighting several good guest turns.

Kitty Kallen pleased with a couple of tunes, in which she was given exceptionally good scenic backing. Leo DeLyon registered with his unique comedics, especially that two-voiced singing he does. Beachcombers, a vocal quartet, impressed with the good routining of their act and moppet Verna Raymond, who's appeared on several Milton Berle shows, was on hand to please viewers who like the small-fry entertainers. Arnold Stang scored in one of the sketches. June Taylor Dancers (6) backed the acts well and the entire cast socked across a Mack Sennett beach takeoff for the finale.

Ed Sullivan's "Toast of the Town" on CBS-TV last Sunday (20) was a tri-partite production with marquee strength and general impact reserved for the first TV'ing of '51 awards made by the N. Y. Film Critics. A reprise of the pic accolades (17th in the annual skein) consumed about a third of the hour, and ran smoothly enough under the ringmastering of NYFC chairman Bosley Crowther of the N. Y. Times, who got the wand from Sullivan.

Some potency was missing in that among clips from films kudosed, there were none from "Streetcar Named Desire" following a nix by the producers to give them a video showcase. Instead there was an appearance by producer Charles K. Feldman in behalf of the Warner release, plus director Elia Kazan, palmed for his chore, who also represented Vivian Leigh as best actress in same film.

Of two scenes shown from as many pix, the topper was awardee Arthur Kennedy in a dramatic vis-a-vis with Peggy Dow from "Bright Victory (UI). Kennedy's scroll was accepted by legit-film actress Jane Wyatt. The teeoffer was for the Italian "Miracle in Milan," best of foreign, produced and directed by Vittorio De Sica, with distrib Joseph Burstyn present to receive the plaudits. Sullivan delivered an overlong narrative intro, but it didn't help any because the scene shown was the finale which, out of context, failed to impress in the face of critical salvos for the overall production itself. All N. Y. film critics were in the audience and their names were plugged on-screen. Crowther also put in a big plug for films in general.

Show got underway with a George Gershwin medley interpreted by dancers Elaine Dunn, (Copa, N. Y.) and Helen Wood ("Pal Joey"), singer Danny Scholl ("Top Banana") and hoofer Hal LeRoy. The latter was the big gun. After the film awards, there were two quick pace-changers in John Tio's talking parrot and gospel singer Mahalia Jackson. Then "Toast" went into its end ride with Phil Spitalny's Hour of Charm contingent. They ran through a number of neatly done variations on "Twinkle Twinkle Little Star" with Spitalny's fiddling frau Evelyn calling the instrumental shots and the vocal groups getting their nifty pitches. Second piece had Evelyn fronting for "You, Night & Music" and then the whole group worked to the finish "The 48-ers," a patriotic tune.

Some of the formulae that were so successful in the '20's aren't working out that way in this era. The college musical was a frequent inhabitant on the screens at that time. Eddie Cantor's attempt to revive that form of entertainment on the Colgate program Sunday (20), over NBC-TV, didn't work out entirely satisfactorily.

Probably one of the major reasons why this session didn't hit the Cantor par, is the fact that the comic spread his talents quite thinly, in this show. He was on for most of the time. Other performers weren't given a chance to take front-and-centre for any length of time. Although this comic is one of the top performers about, it was too generous a dose to take at one sitting. This was especially true, in view of the fact that much of the writing wasn't sufficiently socko to make the grade.

Cantor, of course, had the good sense to kid the fact that he had himself cast as a college freshman. It served as the peg for several gags, but afterwards the situation got tiresome.

Singer Robert Clary showed himself to be an ingratiating performer. French singer shows considerable feeling in song. A moppet tapster, Sharon Baird, repeated a sock impact made several weeks ago.

There was a lengthy skit satirizing "Detective Story," which wasn't very funny. Kirk Douglas turned up for a briefie at the end of this segment, for a surprise end. Actress Esther Dale also appeared in a bit with Cantor and Clary.

"CBS Television Workshop" bounced back strongly Sunday (20) with its presentation of "Careless Love," a jazz fantasy, after its preem fiasco the preceding week with "Don Quixote." While it's difficult to determine what was new or experimental about "Love," that factor will undoubtedly come up for questioning in much that the "Workshop" attempts to do. Regardless of that, Sunday's show, an original by John L. Gerstand and Norman Brooks, was amusing and interesting drama, well produced, directed and acted.

Yarn, which spotlighted Conrad Janis and his Tailgate Jazz Five, was actually based on the tune, "Bill Bailey, Won't You Please Come Home?." Janis, as the trombonist in the combo, played so hard that he became "real gone," evaporating into thin air as he "sent" himself. His girl-friend, Lenka Peterson, urged the rest of the crew to play more music in an attempt to bring him back. They paraded up and down the streets of New Orleans, playing most of the songs in their repertoire, until it hit them that his name was Bill Bailey and there was a song about his coming back. Band promptly swung into that and Janis came back from where he had "gone."

Tailgate combo is currently playing on 52d Street, N. Y., and they evidenced with their socko playing on the show that they're real pros in the Dixieland style. Janis, while he encountered a little difficulty with his southern accent, along with most of the others in the cast, scored solidly in both the thesping and playing departments. Rest of the cast are okay, including Miss Peterson; Edgar Stehli, as an old-time trombonist himself and a friend of the band; Michael Dreyfus, as the guitar-playing leader; Leonard Yorr, as a talent agent, and Edith King, as Lazy Mary, who ran the nitery they were trying to crash.

Producer Norris Houghton and director Dick Linkroum carried off with technical skill the disappearance of Janis and his return to life. Camera work and the settings, representing the New Orleans waterfront, were good. "Workshop," incidentally, will attempt an adaptation next Sunday (27) of John Hersey's "Into the Valley," the correspondent's account of his first action at Guadalcanal, indicating the show plans to mix up its program formats in good style.

Helen Parkhurst's "It's a Problem" continues its 10:30 to 11 a.m. Friday edition on WNBT, N. Y., as one of the more intelligent in all of video. Last week's poser was "Child of a Broken Home," with moderator Ben Grauer and opinion-givers Rev. George P. Jacoby, Hershal Alt and Louis Sobel. It was an absorbing half-hour and, for parents and others interested in the welfare of children, a distinguished must. The sectarian angle was incidental to the larger subject symbolized by the subtitle.

The back-and-forthing, with Grauer tossing most of the questions and setting up the problems, and Mrs. Parkhurst taking almost unobtrusive but vital participation by going right to the heart of matters, produced five main points:

1. Children should not be required to take sides on controversies or situations affecting their parents.

2. In the absence of a father, it is necessary to introduce a "father prototype" in the house in order that the child may identify himself with an older male therein (teacher, physician, Boy Scout leader, friend, uncle, etc.).

3. Reasons for parents' separation or estrangement must be given.

4. When the child reaches an "age of reason," the truth regarding separation must be given; the proper approach must be made; it must be revealed by a person in whom the child has faith and trust, whether a parent or otherwise.

5. It is important in many cases that help be sought from service bureaus and agencies so that the burden, the ordeal and the making of decisions may be shared by objective-neutral groups concerned with children's welfare.

Prizes are awarded to writers of best letters on each subject tackled. This is good promotion, as well as creating interest in universal subjects stemming from domestic problems.

Jack Carter, who's been without his own TV show for almost a year, took over as emcee for the vacationing Milton Berle on NBC-TV's "Texaco Star Theatre" Tuesday night (15) and evidenced that he is still a solid bet for TV. Maybe it was because he was only guesting, but the comic seemed considerably more relaxed than he did when he helmed his own Saturday night layout for NBC last year. Whatever the cause, his subdued technique paid off handsomely for him, from his opening monolog through his sketches to his short song stints.

He drew a big yock from the studio audience with his opening broadside, in which he kidded some of Berle's standard routines. Studio audience, incidentally, was with him all through the show, indicating he hasn't been forgotten. Constance Moore, guesting in the show's first half-hour, failed to impress with a brace of tunes, but came back to score with Carter in a hillbilly sketch. Bibi Osterwald showed well in the skits.

BMI's TV Refresher

Broadcast Music, Inc. field reps from the east, south and midwest regions are spending this week in Gotham for a complete television refresher course. The field men, including Lin Pattee, Dorsey Owings, Ken Sparnon and Burt Squire, plus members of BMI's station relations staff in N. Y., will visit the local tele outlets to study their operations and thus be in a better position to serve BMI stations in the field.

Stations which will be covered are WPIX, WABD, WNBT, WOR-TV, WJZ-TV and WCBS-TV. BMI recently held a similar video week on the Coast for its field reps out west.

LET'S LOOK IT OVER
With Dr. Joseph Rauch, Monsignor Felix Pitt, Dr. C. H. Parrish, Harry S. McAlpin; Ed Mills, moderator
Producer: Doris Ruthenburg
Director: Mike London
30 Mins.; Mon., 10 p.m.
Sustaining
WHAS-TV, Louisville

Town's outstanding TV panel discussion doesn't dodge controversial topics, and particularly those which have a strong local tinge. Such a one was the race relations discussion, which brought together in the studio Dr. Joseph Rauch, a local rabbi; Monsignor Felix Pitt, an educator; Dr. C. H. Parrish, U. of Louisville prof., and Harry S. McAlpin, assistant Commonwealth Attorney, latter two being Negroes.

Discussion brought out instances of racial discrimination, not only in this country, but in Korea, on the part of Army brass, according to McAlpin, who was over there. The topic was handled in an intelligent and calm manner by all participants, all agreeing that much progress had been made, and will be made toward assuring rights to all, regardless of race, color or creed. Agreement was also reached that in Kentucky, at least, what is needed is not more laws on the subject, but removal of a law now on the state statutes, called the "Day Law," which provides for equal educational opportunities for both races, but does not permit mixing.

Dr Rauch, rabbi of Temple Adath Israel, counselled against foo speedy changes. Speaking from knowledge of 2,000 years of discrimination toward the Jews, he said tremendous strides had been made in the last 50 years in race relations. Negro members of the panel expressed themselves as wanting barriers removed now.

While the intent of the "Let's Look It Over" panel show is to present panelists on the pro and con side, at show caught all members were identified with efforts to improve local race relations, hence the session didn't develop any heated moments. Considering the improved status of race relations in the Louisville area, it's a moot question if anyone of any standing in the community would risk taking the biased side of the race question in an open forum such as this TV show.

Ed Mills, WHAS-TV staffer, fills the moderator role satisfactorily. He gives participants full rein, and doesn't chime in unless the chatter starts to lag. Altogether, this is a stimulating half-hour and a session which should rate high with adult listeners. *Wied.*

TV DUDE RANCH
With Patsy Clay, Bill Shomette, Curley Williams, Lou Emerson, Pedro Gonzales, Ed Brinley, Mel Winters and orch
Producer-director: Dave Hubbard
30 mins.; Thurs., 7 p.m. CST
Participating
WOAI-TV, San Antonio

There is always a ready-made audience here for this sort of a program, either the native Texan or visitor finding it welcome. There are songs, music and a bit of comedy to make it a smartly-paced, 30-minute shindig.

Action takes place on the mythical TV Dude Ranch of which Bill Shomette is the bossman. He m.c.'s the show in an easy-going style, and is also heard in a song solo, as well as in a quartet made up of himself, Patsy Clay, Lou Emerson and Curley Williams. He also handles comedy situations well with Pedro Gonzales, Emerson and Ed Brinley as straightmen.

Williams is foreman of the outfit and turns in a neat performance. He is also heard in several songs to his own guitar accompaniment. He has a pleasing voice, easy on the ears. Miss Clay handles the femme situation very well, with some repartee, as well as being heard in several solo song spots and with the quartet.

Emerson is shaping up into a fine TV comedy find hereabouts. He shows his vaude background to good effect. Comedy relief and novelty are also handled by Gonzales. Mel Winters and his band, this time as the "TV Dude Rangers," lend their usual fine musical support to the singers.

There are several commercials cleverly interwoven into the script which are easy to take. There's one for Greyhound Bus, which is a film clip, and another for Studer's, local photo house, which was a studio shot. *Andy.*

WNYC Pacts Levin

A. Alan Levin has been appointed promotion director at WNYC, N. Y., succeeding Leland Merrick.

Levin, onetime publicity and promotion director at WMCP, Baltimore, has recently been doing freelance work in N. Y.

THE PACE OF CHICAGO

With Harry Elders, Les Pederwell, Jean Mowry, George Cisar, Leslie Spears, Katherine Payne, Bill Duane, Lydia Pacinska, Sam Siegel; Evelyn Knight, Norm Joseph, guests; Richard Paige orch
Producer-director: Edward Franck
Writer: Gene Hurleigh
30 Mins.; Thurs., 9:30 p.m.
MARSHALL FIELD & CO.
WBKB, Chicago
(Calkins, Holden)

Touted as the highest budgeted package ever to hit the local video channels, "The Pace of Chicago" apparently is an attempt to capture the flavor of the city by a series of dramatized squibs depicting various aspects of life in this midwest metropolis. The attempt was only mildly successful on edition viewed (17). There was an obvious gap between the reported $5-10,000 per-show expenditure and the final product.

Besides too many technical errors, which, of course, may eventually be ironed out, there was a hoked up atmosphere about the overall treatment that suggests the need for a basic overhaul. The format itself is sound enough but somewhere along the line the strived-for realism lost out to something closer to melodrama.

This time the theme was the city at night. The continuity thread is supplied by a fictional columnist, Caleb, who intros the various vignettes. Caleb is played by Harry Elders who was surprisingly ill-at-ease on this installment, but it's a rugged assignment. The first Chi nightlife episode dealt with a cabbie who picked up a hood and was finally rescued by the cops whom he alerted by blowing his horn. The portrayal was a rank libel of Chi's thugs.

Somewhat more believable and effective, because it was a good plug for Travelers Aid, second sequence showed how the agency aided a Polish lady in finding her son when she arrived alone in the "big city." Also moderately successful was the dramatization of an actual rescue of an aged lady from a burning building by a fire laddie. This bit included a film clip of the fire engine dashing off to the blaze and switched to a live shot of the enacted rescue. It finaled with the real fireman coming on to receive a citation from his chief.

Probably one of the most costly single items in local TV annals was the brief appearance of singer Evelyn Knight. Supposedly working a night recording session she unloaded a single ditty, plugged her Empire Room date, and departed. It was just a teaser as the gal projected excellently.

The department store's single commercial, surprisingly, had the most sincere ring of the entire affair. With Eloise Kummer doing a fine offscreen selling job, attractive models displayed various articles for good impact. *Dave.*

THE KLOSES

With Woody and Virginia Klose
Director: Grover J. Allen
30 Mins.; Tues., 10:30 p.m.
Sustaining
WENR-TV, Chicago

This late-evening WENR-TV half-hour occupied by Woody and Virginia Klose seems to be another one of those "either-or" situations. The husband and wife duo, combining his slightly waspish off-the-cuff humor with her free-wheeling chatter, are formatted in another of a long list of local gab-interview shows. If the installment seen (15) was typical, the affair is long on gab and short on interviews. Burden, therefore, rests heavily on the personalities of the host and hostess. With such a personalized treatment, there's not much middle ground of acceptance. Viewers either cotton to the pair's vocal ramblings or they find it quite devoid of interest, depending on personal taste.

Idea apparently is to establish Woody Klose as something of a typical fumbling man-about-the-house whose ideas backfire. Distaffer, on the other hand, portrays the also typical efficient housewife, who's more than a little patronizing about hubby's efforts. The humor in the situation was pretty subtle on the edition seen, so it wasn't too clear whether the male's "household hints," such as using a rubber band to hold wrap-around sandwiches or a lighted light bulb as a sox darning "egg," were meant to be funny or legit suggestions.

This business, plus reams of chatter about the real life Klose family, took up about half the segment. Remainder was given over to an interview of a U. of Illinois physical education prof, who spieled on the benefits of exercise. This portion, angled at the middle-aged dialers, was interesting but overlong with the prof's exercise soap boxing. *Dave.*

BERT PARKS SHOW

With Betty Ann Grove, Bobby Sherwood, The Heatherstones, Murray Schlamm
Producer: Sherman Marks
Directors: Berni Gould, Paul Harrison
Writers: Gould, Harrison
30 Mins.; Mon.-Wed.-Fri., 3:30 p.m.
GENERAL FOODS
CBS-TV, from New York
(Young & Rubicam)

CBS-TV has gained a bright afternoon video show in the switchover of the Bert Parks show from the NBC-TV channels. The Louis Cowan package is a festive potpourri of comedy and song designed for easygoing viewing.

With affable emcee Bert Parks at the helm, the stanza moves at a breezy pace offering attractive bait for the mid-day dialers. Show is light on the eye and ear blending laughs and music for full impact. Parks deserves kudos for his song and comedy assignments which are completely winning.

On show caught (16) Parks dueted nicely with Betty Ann Grove on "Hey, Good Lookin'" and soloed effectively on "I'll Never Forget You." The Heathertones, three femmes, offered "These Foolish Things" in an interesting setting and Miss Grove had a single spot in which she offered a cute specialty "I Got a Cousin in Milwaukee."

The comedy spots were weak, however, and displayed need for expert hand in editing and scripting. Pantomime bit in which Parks essayed the role of multiple-thumbed butler stretched the gimmick too far, slowing up neat pace of the stanza. Parks is no Chaplin and his panto should be kept at a minimum.

General Foods, which picks up the tab on Wednesdays and Fridays, displays its wares with imagination and taste. *Gros.*

PEE WEE KING SHOW

With Redd Stewart, Bob Kay, Pee Wee King Band (9)
Producer-director: Burt Blackwell
30 Mins., Thurs. 7:30 p.m.
TAYLOR DRUG
WAVE-TV, Louisville

Co-writer of "Slow Poke" and "Tennessee Waltz," Pee Wee King has headquartered for a spell at WAVE, where he has a half-hour spot on Thursday with his band.

Format has a hitching post set, with the boys seated on rough furniture, togged in western gear. King divides the vocal chores with Redd Stewart. There's also a trio composed of Charlie Wigginton, King and Stewart.

Bob Kay, WAVE staff announcer, provides the comedy element with his sheriff character. On show caught, he simulated a bum, which failed to click. Boys are best in their straight guitaring and vocalling. Their dialog efforts are pretty stilted, and they don't act relaxed and natural in front of the cameras. King handles some of the commercials, while others are films.

Producer-director Burt Blackwell has given the boys considerable latitude on this show, but results seem to justify his judgment, as most viewers like the show and rate it highly among local TV regulars. *Wied.*

TELEVISION RECITAL HALL

Director: Kirk Browning
Producer: Charles Polachek
30 Mins.; Wed., 10:30 p.m.
Sustaining
NBC-TV, from N. Y.

The contention of some critics that video, as a mass medium, must pitch its program material to the lowest possible common denominator is partially refuted by this show. Inaugurated last summer and currently rescheduled as a regular series, "Television Recital Hall" is an uncompromising longhair offering that will appeal to a somewhat narrow audience segment who appreciate good music without any production sugar-coating. That's an okay feature of this show because video can only mature through an attempt to fulfill the needs of all popular levels.

Like the usual run of musical shorts shown in the film art houses, this show presents its programs with the focus exclusively on the performer. Settings have the austere air of a recital hall and the mi imum use of camera angles offers minimum interference to the projection tof the music. It's the type of show which doesn't require fixed visual attention just as a performance in a concert hall often can be encompassed by occasional roaming or shutting of the eyes.

The musical calibre of the show is topflight with the program material on as high a plane as the devotees can demand. On the preem of the new series, the guitarist Andres Segovia played selections by Bach, Scarlatti, and Villas Lobos with his usual delicacy of tone and did not patronize TV viewers. *Herm.*

Foreign TV Review

CURRENT RELEASE

With John Fitzgerald, Diana Fawcett, Harry Watt, John Hopkins
Producer: W. Farquarson-Small
45 Mins., alternate Thurs., 9:30 p.m.
BBC-TV, London

The first presentation of "Current Release" over the combined London - Midland - Northern networks of the British Broadcasting Corp. marks the end of negotiations, extending more than 18 months, between the British motion picture industry and the BBC. The idea of using TV to boost upcoming product first originated in the councils of the film industry's planning committee, which is the opposite number of the American COMPO.

Achieving a compromise between the BBC claim for the right of free criticsm and for the industry's viewpoint that trailers should be presented as they are without comment. W. Farquarson-Small has effected a program which, when running smoothly, will provide a good teaser type entertainment for the public and an unqualified boost for the box office. With an estimated TV audience running into millions, "Current Release" should whet the appetite of the picture-going public in a manner which cannot fail to hypo the industry.

For its first production, excerpts were chosen from six current offerings, four of which are British-made. In every case, the selection has been made with obvious care; not too much of the story is given away, but enough is screened to indicate the type of entertainment that is being offered. First batch included two Technicolor productions, and while the screenings, naturally, were in black and white, particular reference was made to the fact. The commentator, John Fitzgerald, introduced each excerpt, indicating type of subject and providing enough background material to make it understandable. The interjections by Diana Fawcett, presumably as his secretary, seem quite irrelevant. They had no bearing on the subject and were pointless.

As a special feature which will be done regularly, the program carried an interview with Harry Watt, director of "Where No Vultures Fly," in which he described some of the hazards of filming in the jungle. He was interviewed by John Hopkins in an easy and friendly style.

Other films used in the program were "The Magic Box," "Cyrano de Bergerac," "Encore," "I Want You" and "Lady Godiva Rides Again." It is recognized that most of these films have run their course in London and in other first-run situations, but once the program gets into its stride, the trailers shown will be just ahead of London release.

The program represents a major triumph for the British film industry. It has harnessed a potential rival and can claim to be the only industry which gets free advertising space for its product on the BBC networks. *Myro.*

SQUARE DANCE JAMBOREE

With Bob and Betty Brown, Roy Koerber, The Haymakers, Don Soelber, Paul Alexander
Producer-director: Byron Openshaw
30 Mins., Wed. 9:30 p.m.
SEARS ROEBUCK
KSL-TV, Salt Lake City
(Featherstone)

As its name implies, this show is strictly on the homespun side, with cow-range entertainment and square dancing. But producer-director Byron Openshaw handles the session intelligently, and does a slick job of preventing it from slipping farther east to the corn belt.

Whole deal is treated casually, with no effort to make a big production out of it, which results in a smoothly-coordinated show that pleases. Bob and Betty Brown star with their songs and guitar accompaniment. Femme is cute as a button and warbles easily. Boy is good, too, but he'd do well to get rid of the black horn-rimmed glasses he wears. They just don't go with a cowpoke outfit.

Square dancing is tossed in a few times, with Roy Koerber taking care of the calling chores nicely. Show includes music by a four-piece combo, The Haymakers.

Emcee Don Soelberg fits into the pattern neatly. He doesn't work too hard for laughs, kids around easily, and does well for himself and the show.

Paul Alexander pitched the commercial for the new Sears Allstate car in a straightforward job, although copy is a little wordy. By skipping over the pitfall of trying to be pretentious, "Jamboree" succeeds in bringing viewers a pleasant half-hour of fun. *Bert.*

MR. I. MAGINATION

(Last of the Mohicans)
With Paul Tripp, Butch Cavell, Ruth Enders, Ted Tiller, Joe Silver
Producers: Norman & Irving Pincus
Director: Fred Rickey
Adapter: Tripp
30 Mins.; Sun., 6:30 p.m.
Sustaining
CBS-TV, from New York

When "Mr. I. Magination" went off the air last year following its commercial cancellation there were lots of squawks from viewers and the press, and CBS-TV's reprise of the series in cream time on a sustaining basis consequently has drawn trade plaudits. However, the preem Sunday (20) proved a disappointment. "Mr. I" will have to show improvement if it's to live up to its rep as one of the top moppet shows.

Fault was chiefly in the selection of the kickoff vehicle, James Fenimore Cooper's classic, "The Last of the Mohicans." Latter spotted juve actor Butch Cavell as Uncas, the last Mohican and a "good Indian." Uncas was the bosom pal of a frontier scout (played by Mr. I —Paul Tripp) attached to a British outpost at the time of the French and Indian war. In contrast with the "treacherous" Indians who were allied with the French and who massacred women and children, Uncas helped Tripp save the British commander's beautiful daughter from the Redmen. Plotwise the tale held interest, but it lacked full understanding of the history of the time and gave a semi-biased view of the original Americans. An airer designed for youngsters should exercise greater care in its presentation of other races.

Direction also robbed the telecast of full dramatic impact by lapsing into caricatured portrayals. The British commander was a semi-comic figure, the scout was able to outsmart his foe by transparent trickery, and the Indian villain was too obvious a heavy.

Butch Cavell did a sock job as the youthful guest who got his wish, the chance to be the Indian brave of 200 years ago. Tripp, as the train conductor who transports kids into any situation they desire, should appeal to the minors. Production was good, with effective sets, nice camerawork that made the forest scenes convincing, and mock-ups that came across realistically, as in the sacking of the fort.

The series' wish-granting format is flexible and with better scripts "Mr. I" should latch on to a sizable audience in the school set. *Bril.*

FUNNY PAPER THEATRE

With Art Linick
Director: Chuck Marquis
30 Mins.; Sun., 11 a.m.
NELSON BROS.
WGN-TV, Chicago
(Hartman)

Here's a neat little Sunday morning entry that looks likely to grab off a hefty kiddie audience slice. The idea is simple but effective. Art Linick, longtime radio personality, does a LaGuardia this time reading the Chicago Tribune Sunday comic strips.

To avoid a static effect, Linick is surrounded by a group of youngsters as he scans the funnies. This gives the cameras a good field of mobile young faces to shoot at for visual background and also gives Linick an opportunity to spice the session with some ad lib chinning with the guests.

Host displayed a nice fatherly mien on show seen (20) that quickly put the moppets at their ease. His reading of "Dick Tracy," "Little Orphan Annie," et al, was pleasantly unhoked.

The show, beamed as it is strictly at the young folk, seems a rather odd choice for its furniture store bankroller since the blurbs were aimed at homeowners. Theory apparently is that if it's something the kids demand, their parents have no choice but to turn it on. *Dave.*

VARIETY TIME

With Ernie Tetrault, Others
60 Mins.; Mon.-thru-Fri., 9:30 a.m.
Sustaining
WRGB-TV, Schenectady

Title of this was taken from another morning program on which WRGB-TV staffers rotated, but the new feature fits into a different format and approach. Ernie Tetrault combines filmed and recorded musical entertainment, community service, interviews, chatter and curiosa.

Tetrault threads the segments with an intimate, impromptu, sometimes kidding approach. The community and interview angles are the most significant, if not the most popular. A good women's program. *Jaco.*

METROPOLITAN OPERA AUDITIONS OF THE AIR

With Milton Cross, narrator; Patricia Bybell, Nino Luciano
Producer: William Marshall
Director: Herman Liveright
30 Mins.; Tues., 8:30 p.m.
Sustaining
ABC-TV, from N. Y.

Metropolitan Opera auditions, a longtime radio feature which has sprung several current topflight Met personalities into the bigtime, preemed with good results as a simulcast via ABC Tuesday night (15). While little has been done to dress the show visually, the cameras alone provide enough added interest to make the series on TV a welcome addition to the longhair roster. And, since it bucks both NBC-TV's Milton Berle show and CBS-TV's Frank Sinatra show, it stands a good chance of picking up whatever viewers don't go for the variety formats.

In making "Auditions" into a simulcast, ABC noted that the accent would still be on the radio side, with no concessions made to TV. That probably explains why narrator Milton Cross read his notes on the simulcast preem and why those huge bulky mikes were used, instead of the modern button types. ABC may have a point in not wishing to spoil the show's quality by over-producing for TV, but it seems that the producers could clear up a few minor points like those without harming enjoyment of the AM listeners. And it would certainly do a lot for the TV viewers. Otherwise, shots of the orch playing on a bare stage and of the auditioning singers merely standing before the orch provide enough visual interest.

Initial simulcast benefited by the presence of Patricia Bybell, a lyric soprano who was "trying out." Gal displayed a fine set of pipes in her renditions of some of the more popular arias but, besides that, showed terrif videogenic qualities, including a sensitively beauteous face and the physical attributes to match. Tenor Nino Luciano, the second tyro, had a similarly good voice, projecting his arias solidly. Fausto Cleva, as usual, batonned the orch for solid musical backing.

Cross, who's been narrating this series, as well as ABC's Saturday afternoon pickups from the Met, for a number of years, was too stiff and unrelaxed for TV. John Gutman, the Metopera's assistant general manager, on the other hand, evidenced a nice informality in an ad lib little speech at the 15-minute break. *Stal.*

TV TRADING POST

With Gordon Tuell, others
25 Mins.; Mon.-thru-Fri., 9:05 a.m.
Sustaining
WRGB-TV, Schenectady

New, simple program packages a fair exchange of entertainment at minute cost to the station. Gordon Tuell, best known as a producer, conducts the trading post, at which viewers, in person and by mail, offer to sell or swap various articles. He seeks those which are unusual or have a special story, although others are accepted. Items profferred or sought on the three initial blocks included an old style banjo, building blocks, a riding horse, dogs, a stein and glass paper weights.

Studio visitors screened surprisingly clear, as a group, and talked moderately well. Tuell, who rings a bell as guests enter, questions them in friendly fashion. At times, Tuell overspills the chatter dam, but this is largely due to program's length and the need for stretching time.

Feature could be built in production. The curiosa and public service angles make it palatable early morning fare, after the two-hour "Today." *Jaco.*

LET'S TALK IT OVER

With Rev. J. Edward Carothers, Dr. Zack Russ, Dr. Harry J. Linton, Mrs. Paul Boyce, Others
30 Mins.; Sun., 3:30 p.m.
WRGB-TV, Schenectady

New program presented by the Federations of Churches in Schenectady, Troy, Albany and Pittsfield features round-table discussions of common problems which can be clarified through analysis by persons in various walks of life. Ministers of churches in six cities participate. First telecast had the four-person panel considering four queries chosen from a 228-subject checklist submitted to unmarried persons in Rev. J. Edward Carothers' church, plus a hymn by the choir.

Teeoff had only a tinge of the denominational and, therefore, its appeal presumably would be broad for serious-minded viewers. Conducted on a high level, the videocast became talky in spots, but that is in the pattern and time length. Problems probed were those on personality adjustment, especially those of young people coming from smaller town to an industrial city. *Jaco.*

1952 Seen as FM's Rebirth Year; Sales Drives Set for Varied Areas

Washington, Jan. 22.

This year of 1952, in which television will be released from its long freeze, gives promise also of being the year of the rebirth of FM For the first time since "the finest aural service ever known" received its postwar blessing from the FCC, there's action on the FM front—real action. The manufacturers of sets, distributors, dealers and broadcasters are at last getting together, thanks to a more realistic approach to the problem by Harold Fellows, new prexy of the National Assn. of Radio and TV Broadcasters.

As pointed out here Friday (18) by the association's FM director, John Smith, Jr., at a meeting of the industry to plan an FM test campaign Washington during March, Fellows has changed the situation between broadcasters and manufacturers from war to truce. And, said Smith, "it's been a very active truce." There was unquestionable evidence at this meeting that NARTB and the manufacturing industry, under the leadership of the Radio-Television Manufacturers Assn., are working as a team to give FM its much-needed shot-in-the-arm.

James Secrest, general manager of RTMA, gave assurances that RTMA is "solidly behind" the FM campaign. "We believe there is a market for FM that hasn't been fully realized," said Secrest, pointing out that FM sales would be especially welcome at this time when TV set business isn't what it might be."

And a secondary reason for pushing TV, said Secrest, is to kill the idea that "some officials" in Washington have, that "there's a conspiracy among manufacturers to bury FM." The industry is just as anxious to sell FM sets as any other appliances, he added, and the test campaigns (in North Carolina, Wisconsi and D. C.) should prove that.

Further evidence of the manufacing industry's interest was shown in the presence at the meeting of Herb Guenin, of RCA; James Farley, of General Electric; Henry Onorati, of Crosley; Morgan Greenwood, of Philco, and Dave Grigsby, of Zenith. Representatives of Washington area distribu-

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PHILLY TV STATIONS' 18G 'DIMES' PLEDGES

Philadelphia, Jan. 22.

Philadelphia television stations raised more than $18,000 in pledges during a series of three successive telecasts for the 1952 March of Dimes.

WFIL-TV kicked off the series ith a four-hour marathon (14), with Jimmy Blaine as emcee, which raised $11,215 in pledges. WPTZ devoted a film program to the March of Times (15) with Susan Peters heading the array of staffers to make the pitch. The station sought no pledges, however.

WCAU-TV wound up the series (16) with an all-day telethon climaxed by the appearances of World's Champion Jersey Joe Walcott and welterweight Gil Turner which drew $7,000 pledges. Roger W. Clipp, business manager of the WFIL stations and general chairman of the March of Dimes drive here, said he expected the total response from the three-day telecast to reach $20,000. Viewers were urged to send in returns to a special Postoffice Box 1952.

Dowling May Take Over As Pinza TV Producer

Legit producer-actor Eddie Dowling may turn television producer, with reports that he may take over the production reins on the Friday night RCA-sponsored Ezio Pinza show on NBC-TV. Ezra Stone is currently producing the stanza, but finds himself bogged down by a multiplicity of TV assignments.

Pinza show, currently on a weekly basis, goes bi-weekly next month, with Dennis Day also picked up by RCA as the alternate week attraction, effective Feb. 8. Day's sh was kine auditioned last week on the Coast.

Kyle MacDonnell Set As WOR Disk Jockey

Songstress Kyle MacDonnell is switching to AM via WOR, N. Y., with a disk jockey airer. Show, which kicks off Monday (28), will be beamed Monday, Wednesday and Friday at 6:15 p.m.

She's being handled by her spouse, Dick Gordon, Jr., who earlier this month sold out his interest in Foley & Gordon, Inc.

C. of C. Nixes Labor Debates As 'Hog-Calling'

Washington, Jan. 22.

When capital and labor get together on a radio debate, it becomes a "hog-calling contest." So declared the U. S. Chamber of Commerce last week, in reply to charges by the American Federation of Labor and Congress of Industrial Organizations that C. of C. spokesmen take a "run-out powder" when invited to match wits with union officials on radio forums.

Asserting its policy on radio debates, of C. of C. said its spokesmen "will continue to appear in public debates with union officials or anyone else, when there is reasonable expectation that participants will stick to the subjects assigned, and that the debates will not degenerate into ranting and namecalling."

Chamber said it does draw a line on "certain radio programs where union officials have seized the chance to ride off in all directions from the subject, on the wings of rash, bellicose statements or meaningless and parroted slogans from which there is no quick, sensible reply. The Chamber does not believe there is much contribution to public thinking in a hog-calling contest."

Line will also be drawn, said the Chamber, on forum programs in which C. of C. spokesmen have been "hopelessly" outnumbered." Organization points out that in the CBS program, "Cross-Section USA," of Jan. 11, there were two spokesmen for labor, one for agriculture and one for business.

Basis for union charges was dropping by NBC of its "America United" show and substitution of "Viewpoint—USA" to be assigned to individual organizations in turn, including the Chamber.

CBS Was There

Editor, VARIETY:

VARIETY in its Jan. 16 issue asks a fair question: "Where Was Radio?" in the coverage of the Kurt Carlsen saga. But as for your statement that radio was not on the job, CBS Radio asks to be included out.

As the Flying Enterprise struggled toward Falmouth, Paul Niven of our London news staff reported its progress in numerous CBS Radio News broadcasts from that seaport. But the big job in that coverage was to do what radio always does—get the principals and put them on the air at once, to tell their own story. Captain Carlsen had scarcely touched land before Niven was on his trail, and on the 8 a. m. (EST) CBS Radio "World News Roundup" Jan. 10, Niven had Carlsen a little studio in Falmouth where he broadcast the story of his adventure direct to listeners in America. This exclusive interview was immediately picked up by news services. It was in demand for days by newspapers and magazi One hour after Carlsen's original broadcast, CBS Radio "News of America" repeated the story by recording and then gave Carlsen's own voice making his reply to the welcome by the mayor and the people of Falmouth. This was the high spot of the CBS radio coverage which had kept abreast of the event from

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Mich. Tax on TV Receipts

Lansing, Jan. 22.

Passing its first bill of the 1952 Legislative session, the Senate voted unanimously to tax television receipts along with other gross proceeds of boxing and wrestling matches which already are taxed.

The levy will be 10% on non-title events and 5% on national or world championship matches.

Ted Mack 'Auditioning' D. C.'s Govt. Employees Today (Wed.) for B'casts

Ted Mack will preside over final talent auditions today (Wed.) for the Federal Recreation Committee in Washington, D. C. Committee, representing 250,000 employees of 75 government agencies has arranged a tie-in with "Original Amateur Hour" for winning performers to compete for spots on weekly program broadcasts. Plan was given impetus by Old Gold sponsorship.

FRC talent auditioning, an annual event among Washington's working personnel, has become a major feature of organized recreational project. For '51, Mack and "Amateur Hour" staff selected 12 acts which subsequently appeared on regular network shows.

Current tryouts, pre-judged in December by Washington newspaper and TV groups, covered auditioning of 400 Government employee contestants. Outstanding acts selected from this number will perform for Mack and "Amateur Hour" director Bob Reed today at Washington's Inter-departmental Auditorium. Event is FRC's main seasonal theatrical affair.

SINATRA IS NEWEST CASUALTY ON WDTV

Pittsburgh, Jan. 22.

Newest casualty on WDTV, city's only channel, is Frank Sinatra, who has just chalked up the shortest run on record on the DuMont-wned station. Only three or four of The Voice's programs were carried when management suddenly announced that it was being dropped.

Decision of WDTV to run the first half-hour of Sinatra along with "Keep Posted" on alternate weeks with Milton Berle kicked up quite a fuss with latter's sponsors, Texaco, who threatened to pull Berle altogether in he wasn't carried regularly. When DuMont people stuck by their guns, however, Texaco relented and agreed to let Berle come in every other Tuesday.

Pulling of Sinatra doesn't mean that Berle goes back on a weekly basis. Alan Young comes in on the alternate Tuesday 8-8:30 slot, with "Keep Posted" continuing on the same basis the half hour after that.

No reason was given by WDTV for dropping Sinatra although it's believed the fact that he was sponsorless for the half hour that came through here bi-weekly had a lot to do with it.

Electric Cos. Trim Radio Coin on 'Corliss Archer'

Electric Companies Advertising, which has recently expanded its ad budget into television, has decided to cut back its sponsorship of CBS Radio's "Meet Corliss Archer" from a weekly to an alternate week basis. New setup is effective immediately, meaning the Sunday ight show will be sustaining this week (27), with the bankroller coming in next on Feb. 4. Agency is N. W. Ayer.

For TV, the Electric Cos. has bought a new series of half-hour vidfilms, which preem in 35 markets Sunday under the title of "Electric Theatre." Films were produced at the Eagle Lion studios on the Coast by Screen Televideo Associates, with Gil Ralston as exec producer.

CBS will keep "Corliss" on a sustaining basis during the weeks skipped by Electric Companies, in hopes of lining up a new sponsor for the alternate Sundays. Sponsor's checkout, incidentally, opens up another hole this season in what had started as an SRO night for CBS.

Cleveland — Carr Liggett has taken over the Old Dutch Beer account which runs an hour-long Monday night TV show on WEWS

TV Drama Calendar

(Jan. 23-Feb. 2)

Following is the lineup of hour-long dramatic shows on the major television networks during the next 10 days:

Jan. 23

Kraft TV Theatre (NBC—9 to 10 p.m.). "The Peaceful Warrior," by Eric Hatch. With Dick Foran, Nita Talbot, Melville Cooper.

Celanese Theatre (ABC—10 to 11 p.m.). "Anna Christie," by Eugene O'Neill, adapted by Norman Lessing. With June Havoc, John Qualen.

Jan. 25

Schlitz Playhouse of Stars (CBS—9 to 10 p.m.). "P.G.," by Halsey Malone, adapted by Arnold Schulman. With Dan Duryea, John Forsythe, Teresa Celli.

Jan. 27

Philco TV Playhouse (NBC—9 to 10 p.m.). "Segment," by David Swift. With Mercer McLeod, Eileen Heckart.

Jan. 28

Lucky Strike Theatre (NBC—9:30 to 10:30 p.m.). "Eva? Caroline?", by Allan Vaughan Elston, adapted by Thomas W. Phipps. With Richard Carlson, Jayne Meadows, Viola Roache, Raymond Bramley.

Studio One (CBS—10 to 11 p.m.). "Burden of Guilt," by John and Ward Hawkins. With Anthony Ross, Ralph Nelson, Robert Santon.

Jan. 30

Kraft TV Theatre (NBC—9 to 10 p.m.). "Mrs. O'Brien Entertains," by Edward Madden.

Pulitzer Prize Playhouse (ABC—10 to 11 p.m.) "Years of Grace," by Margaret Ayer Barnes, adapted by Denis Green and Norman Lessing. With Ann Harding, Lucille Watson.

Feb. 1

Schlitz Playhouse of Stars (CBS—9 to 10 p.m.). "Lady With a Will," adapted by Don and Katrina Ettlinger from "Miss Quiz," by Ward Morehouse and Peggy Wood. With Ann Sothern.

Ill. B'casters Plan Legislative Fight Vs. University TV Station as Unfair

Chicago, Jan. 22.

The Illinois Broadcasters Assn. may carry its fight against a television station operated by the U. of Illinois to the state legislature, it was indicated after a meeting here last week between IBA members and university officials.

It was brought out that the school at present has no funds for the erection or operation of the proposed station. The broadcasters hinted that if all other efforts failed in their attempt to forestall the establishment of a university outlet, they would register their opposition at the state assembly when the state-supported institution applies for the necessary coin.

The IBA is attacking the proposed educational station on several grounds. First, the broadcasters' group argues the school is rushing into the video picture without adequate investigation of the economics involved, and without prior approval by the state lawmakers. Also, it's not fair to expect the taxpayers to shell out for an outlet at the Urbana campus, which would only serve a relatively limited number of citizens. The university could best fulfill its function by packaging film educational shows for use on the present and proposed commercial stations, its argued.

University to Go Ahead

However, it's obvious that the real nub of the issue is the fact that under the present FCC channel blueprint, the only VHF outlet for the East Central Illinois area has been set aside for educational use. That's Channel 12, for which the university has notified the FCC that it intends to formally apply. Three commercial stations are planned for the Champaign-Urbana region, but they are in the UHF spectrum.

Although nothing clear-cut came

(Continued on page 39)

CBS-TV's 'Big Hello'

New audience participation show, in which guests for the first time will be able to speak on the phone to friends in a different part of the country and see them while they talk, is being lined up by CBS-TV. Titled "The Big Hello," the show will be auditioned in early February for a projected weekly half-hour public service series.

Program is the brainchild of James Fonda, who is with CBS-TV on the Coast. Through use of the microwave channel to both coasts, the web believes it will be able to make possible the long-pending visual telephone service. It's presently planned to bring on as participants such persons as a GI landing on the Coast from Korea, who may want to talk to his family in N. Y.; a mother in N. Y. who may not have seen her son on the Coast for many years, etc.

Nielsen Pays 75G To Sindlinger In Suit Settlement

Suit involving A. C. Nielsen and C. E. Hooper, on one hand, and Albert E. Sindlinger on the other has been settled out of court with both sides claiming victory. Nielsen firm has paid Sindlinger $75,000, with Nielsen himself, Hooper and Henry Rahmel, Nielsen engineering v.p., paying $1 apiece.

Ending a 27-month-long hassle with confusing claims and counterclaims, Judge Ganey of U. S. District Court for eastern Pennsylvania signed an order dismissing the federal action and counterclaims.

One of the considerations on which the Nielsen-Sindlinger settlement was reached is an agreement solving the patent litigation, making it possible for Sindlinger to continue audience measurement with the Radox technique. Sindlinger said that he was forced to suspend biz in 1950 when it was impossible for him to settle the Radox-Nielsen patent-interference set-to by a cross-licensing arrangement which he had proposed. Nielsen's alleged refusal to cooperate with Sindlinger in a cross-licensing deal was one of the charges in the federal litigation. Sindlinger had charged Hooper and Nielsen with "monopolistic practices" to freeze him out of the nose-counting field.

"By waiving certain of our claims and legal right of appeal," Sindlinger said this week, "we permit

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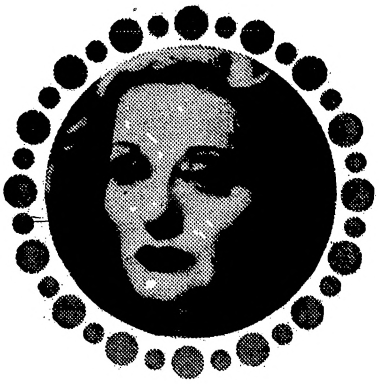
CBS Sets Radie Harris For Capsule Aft. Show

CBS Radi , continuing to emphasize five-minute shows as a lure to potential advertisers, has lined up a new briefie of that length featuring Hollywood columnist Radi Harris. Show is scheduled for cross-the-board airing in the 3:50 to 3:55 p. m. period, starting Jan. 28.

Judy Garland has been set as the first guest to be interviewed by Miss Harris. It will mark her first guest appearance on radio since she opened at the Broadway Palace last Oct. 16.

New show will give CBS three five-minute programs back-to-back. Cedric Adams, bankrolled by Pillsbury, is now in cross-the-board from 3:40 to 3:45, and that is followed by the Carl Smith show, sponsored by Kellogg's from 3:45 to 3:50. Miss Harris will spin Hollywood gossip and interview visiting film celebs, with the show originating from N. Y.

FILM PERSONALITY MOST EFFECTIVE ON RADIO
Ronald Colman
"Halls of Ivy"
Wednesday 8:00-8:30 p.m.
Sponsor: Jos. Schlitz Brewing Co.



CHAMPION OF CHAMPIONS
"THE BIG SHOW"
Sunday 6:30-8:00 p.m.
Starring Tallulah Bankhead
The glamorous, gracious gal who also took two 2d places as
Best Comedienne and as Best Master of Ceremonies.
Sponsors: Reynolds Metals Co.; American Chicle Co.;
Whitehall Pharmacal Co.; Chesterfield Cigarettes

BEST DRAMATIC PROGRAM
"Theatre Guild On The Air"
Homer Fickett—director
Sunday 8:30-9:30 p.m.
Sponsor: United States Steel Corp.

BEST MYSTERY PROGRAM
"Dragnet"
Starring Jack Webb
Thursday 9:00-9:30 p.m.
Sponsor: Fatima Cigarettes

THE REVIEWS ARE IN

And NBC won more awards, more first place awards, than any other network.

In the 16th annual poll of American newspaper, magazine and radio critics conducted for "Fame" magazine by *Motion Picture Daily,* 11 first places, 10 second places, 6 third places were awarded to NBC. These are the final reviews, the personal choices of radio's most discriminating listeners, the critics themselves.

But most significant of all, notice *which* first place awards NBC Radio won. In variety shows—the Champion of Champions, THE BIG SHOW; the best dramatic show; the best mystery show; the best musical show; the best quiz and audience participation shows; the most promising stars; the best dance band; and, of course, the best symphony orchestra.

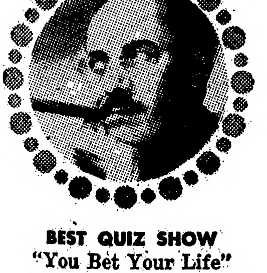
These are the program types which hold biggest audiences, which sell most products. And advertisers can still buy into two of the first place winners. Ask us about THE BIG SHOW and BOB AND RAY.

NBC Radio Network
a service of Radio Corporation of America

BEST AUDIENCE PARTICIPATION PROGRAM
"You Bet Your Life"
Groucho Marx—M. C.
Wednesday 9:00-9:30 p.m.
Sponsor: DeSoto-Plymouth Dealers

BEST MUSICAL SHOW
"The Telephone Hour"
Distinguished artists from
the operatic and concert stage;
Donald Voorhees conducting
Monday 9:00-9:30 p.m.
Sponsor: The Bell Telephone System

MOST PROMISING STAR OF TOMORROW
Bob (Elliott)
Ray (Goulding)
"The Bob & Ray Show"
Monday-Friday 5:45-6:00 p.m.
"Inside Bob & Ray"
Saturday 8:30-9:00 p.m.



BEST QUIZ SHOW
"You Bet Your Life"
Groucho Marx—M. C.
Wednesday 9:00-9:30 p.m.
Sponsor: DeSoto-Plymouth Dealers

BEST SYMPHONIC ORCHESTRA
The NBC Symphony Orchestra
Saturday 6:30-7:30 p.m.

BEST COMEDY TEAM
Dean Martin and Jerry Lewis
Friday 8:30-9:00 p.m.
Sponsors: American Chicle Co.;
Whitehall Pharmacal Co.;
Chesterfield Cigarettes

BEST DANCE BAND
Guy Lombardo
"Your Hit Parade"
Thursday 10:00-10:30 p.m.
Sponsor: American Tobacco Co.

MGM MUSICAL COMEDY THEATRE
(It Happened in Brooklyn)
With Mimi Benzell, Russell Nype, Clifford Carpenter, Bill Smith, Ronnie Liss, others; Joel Herron orch
Producer: Raymond Katz
Director: Marx B. Loeb
Adapter: William Kendall Clarke
60 Mins.; Wed., 8 p.m.
Sustaining
Mutual, from New York

This shapes up as perhaps the most solid audience show in the lineup MGM Radio Attractions is producing for Mutual. Its blend of drama and tunes, with name talent and properties, some of which had success in their pic form, makes a listenable combination over the hour route.

On the show caught Wednesday (16) the vehicle was "It Happened in Brooklyn," adapted from the five-year-old Metro release that starred Frank Sinatra, Kathryn Grayson, Peter Lawford and Jimmy Durante. It was brought to radio with Mimi Benzell, and Russell Nype of Broadway's "Call Me Madam." The story is one of those obvious bits of fluff which usually form the basis for filmusicals. Nype played the young singer-composer who falls in love with another young hopeful, Miss Benzell. But she falls for Nype's best friend, and there's the added complication that she's giving up her chances for an operatic career to plug her pianist kid brother. Everything ends happily, however, with an assist from a friendly Italian janitor.

William Kendall Clarke, who has done better things, turned in a script that didn't avoid the cliches. The tunes, however, were appealing. Although not pop faves, they suited the story, had some cute lyrics and were nicely put over by the Benzell-Nype team, who also had good acting support. Joel Herron's WMGM (N. Y.) orch, which is working on the shows waxed in the east, provided a full-bodied backgrounding.

Airer included some familiar items, such as "Delia" and the "Waltz Song" from "Romeo and Juliet," both socked over by Miss Benzell. On the whole it made a pleasant stanza, which would have been a stronger entry with a larger helping of music. *Bril.*

WORLD FLIGHT REPORTER
With Dan Peterson
5 Mins.; Mon.-thru-Fri., 5:55 p.m.
Sustaining
ABC, from New York

ABC's new cross-the-boarder, "World Flight Reporter," is a clicko interview session that makes the most out of its five-minute running time. Format has Dan Peterson querying travelers as they arrive at New York's Idlewild Airport. The session's are breezy, informative bits which should click with the stay-at-home dialers.

On preem (21), Peterson interviewed Harvey Firestone, Jr., arriving from Liberia, and Princess Alice of Greece, coming in from England. Peterson handled the questions with ease, and both Firestone and Princess Alice sustained interest with their repartee. All in all series looms as a pleasing filler in ABC's lineup. *Gros.*

OUT OF THUNDER
With Leon Janney, Hester Sondergaard, Phil Tompkins, others; Charles Irving, narrator; Emerson Buckley, musical conductor
Writer-producer-director: Sherman S. Dryer
25 Mins.; Sun., 10 p.m.
Sustaining
Mutual, from New York

Mutual has come up with an interesting educational series in "Out of the Thunder," a 25-minute dramatic session accented "toward a fuller understanding of things scientific." Sunday's (20) preem subject was "The Beginning of the World," which proved a good springboard for other topics to come. (Subject next week is "Cortisone.")

Scripter Sherman S. Dryer, who also produced and directed, researched a collection of facts out of Collier's Encyclopedia that emerged as an entertainment and enlightening 25 minutes despite their basic dryness. Adding much to the presentation was Charles Irving's narration and the work of a cast which included Leon Janney and Hester Sondergaard, among others.

While Dryer's dramatization ably caught the power and significance of the astronomical discoveries of such savants as Aristotle, Copernicus, Galileo and Newton, the musical bridges were inclined to be too noisy to be genuinely effective. Newton's law of gravity, described by narrator Irving, was important enough in itself without stressing it with a deafening musical background.

But on the whole, "Out of the Thunder," is a meritorious public service program as a United Nations Educational, Scientific and Cultural Organization official pointed out in a transcribed rebroadcast from Paris. However, 10 p.m. is a little too late to catch grade-school children. If the program were moved up an hour its audience obviously would be broader. *Gilb.*

YOUR INVESTMENT DOLLAR
With Henry Gladstone
15 Mins.; Sun., 12 noon
UNITED BUSINESS SERVICE
WOR, from New York
(Frank-Guenther, Law)

WOR newscaster Henry Gladstone series on investment guidance shapes as interesting listening. Info on current market trends and spiels on stocks, bonds and securities should appeal to the financial page reader despite the Sunday noon spotting.

Gladstone makes the quarter hour a listenable entry by keeping the gab bright and terse. It's to his credit that the show moves at a pleasant pace with no dull spots to mar his chatter flow. Show should also appeal to those dialers who aren't hep to high finance because he maintains a laymen's level throughout the discussion.

United Business Service is picking up the tab and rates a kudo for keeping its tub-thumping at a high level. *Gros.*

Salt Lake City—Nick Bloedorn, formerly with the Denver Bulletin Press has joined the staff of the promotion department at KDYL, local NBC affiliate.

MINER MIKE
With Garnett Marks
Writer: Jack Goodman
15 Mins.; Sun. 12:45 p.m.
UTAH MINING ASSN.
KALL, Salt Lake City
(Adamson & Buchman)

For a program that makes no effort to be pretentious, this session succeeds in presenting news with a novel angle. Aired to build good will for the mining industry, "Miner Mike" has nothing tangible to sell. So using an established fictional character, writer Jack Goodman has Garnett Marks limit himself to regional stories, mainly pointed towards the human interest side.

Writing is smooth and easy going, and dips into small personal details that give the program a definitely individualistic color. Marks plays his role straight, spins his yarns with sincerity, and strengthens the characterization by shying away from corny down-to-earth approach.

In stanza caught (20), stories included a nostalgic tale about the impending end of Plum Alley, Salt Lake's Chinatown; deal involving the U of Utah medical school which calls for nearby states paying for their students; use of TV in a U. S. Steel plant, and background on the man who opened uranium diggings near the Big Rock Candy Mountain.

There's nothing socko in these tales, but they all hold listener interest, and offer news that doesn't usually show up in the press.

Sandwiched in between a flood of Mutual mysteries, this leisurely quarter hour looks as if it should grab itself a nice slice of audience. *Berl.*

BREAKFAST IN PHOENIX
With Bill Lyman Pennell, Others
30 Mins.; Mon.-thru-Fri., 9:30 a.m.
Sustaining
WABY, Albany

Program from the Arizona resort follows in the path blazed by the late Tom Breneman with "Breakfast In Hollywood," Idea and format do not differ materially from that onetime top morning web feature, although there are minor changes. Bill Lyman Pennell moves around a Phoenix restaurant interviewing guests (some men are included), awards prizes to the oldest lady and to the one whose birthday is nearest a selected number, tries on hats, and generally exudes a genial air. Show draws from a wide area. Many of the guests are from the west, south and Canada.

Wisely, the emcee has recently been spending more time with visitors who have an unusual background or story. He could deepen and sharpen this. Some of the originations lack listener appeal because they crowd in names and towns but do not delineate or spotlight personalities. The block includes, a la Breneman, a heavily-accented restaurant employee used for comic touches—here, a German baker, who presents birthday cakes, etc. and plugs a baker line.

Pennell is a friendly, likeable chap, with a mildly kidding approach. He punches too hard in spots. Either the pickup is technically imperfect or the transmission is inferior. Pennell and others tend to display a blurred tone. The organ background, by Clyde Huntington, occasionally overbalances the speaking volume. Show needs tighter production and sharper timing. *Jaco.*

Godfrey-Lipton
Continued from page 31

regular kine route, which means that each show would play on the Coast a week after its N. Y. origination.

Hot kine system is now being used by several shows beamed from N. Y. to L. A. by the various TV webs. Under the system, a show is transmitted live cross the country at the time it originates in N.Y. Instead of being aired on the Coast at the same time, however, it's kinescoped, with the kine being stored for three hours before taking the air. CBS-TV's "Burns and Allen" show, among others, follows an opposite route. It originates live on the Coast at 5:30 p. m. Thursdays, meaning it's aired live in N. Y. at 8:30 p. m. But, instead of being transmitted in L. A. at 5:30, when the available audience might be small, it's kinescoped at its point of origin for a playback three hours later.

That the experience encountered by "Talent Scouts" might spark a trend among other N. Y. to L. A. shows is based on the fact that the program has been consistently either in first or second place in the national ratings. Show was carried in Frisco via KPIX and in L. A. by KNXT, the CBS o.&o. outlet.

Inside Stuff—Radio

WJZ, Gotham flagship of ABC, has made a promotional deal with Grand Union supermarkets based on "Grand Union Caravan," new cross-the-board show which kicks off Feb. 18 at 12:30-1 p.m. Series will originate from a different GU store in the area every day.

Ted Oberfelder, WJZ general manager, said that the new stanza will offer participating sponsors a bonus of concentrated merchandising. Each of the five stores from which the program originates in any one week will promote products plugged on the airer for the full week, Oberfelder said. Stores will give the bankrollers' products feature displays, posters, redemption of coupons issued by sponsors and tub-thumping for the radio show in the chain's metropolitan and suburban newspaper ads.

Insertion of the new series involves shifting of the Herb Sheldon show to 2-2:30 p.m. In its new spot Sheldon stanza will add a three-minute newscast.

Using two devices to get an eyewitness account of life aboard th snowbound train at Emigrant Gap, Calif., WCCO, Twin Cities' CBS station, scooped other radio, TV and even newspapers locally.

Charles Sarjeant, WCCO assistant news director, hit upon the idea of contacting the Southern Pacific R.R. man in San Francisco and William Nietfeld, KCBS, Frisco, news head, and asking them to get a message to James Porterfield, Minneapolis-Honeywell Mfg. Co. public relations director, who was aboard the train with four other M.H. executives, enroute to a Frisco sales meeting.

The message, which was delivered to Porterfield, asked him to call WCCO as soon as possible. Porterfield's long distance telephone call came through ahead of any other direct newspaper, radio or TV contact with a Minnesotan passenger. From it the WCCO news bureau staff got a real earful of eye-witness information regarding four days of life aboard the snowbound train. It went on George Grim's 8:30 a.m. newscast.

Robert S. Greene, former staff scripter for ABC and WCBS, N. Y., has authored "Television Writing: Theory and Technique" which came off the Harper presses on Jan. 16 ($3.75). Tome has foreword by Robert Montgomery, producer of NBC-TV's "Your Lucky Strike Theatre," in which he points out that the tele writer "must keep in the front of his mind not only the limitations of the medium but also its possibilities." Volume includes a discussion of camera technique, script format, visual writing, dialog, music, structure, transitions, adaptations and non-dramatic programs, plus a glossary and bibliography.

Maria Christina Marconi, in Pittsburgh last week with her daughter, Maria Elettra, in connection with the 50th anniversary of the first radio signal transmitted across the Atlantic, presented a bronze bust of her late husband, Guglielmo Marconi, to KDKA, the world's first radio station. Westinghouse-owned broadcaster has been in operation ever since it first aired the returns of the Harding-Cox presidential election. While in Pittsburgh, Mrs. Marconi also addressed the World Trade Council of the Chamber of Commerce.

Hy Zaret and Lou Singer, who composed the "Little Songs on Big Subjects" and "Little Songs About UN" for WNEW, N.Y., have cleffed "Little Songs for Living Longer," which will be aired over ABC. The tunes, offering advice on avoiding accidents at home and on the highway in catchy capsule form, will be beamed by the web during chain breaks and as public service spots.

The 13 jingles range from 23 to 72 seconds in length and were bought by the network from the Communication Materials Centre of Columbia U.

N. Y. City chapter of American Women in Radio & TV has set its first all-day conference for the Hotel Astor, N.Y., on Saturday, Feb. 9. Chapter prexy Margaret Cuthbert, NBC public affairs supervisor, said that conference theme will be "forecast for the future."

Morning session will be open to members only. Afternoon will feature roundtable discussion of production, writing, advertising and packaging.

'Jack the Bellboy'
Continued from page 31

$70,000 a year, and Joyce M. Chapman, publicity director of the station.

McKenzie resigned "on a completely friendly basis" effective Feb. 3. The next day he moves over to WXYZ where he'll spin his disks from 4 to 6 p.m. daily. A half-hour ABC network show Sunday afternoon is being arranged.

McKenzie's move is expected to have wide effect on the town's disk jockeys with much jockeying for position and many shifts.

Jones' resignation was announced by Leo B. Wailes, executive veepee of the Fort Industry Co. Reason give was a terse "basic differences in policy."

No successors to Jones, McKenzie and Miss Chapman have been named.

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Inside Stuff—Television

One of the heftiest mail pulls in Chicago local record is being registered by DuMont's "Down You Go," which is beamed from WGN-TV, Chi, in the Friday night at 8 spot. The panel show, packaged by Louis G. Cowan, debuted May 23, 1951, and latest mail count shows it's now topping the 1,000,000 mark in quiz questions sent in by viewers.

Quizzer, emceed by Northwestern prof Bergen Evans, is bankrolled by Old Gold cigarets.

"N. Y. Times Youth Forum," feature of the daily's own station, WQXR, will make its tele bow on Jan. 30 from 7:30-9 p.m. over WABD, N. Y.

Forum will be presented before an audience of delegates to third national UNESCO conference at the UN Assembly Hall.

Julian Claman, Alfred Katz and Michael Mindlin, Jr., have formed the J.K.M. Co. for purchase and development of literary properties for video. Claman and Mindlin recently returned from six weeks in England where they purchased their initial properties. Talent Associates will agent the properties in N.Y. for TV, while the Jules Goldstone Agency will rep them in Hollywood for films. Among the backers of JKM are Phyllis Jackson, former story editor of Columbia Pictures; Erwin Swann, of the Biow Agency; Alfred E. Levy of Talent Assoc.; and Jerry Lurie, attorney.

Script requirements of three CBS-TV mellers, "The Web," "Danger" and "Suspense," will be discussed at the sixth Radio Writers Guild tele seminar tomorrow (Thurs.) evening at the Hotel Astor, N. Y.

Speakers will include Franklin Heller, "Web" producer, and Arthur Heinemann, CBS-TV story editor, who will cover overall needs of the crime trio. Additionally, RWG members who have sold scripts to the three airers will give pointers. Meeting is open to pro scribblers.

Teleprompter

Continued from page 31

save considerable studio rehearsal time and also eliminate much of the fear of forgetting their scripts from the minds of actors and others who've been afraid to get into TV. He said one daytime cross-the-board show has saved $1,200 per week in studio rehearsal time through use of the Prompter. It's that basis that the company is currently pitching it to other networks and to local stations throughout the country.

Teleprompter idea was originated by actor Fred Barton, who played one of the sailors in the recent Broadway production of "Mr. Roberts." He took it to Kahn for promotion and financing; latter became interested in its potentialities and brought in Hubert J. Schlafly, 20th's director of TV research, to work out the many technical problems involved. Trio incorporated as equal partners last January. Before that, they had spotted the Prompter on CBS-TV's "First 100 Years," the first video soap opera strip, and it has since been used by such TV performers as Arthur Godfrey, Garry Moore, Steve Allen, Ed Sullivan, Milton Berle, Howdy Doody, Robert Montgomery and the Vivian Blaine-Pinky Lee combo, among others.

Company charges users $30 per hour to rent the device, with the price including four machines and a crew to service the equipment. In design, the Prompter consists of the entire script of the show (including music, where needed), which is typed on roll paper in characters nearly one inch high. Script is housed in a small cabinet, about the size of a Gladstone bag, in which it moves on its rollers at a speed controlled remotely by an operator. On the average show, three of these machines are spotted strategically around the studio, within sight of the actors but outside camera range. Speed of all three, plus the master unit, is electronically synchronized via remote control.

According to Kahn, tests have shown that it's impossible for viewers to spot an actor using the device. He revealed that President Truman has used it and that National Production Authority chief Charles E. Wilson and Secretary of State Dean Acheson have also utilized it for their speeches to the nation via TV. In Hollywood, Kahn said, it was recently tested at one of the major studios by handing a group of actors a script one hour before a scene was to be shot. First rushes of the film, according to Kahn, showed that studio execs could not discern on which scenes the Prompter was being used.

Device is handled on the Coast by Teleprompter of California, a franchise group, which comprises Richard Dorso, one-time talent agent and former exec veepee of United TV Programs; Stanley Myers, former National Theatres exec. and Lewis Blumberg, prez of United World Films and son of Universal prexy Nate J. Blumberg. In Washington, Teleprompter is repped by Mugs Richardson, former "girl Friday" to Godfrey.

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Ill. B'casters

Continued from page 36

out of the conclave, other than the planning of further get-togethers, university prexy George Stoddard left no doubt that the institution intends to go ahead with its plans for a TV plant of its own. Possibility, however, was not eliminated that after further conferences, the school may decide to apply for one of the UHF channels, if such a move would assuage the opposition of the commerical broadcasters.

Chairman of the IBA delegation was Merrill Lindsay, WSOY, Decatur. Also present were IBA prexy J. Ray Livesay, WLBH, Matoon, and Leslie Johnson, WHBF-TV, Rock Island.

Repping the university besides Stoddard were Park Livingston, prez of the board of regents; Wilbur Schramm, dean of the Institute of Communications, and Robert Hudson, director of broadcasting,

United Fruit Co.'s WLIB Poppy Cannon Food Show

United Fruit Co. has bought the first 15 minutes of a new food show starring Poppy Cannon, preeming on WLIB, N. Y., Saturday (26) via BBD&O. Station plans syndicating the cooking series.

Show will be aired Saturdays at 10-10:30 a.m., in the indie's Negro-slanted block, but will be beamed to a general audience. Miss Cannon, food editor of Park East mag, in private life is Mrs. Walter White, wife of the National Assn. for Advancement of Colored Peoples topper.

CBS TV City Hoopla

Continued from page 31

will move to the Coast when the new TV City is ready for occupancy. Several CBS-TV stars who came from Hollywood originally, such as Steve Allen and Ken Murray, reportedly desire to return there. If and when they make the move, however, it will not be until at least next fall.

CBS-TV shows now emanating from the Coast include the Alan Young show, Burns and Allen, "I Love Lucy," Frank Sinatra, "Amos 'n' Andy," "My Friend Irma," "Meet Corliss Archer" and the Jack Benny show. New Al Pearce daytime shows preems from Hollywood Feb. 11. In addition, the web will lens audition films soon on both "Our Miss Brooks" and "Life with Luigi" for a projected airing in the fall. New Ginger Rogers show, also slated for a fall takeoff, will likewise originate in Hollywood. And, if Bing Crosby consents to do TV next fall, as has been anticipated, he will also work from the Coast.

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From the Production Centres

IN NEW YORK CITY . .

Police of Union, N. J., prowling for the sniper who fired a shot into the window of the WNJR transmitter building last week....World Broadcasting System producing a new library series, "Happiness Parade." WBS, incidentally, has appointed **James N. Ricks**, ex-WNEX, Macon, as a sales rep....New accounts on WLIB are Pepto-Mangan, Modern Industrial Bank and Canadian Fur Corp....Singer **Phil Hanna** joins Phil Davis Musical Enterprises as veepee....**Jan Miner** into "The Falcon"....WOR-TV's "Merry Mailman" gets an AM edition on WOR starting Monday (28), same day **Dick Willard** and **Carl Warren** start cross-the-board shows on the outlet....WHLI prexy **Paul Godofsky** elected to board of Nassau Council Legal Aid Society.

Fred Fear, Easter egg dye outfit, is buying quarter-hour oneshot participation in ABC's "Stop the Music" March 30....**Lorna Lynn** of CBS' "Let's Pretend" picked as first "Miss Fifth Avenue"....**Walter Lewis**, WHLI announcer, and his missus, did a rush pinchhitting job when the regular pianist for the Adelphi College opera workshop was delayed for a performance—"Night Was Designed For Music," theme of CBS' "Musicland, USA," just published by Miller Music....WOR's **Jack Poppele** and **John B. Gambling** re-elected to board of Veteran Wireless Operators Assn....Orchleader **Elliot Lawrence** serving musical director for CBS' "Philip Morris Playhouse on Broadway"....**Lowell Thomas** guests on **Mary Margaret McBride's** ABC show tomorrow (Thurs.)...**Herb Landon**, Kenyon & Eckhardt publicity director, addresses Ad Club of Cincy Jan. 30...WOR's Children's Christmas Fund netted $31,229 this year...World Broadcasting is producing a new library series, "Bundle of Joy," designed to salute individually the new babies in each community....**Chet Young** upped from WCBS sales to CBS network sales **Lou Cowan** to Jamaica, BWI, for couple of weeks' rest...**Joyce Harvey**, ex-assistant to legit producer **Dick Krakeur**, joined WNBC as assistant to director **Steve White** on "Kate Smith Show" **Jimmy Hanley**, top British comic, arrived here Monday (21) for a week; he's enroute to Australia where he's star in legiter, "Dorothy, A Son" ...**Hugh Larue**, ex-KHON (Honolulu) sales manager, is new WNBC account exec....**Morris Novik** and missus vacationing in Cuba prior to attending AFL executive council meet in Miami starting Jan. 28 ...Radio-TV actor **Merrill E. Joels** just finished role of a lieutenant commander in a film for the U. S. Navy....**Actor Jack Lloyd** returned to Coast Sunday (20) following appearance on NBC's "Eternal Light."

Henry S. Melhado, ex-WMGM, joins WQXR as account exec, vice **Rollin H. Boynton 3d**, resigned to join WOR....**Tom Gorman**, formerly with WOR, moves over to WCBS as salesman....**Sigmund Spaeth** launches "At Home With Music" over ABC Saturday (26) at 5:30 p.m. ....WQXR music director **Abram Chasins** speaks at School of Performing Arts on Friday (25)....**Lee Hart**, retail sales-advertising specialist for Broadcast Advertising Bureau, resigns Feb. 1 to relocate in Hollywood....**Zelma Brookov** has resigned as casting director for the **Bernard L. Schubert** packaging outfit. **Louise Vetter** has stepped into her spot....**Ivor Francis** and **Anna Karen** have joined "Our Gal Sunday"....**Horace Braham** has taken a lead role in "Strange Romance of Evelyn Winters"....**Helen Ray** added to "Young Widder Brown"

IN HOLLYWOOD .

Irving Aaronson, who batoned The Commanders for so many years on radio and of late has been a vocal coach at Metro, took over direction of **Mario Lanza** show for Coke from **Charlie Herbert**....**Ben Gross** was gifted an acre of ground at 29 Palms, above Palm Springs, some years ago by **Perry Charles**, who publicized the town. So on this trip he motored over to see what his land looks like as a side excursion to picking up some features for his N.Y. Daily News column....**Phil Rapp** had a couple of days with **Milton Biow** in N.Y., and unless he's lost his sales knack, "The Bickersons" will be back soon. Phil didn't get that stable of horses from just writin'....When **Bill Brennan** took the flu count, **Al Kaye** Coast veepee of Benton & Bowles, took over the production reins of the Tide show and steered it through the week. It was his first job at direction since **Burns and Allen** left the shop....**John K. West** hopped east for two weeks of huddling with NBC toppers. Ditto CBS' **Harry Ackerman**.

Pittsburgh — Duquesne Brewing Co. has renewed Ken Hildebrand's 11 o'clock news on WJAS for the 15th straight year . . . Midge (Mrs. Clarence B., Jr.) Nixon has resigned from Bill Brant's daily "Studio Control" program on WDTV to await the stork and Janie Fisher is replacing her . . . Anne Sargent, just signed to replace Olive Stacey opposite Jimmy Lydon in the teevee soaper, "The First Hundred Years," graduated from the Carnegie Tech Drama School here. She's native of West Pittston, Pa. . . . Gladys Ingles, veteran "hello girl" at WCAE, and her husband, Jim, just celebrated their 32nd wedding anni.

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● PIANIST
● ORGANIST
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They Know What's Watt
Down in WFIL-adelphia

Ad men who've taken a good look at the Philly radio market know one thing for sure—it's not just the power, it's the *selling* power that counts.

That's why more and more of them are turning to WFIL, Philly ABC net voice, whose 5,000 watts actually outpull 50,000 watts in 11 out of 14 counties in America's third largest Retail Trading Area.

And it's the whole Philly area—not the city alone—that is most significant to the sales-wise. Here are 4,400,000 men, women, and minors. Every year they soak up $4 billion worth of retail goods. Their effective buying income is valued at $6,638,759,000.

A plum ripe for the picking, plus a big bonus area . . . and the ladder to the top of the tree has "560" written all over it. It's an engineering fact that WFIL's 5,000 watts, operating at 560 kilocycles, give coverage equal to 100,000 watts at double the frequency . . . 1120 kilocycles. Schedule WFIL.

WFIL
560 kc
The Philadelphia
Inquirer Station

DuM, Life

Continued from page 30

o.&o. stations—WABD, N. Y.; WTTG, Washington, and WDTV, Pittsburgh. With Pittsburgh a single-station area, both NBC and CBS have reportedly offered to pipe their coverage of the conventions into the station gratis, in order to get their sponsor's blurbs on the air.

Under terms of the DuMont-Life setup, Life will send 30 editors and reporters to Chicago to join DuMont's engineers and programming personnel in covering the meets. In addition, DuMont and Life will have access to direct wires to Washington and N. Y. Also available will be Life's complete morgue for background - formation, plus the March of Time files. DuMont plans to feed affiliates the complete pool coverage, plus four separate programs each day under the general direction of Life.

Young & Rubicam, representing Life, will participate in the setup as a programming and production counsellor. Agency is sending a task force of its personnel to Chi to help in covering the events.

ABC-TV, trying to line up as many stations as possible for Admiral's sponsorship of the Republican and Democratic national conventions and the Election Night coverage, is also expected to use a cooperative biz angle. Admiral is paying about $2,000,000 for the AM-TV spread.

Idea being proposed is to have local Admiral dealers participate locally in the sponsorship. This would have the effect of giving stations carrying the ABC-TV coverage of the conventions and election added coin. Not only would they get more revenue, but their take would be proportionately greater since outlets make a greater profit on their local accounts.

With the election deals turning into a free-for-all among three leading manufacturers of television sets and appliances—NBC has Philco and CBS has Westinghouse as bankrollers—the problem of station clearances in markets with a restricted number of channels has become intense.

So far ABC-TV has lined up 11 outlets. In addition to its owned-and-operated tele stations in New York, Detroit, Chi, 'Frisco and L. A., the web has WFIL-TV, Philly, WXEL, Cleveland, WCPO, Cincy, WTVN, Columbus, WAAM, Baltimore and WMAL-TV, Washington. Web is also making the pitch to other outlets. Skein is also going after those southern markets which will be joined to the cable setup in July.

Deal was placed through Erwin, Wasey agency. It doesn't include the full package which ABC had wrapped up, with pre-convention and post-convention programs. This part of the package is still available for other sponsorship.

ABC prexy Robert Kintner took a personal hand in the negotiations. He was in Chi last week to finalize the sale.

AM version will be aired on the full network of over 300 stations. Quarterbacking the ABC coverage will be newscaster John Daly, with assists from Elmer Davis, Drew Pearson, George Sokolsky, Erwin D. Canham, Bert Andrews, Paul Harvey, Martin Agronsky, Walter Kiernan, George Gallup, Mary Margaret McBride and Pauline Frederick.

Ventura

Continued from page 28

dubbing is in the closeups. In other scenes it is a comparatively simple matter, since lips of the players are too small to require perfect sync with the English words.

Ventura plans to take advantage of that fact. In addition, he'll avoid the necessity of expensive dubbing of closeups by using bilingual actors. Even if their accents are bad, a fact that they are speaking English makes it a simple matter to dub in other English voices. Expensive part of dubbing is the difficulty of matching up foreign words with their English equivalents.

French producer will make his initial experiment with "Mad Girl of Dublin," which he'll make in Dublin with a Gallic cast headed by Danielle Delorme. Pic is primarily intended for European theatrical distribution. If the experimental English TV version turns out well enough, it may also be given theatrical release in the U.S. prior to tele sale.

Ventura is experienced in bilingual pix, having just completed "Monte Carlo Baby" in complete French and English versions for the theatrical market. His next in the same style will be Ibsen's "A Doll's House." He's currently on a U. S. visit.

Packard Pacts

Continued from page 28

kets. Series is scheduled to preem on various dates in each key city about the first week of February. Station lineup booked for the films, representing only those markets desired by Packard, includes:

WJZ-TV, N. Y.; WENR-TV, Chicago; WXYZ-TV, Detroit; KECA-TV, Los Angeles; WCAU-TV, Philadelphia; WEWS, Cleveland; KGO-TV, San Francisco; WNAC-TV, Boston; WTOP-TV, Washington; KSTP-TV, Minneapolis; WFAA-TV, Dallas; WBAP-TV, Fort Worth; WDAF-TV, Kansas City; WLW-T, Cincinnati; WBAL-TV, Baltimore; KPRC-TV, Houston; WBNS-TV, Columbus; KING-TV, Seattle, and WFBM-TV, Indianapolis.

Series, the second produced by Bing Crosby Enterprises, is written, produced and directed by Bernard Gerard. Crosby outfit, meanwhile, has already started work on its third series, titled "Coronet Theatre." First was a series for Procter & Gamble's "Fireside Theatre," which is now on second-run in a number of markets under the "Royal Playhouse" tag.

Philadelphia—A disk jockey show featuring recordings of TV stars is a new WIBG (5:15 P.M. daily) feature, with Tom Harvey as the platter spinner...WCAU news commentator John Raleigh switches to the KYW staff, Monday Jan. 28...WFLN, city's only FM station, moves from its present spot in northwest outlying section, to midtown quarters at 17th & Parkway.

'52 Ford Dealer Debut Via Video

Atlantic City, Jan. 22.

A new use for television was demonstrated here Friday (18) by the Ford Motor Co. and RCA as they collaborated in bringing the 1952 Fords to an audience of 1,200 Ford dealers and salesmen seated in a large room in the Traymore Hotel.

The group watched a closed circuit telecast from a nearby showroom on a 15x20-foot screen of the 1952 Fords, which became the first automobiles in sales promotion history to make their dealer debut on television.

Projected and described with overall and closeup views were the new Ford's sales features. The stunt was accomplished by an eight-man crew of RCA engineers and TV production experts who set up a studio in Traymore garage and televised the new Ford to the dealer group.

The arrangement was made by the Chester, Pa., Ford district to solve the problem of presenting the car in a room which could not accommodate the automobile itself. While it is new to the auto industry and may be used in future by many conventions here the principle was first introduced by the American Medical Convention when doctors attending their last two resort conventions watched from Convention Hall operations performed in the Atlantic City Hospital.

C. Gordon Johnston, district sales manager, said the experiment proved more effective than the customary use of an on-the-scene automobile. "With TV, we gave everybody front seat closeup view," he declared.

Milwaukee — Bruce Wallace, manager of public service and promotion for WTMJ and WTMJ-TV, was one of three Milwaukeeans named winners of citations for outstanding service in the field of human relations during 1951 by the Milwaukee Council of B'nai B'rith. Wallace has been in radio, television and newspaper work for the last 26 years.

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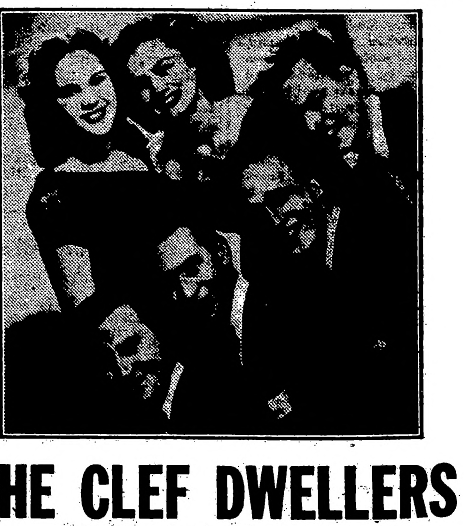

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O'Neil-Macy Deal Gets FCC Okay

Washington, Jan. 22.

Federal Communications Commission gave its okay last week to the $3,265,000 plus deal for the sale of WOR and WOR-TV stations in New York to Thomas S. Lee Enterprises (Tom O'Neil) but conditioned the actual transfer of ownership on compliance by Lee with the agency's multiple ownership rules which limit licensees to seven AM outlets.

This means that R. H. Macy & Co. will continue to hold the stations until the Lee sale of WICC in Bridgeport, Conn., for $200,000 meets Commission requirements that the purchaser (Bridgeport Broadcasting Co.) dispose of its present outlet, WLIZ, in Bridgeport. Commission rules prevent a commercial licenses from having more than one station in the same area.

With approval of the WOR deal, Thomas Lee will have AM stations in New York, Boston, Providence, Hartford, Los Angeles, San Francisco and San Diego. The Lee company, which is owned by General Tire & Rubber, will also have TV stations in New York, Boston and L.A.

The WOR transaction involved payment to General Teleradio (Macy subsidiary) of $1,300,000 in cash, issuance to G-T of Lee stock worth approximately $238,000, transfer of assets estimated to be worth $527,000, a 25-year lease of WOR property at an annual rental of $315,000, and purchase from G-T of the WOR Program Service for $1,200,000 cash.

Ed Sullivan's Junket 'Merchandise Emcee'

Kenyon & Eckhardt agency has wrapped up an extensive sales promotion campaign for Lincoln-Mercury that will take Ed Sullivan, star of L-M's CBS-TV "Toast of the Town," on flying visits to over 100 department stores throughout the U. S.

Promotion is based on a tieup between L-M, the Drexel Furniture Co. and the department stores. Point of connection between the autos and the furniture is that both "represent the casual trend in living, and luxury without ostentation." The Lincolns will be shown with Drexel furniture, plus home accessory items and women's fashions, in the various stores, it's a way of getting the cars displayed outside of the usual dealer showrooms and Lincoln copy will be included in Drexel magazine ads. In return, the L-M dealers will exhibit Drexel items or photos in their showrooms and "Toast" programs will include mentions of the furniture themes.

Sullivan will hop around the country between his telecasts for one-day appearances at the stores, in some of which he'll emcee fashion shows. John Falkner Arndt is the agency for Drexel. Promotion kicks off with a store-wide feature at Strawbridge-Clothier, Philly, on Feb. 21.

HARPO MARX
NBC-TV
Mgt.: GUMMO MARX
(Formerly MAX GORDON)

CBS Was There

Continued from page 36

its very beginning with bulletins and broadcasts.

The answer to the question, "Where Was Radio?" is that CBS Radio, at any rate, was on the job, as usual.

George Crandall,
Director, Press Dept.

'So Were We'-NBC

New York.

Editor, VARIETY

I have read your story on radio coverage of Capt. Carlsen's ordeal at sea.

During the two-week period from the time the North Atlantic storms crippled the Flying Enterprise until Capt. Carlsen received a hero's welcome by New York, NBC radio originated 24 overseas pickups direct from the scene of rescue operations at Falmouth, Land's End and London. Edwin Newman, an NBC radio operator in London, was stationed at Falmouth during the trying days the Enterprise was in tow. He flew over the stricken vessel twice, broadcasting his observations to America. He gave Americans the first safe-on-shore interview with Carlsen exclusively on NBC. NBC climaxed its radio coverage of the Carlsen saga with a 15-minute special broadcast of New York's traditional tickertape welcome and the City Hall ceremonies.

Henry Cassidy

(Editor's Note: VARIETY still sticks by its guns that the webs missed the boat on the Carlsen sea saga in terms of failing to recapture the era in special events which would have found Ben Grauer or a contemporary hoisted atop ship mast with portable shortwave equipment or tape recorder for an on-the-spot blow-by-blow of the adventure.)

Nielsen

Continued from page 36

Nielsen to have his name on the Radox patent in exchange for a license of our choice, which fits in with our plans for use of the Radox technique." He said that the patent litigation involved manual and automatic methods of matching signals for identification, but did not involve other phases of the Radox technique, the instantaneous and automatic tabulating and calculating phases.

Nielsen stated that settlement talks were instituted by Sindlinger following a decision by the board of interference examiners in favor of Nielsen. Latter also declared that the license to Sindlinger does not include Nielsen's automatic-type audience measurement system, but only the manually operated matching system. Sindlinger will pay royalties for use of the Nielsen patent and has the right to grant sub-licenses under certain limited conditions, Nielsen said.

Radox differs from the audimeters used by Nielsen in that it is an instantaneous measurement device. Audimeters record dialing on tapes which are later mailed in to Nielsen. Radox transmits the dialing data immediately to a central office.

Columbus—Returning to a post he held a decade ago, Neal A. Smith has been named manager of WCOL, recently bought by Charles Sawyer's Air Trails, Inc., from the Pixley family here. No other changes in operating personnel are contemplated, officials of the firm said.

7 MORE AFFILIATES ADDED TO ABC RADIO

In the past fortnight ABC has added seven new affiliates, bringing the radio web's string to a high of 311. It's part of the drive for grass-roots coverage, which has brought ABC 21 outlets since last August.

Five of the latest additions belong to the Wyoming Cowboy Network: KSID, Sidney, Neb.; KODI, Cody; KWOR, Worland; KWRL, Riverton; and KGOS, Torrington. Latter four markets are all in Wyoming. Pacting of these outlets, all 250 watters, brings all eight of the Cowboy hookup into the ABC corral.

Also joining ABC is WINC, Winchester, Va., which is rejoining the web after having moved over to NBC a couple of months back. Station got protests from some listeners who missed the ABC shows, and as result the station decided to re-sign with ABC. Outlet is keeping its NBC affiliation, which has several months to run, and will be a dual affiliate until its NBC deal expires or it is released by NBC.

ABC also picked up WKVA, Lewiston, Pa., which is under the same management as WINC.

Scandinavian Airlines Sets WQXR Music Series

Scandinavian Airlines is picking up the tab for a 52-week series of musical shows on WQXR, N. Y., Sundays at 7:05-8 p.m. Programs will also be aired on 10 other stations throughout the U. S. at various times.

"Music in Scandinavia" will be produced under supervision of American Scandinavian Foundation, with David Hall handling commentary. Airer will feature recorded music, orchs and artists from Scandinavia.

FCC Grants Record Eight FM'ers To Wisc. Council, But as Non-Comm'ls

Washington, Jan. 22.

The Wisconsin State Radio Council last week became the licensee of the largest number of FM stations, when the FCC granted the system construction permits for two additional non-commercial educational outlets. This gives the state educational network eight owned and operated non-commercial FMs besides its two non-commercial AMs.

In allowing the Council to have more than the limit of six FM stations permitted commercial licensees, the FCC took the occasion to point out that its multiple ownership rules don't apply to non-commercial stations. Nor do the rules preclude a non-commercial licensee from having two or more such stations in the same area, the agency added.

One of the purposes of reserving a portion (88 to 92 megacycles) of the FM band for non-profit educational organizations, the FCC explained, "is to encourage the establishment of statewide plans for non-commercial educational FM broadcast service. A limit upon the number of stations which might be held under common control would be inconsistent with this purpose."

However, the Commission pointed out, there might still be a problem of diversification of control of non-commercial FM stations if there should be competitive applications by qualified educational applicants.

While such a situation is not likely to arise in PM, it is believed that it might well come up in television. Comments received by the Commission on its proposed set-aside of channels for educational TV, indicate that some privately-endowed universities may apply separately for channels sought by public school systems in the same area. If a contest should develop for an educational channel, and one of the applicants is the licensee of an educational AM, FM or TV station, the Commission's ruling would appear to indicate that this factor might be "pertinent" in deciding who gets the channel.

Development of Wisconsin's FM educational network, which is financed by appropriations of the state legislature, is credited to Harold B. McCarty, executive director of the Council and a pioneer in educational radio. In addition to the new stations authorized for Iowa County and Highland Township, both of which will be 50 kw operations, the network includes stations in Madison, Delafield, Chilton, Rib Mountain, Colfax and Holmen.

The Council also plans an extensive statewide TV educational network, and has asked the Commission to set aside 12 instead of six channels for non-commercial stations in Wisconsin. Properly spaced, the Council has informed FCC, 12 educational TV stations could be interconnected by microwave relay for economical statewide coverage.

Minneapolis — TV sets installed in the Twin Cities area rose from 289,100 Dec. 1 (a 8,900 gain over Nov.) to 301,500 Jan. 1, according to KSTP-TV . . . John Ford hospitalized briefly with an ailing stomach after riding in a jet plane at 570 miles an hour so that he could report his sensations over radio and TV on his WTCN shows . . . Bill Diehl, St. Paul Dispatch movie editor and critic, turning disk jockey on the side and will have four-hour Sunday radio show, 1 to 5 p.m., "Diehl 'n Music," on WMIN.

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Television Chatter

New York

Russell Furse, former Hollywood films and TV producer-director, joined CBS-TV in N. Y. as general manager of the program department. He succeeds **Carlton Winckler,** who's been named production chief of the web's operations department . . Vet radioite **Clifford Evans** now working on the staff of NBC's new "Today" TV show . . . **Eddie Foy, Jr.,** slated for comedy sketches on NBC's **Kate Smith** show Jan. 30 and the U. S. Rubber's "Royal Showcase" in mid-February . . . Consolidated TV Sales, vidfilm distrib outfit, moved to new and larger offices at 25 Vanderbilt Ave. . . **"Pat" Weaver,** NBC's top video chief, to New Orleans to address the National Brewers Convention . . . **Guy Lebow** has resumed his sports interviews and wrestling coverage via DuMont's WABD Saturdays at 10 p.m. . . . CBS-TV sales veepee **Fred M. Thrower** in Chicago on business Monday (21) and yesterday . . . **Tom Dawson,** head of CBS-TV spot sales, to the Coast for 10 days of huddles . . Nielsen rating on **Bill Goodwin's** daytime TV'er on NBC hit the two-digit mark for the first time in the last reports, climbing from an 8.2 to 10.1 . . . **Kevin Kennedy,** WPIX's junior news and sportscaster, took over the newscasting chores on the station's "Televiews of the News," replacing **John McCaffery.**

Robert M. Dooley, sales manager of WOW (AM & TV), Omaha, joins Blair-TV, tele station rep outfit, on Feb. 1 . . . **Dick Powell** to guest on **Kate Smith's** evening NBC-TV show tonight (Wed.) . . . **Sen. Robert A. Taft** appears on CBS-TV's "Chnonoscope" Friday (25).

Freddie Bartholomew, who's been an associate director on the WPIX staff, upped to full director and assigned to handle the station's "Living Blackboard," aired three times weekly in cooperation with the N. Y. City Board of Education . . . **Rudy Bretz** has taken over as director on ABC's "Jessie's TV Notebook" . . . **Ed Lewis** has disposed of his interest in G-L Enterprises, vidfilm production outfit. He plans to announce his future plans soon.

Jerry Horwin, former CBS-TV story chief, is heading back to the Coast this week to re-enter video work there . . . **Hank Colman,** formerly assistant director for J. Walter Thompson on "Kraft Theatre," joined Neptune Productions, the Robert Montgomery-John Gibbs outfit, as assistant to production supervisor **Joseph W. Bailey** . . . **Florence Anglin** set to do her 100th TV performance, via a role on NBC-TV's "Lights Out," next Monday night (28) . . . **John Ericson,** currently in the Broadway cast of "Stalag 17," guesting on ABC's **Don Ameche-Frances Langford** show tomorrow (Thurs.) . . . **Henry Barnard,** who starred on CBS' "Lamp Unto My Feet" Sunday (20), will be featured with **Lee Tracy** on ABC's "Amazing Mr. Malone" next Monday . . . Negro actor **Flloyd Ennis** cast for a feature role on ABC's "Mr. District Attorney" Feb. 4.

Mike Zeamer and **Jack Hein** handling TV directing chores on NBC-TV's two-hour-daily "Today" show . . **Ruth Manning** into "Big Story" on NBC-TV Friday (25) . . . **Albert S. Goustin,** account exec with Blair-TV, resigned and is on vacation in Nassau . . **Jerome B. Harrison,** ex-Ward Wheelock, and **Robert L. Stone,** ex-Creasap, McCormick & Paget, management engineers, have joined ABC-TV as account execs . . NBC-TV producer **Joe Bigelow** has pencilled in two Gagwriters Institute comics, **Maxwell Grant** and **Milt Kamen,** for "Royal Showcase" . . With **Dick Gordon** exiting Foley & Gordon, **Mort Abrams** is upped to producer of "Tales of Tomorrow," with **Florence Odets** added as script supervisor and **Don Medford** assigned as director.

Hollywood

Republic delayed initial telepix series, "Commando Cody — Sky Marshal of the Universe," for about two weeks. Studio also ended deal with **Jack Danov** for merchandising products and "Cody" series, will have own department . . . KTTV covered flood in West L. A. and San Fernando Valley with two mobile units . . . "Ideal Mate" packaged for video show by **Bob Gourney,** being handled by Sam Jaffe Agency . . **Bruce Cabot** to N. Y. for guest shots on TV . . . National Society of Television Producers meets Jan. 23 . . . **Knox Manning** narrating series of Oldsmobile teleblurbs for Jerry Fairbanks Productions . . **James C. McCormick,** former account exec with Ziv, joined Jack Douglas Productions as sales manager . . . **Guy Runnion,** formerly with KMOX, St. Louis, joins KLAC-TV for telecasts of news . . . KTTV director **Truman Smith** planing to Paraguay, Peru, Bolivia . . . KLAC-TV director **Jim Baker** ankles for similar berth at KGO-TV in Frisco . . . Fourth annual awards dinner of Academy of Television Arts and Sciences set for Feb. 18 at Ambassador hotel . . . **L. Henry Kovell** scribbling three teleplays for the TeeVee Co. . . . Bing Crosby Enteprises shooting "The House on the Hill," with **Selena Royle, Virginia Brissac, Peggy Weber, Bill Lester** . . Quality Films prexy **Charles Weintraub** back from biz junket to Gotham . . . First National sales conclave of Jerry Fairbanks Productions ended after week of huddles . . . **Irving Pichel** to direct "Railroad Detective" vidpix series for **Jack Voglin** Corp. at Goldwyn studios . . . **Bob Stack** inked for "The Phantom Pirate" series by William F. Broidy Productions . . . **Manny Wolfe** exited Revue Productions, MCA telepix subsid, where he was story editor, to join Krasne-Gross-DeWitt in similar job, as KGD prep shooting of "Big Town" vidpix at General Service studios . . . Central Chevrolet, worried about car shortages, bowed out of angeling **Edward Small** pix on KTTV, and tab is now being picked up by Brew 102, price being $3,300 a week . . . **Billy Eckstine** personals on **Al Jarvis'** kickoff show on KECA-TV Jan. 28 . . . **Mary Anderson** toplines "Mardi Gras" in "The Unexpected" telepix series being shot by Ziv TV at California studios . . **Duke Goldstone** directing six **"Dick Tracy"** telepix for Snader Productions at General Service.

TV rights to "Little Orphan Annie" and "Gasoline Alley" acquired by newly-formed Este Productions, with telepix series to roll about July 1 . . . Jerry Fairbanks Productions re-releasing "That I May See" and "Hill Number One" for Easter showing on commercial basis, backer Family Theatre explaining this being done to cover production costs. Both religiosos made by Fairbanks for FT.

Chicago

John Rohrs, account exec, has been named midwest regional sales manager and **Wynn Nathan** western sales manager for United Television Programs . . . **Hugh Downs,** emcee of NBC-TV's "The Bunch," inked a Mutual Entertainment Agency management pact . . . WBKB topper **John Mitchell** off to Washington to sit in on the FCC hearings on the United Paramount-ABC melding . . . **Frederick Boulton,** J. Walter Thompson veep and exec art director, takes over as coordinator of the TV creative operations of the Chi shop. **Pete Cavallo** continues in charge of tele commercials production and direction . . . **Jackie Van** joins the singing staff on WGN-TV "This Is Music" piped to DuMont Thursday nights . . **Mary Hartline,** blonde baton twirler on ABC-TV's "Super Circus," breaks out with a twice-weekly afternoon show next week on WENR-TV . . . **George Fisher** added to the midwest Snader Telescriptions sales staff . . . "Challenge," drama and variety spread sponsored by Drewrys Ltd., moved into its new Monday night spot on WGN-TV after a ride on WBKB. Co-emcee **Chet Roble** has been forced to give up the "Challenge" job on WGN-TV due to a conflict with his "Studs Place" assignment which is beamed on ABC-TV in same time slot. Latter show, incidentally, may remain on ABC-TV despite an attempt by Manor House Coffee, its local co-op sponsor, to shift it to WBKB in the post "What's My Line" period. WBKB so far has been unable to clear the time and ABC is now pitching the Thursday night 9 p.m. segment . . . With the Hollywood Candy Co. cutting back ABC-TV's "Hollywood Junior Circus" from weekly to alternate weeks, "Hold 'Er. Newt," puppet show, goes into the open Saturday morning spot this week.

Authors League

Continued from page 30

screening "constitutes a basic threat to the entire body of free American writing." It scored the activities of "self-appointed monitors eager to defend the nation on their own terms." It stated that as a purely professional organization it has never had "a political test for its members," and that it has always combatted every concerted effort to determine a writer's employment or publication "on any basis other than the merit of his writing."

Authors' statements are being sent to the webs, agencies and other unions in the field.

'TV Puzzlement'

Continued from page 29

would run smack into the RCA plugs.

Similarly, the Westinghouse-owned WBZ-TV in Boston, which is an NBC affiliate, is obliged to take the Philco ride on the conventions, rather than its own on CBS-TV. In Cincinnati, WLW-T, another NBC basic affiliate, is Crosley-owned, again a rival of the RCA outfit, although where Crosley is concerned its "white goods" represent the bulk of its operation.

Cleve. Radio

Continued from page 31

and night. The survey will also relate the cost of advertising per person reached per dollar spent to the various media in Cleveland."

When compiled, the information will be presented jointly by "the stations to local and national advertisers."

Station managers, who will meet again in two weeks to develop further ideas, and to consider retaining a consultant to assist in developing a year-round radio selling program, are Fred Wolf, WDOK; Keith Baldwin, WERE; Carl George, WGAR; Ken Hackathorn, WHK; Dave Baylor, WJMO; Bill Lemmon, WJW; Sam Sague, WSRS, and John McCormick, WTAM.

WGN-TV Exclusive

Continued from page 30

he's sure the station will be operating at the present stand the whole season.

WGN-TV reportedly paid the White Sox $75,000 last year. Because of the American League entry's rise in the standings and increased popularity, it's likely the front office may hike the figure for the upcoming season. However, any sizeable boost will meet great resistance from Schreiber on the argument that the overall package costs would be out of reach for sponsors.

Philip Loeb

Continued from page 30

"do their utmost to right this wrong" done Loeb.

TVA is also working to give Loeb a hearing "before a fair and impartial board" of persons outside the industry.

Meanwhile the Council of Arts, Sciences and Professions protested against the Loeb dropping "because of an irresponsible and unverified listing in a publication which has set itself up as an institution having the final word as to who shall be permitted to entertain the American public." American Civil Liberties Union had previously voiced its protest, and this week the Authors League of America also lashed out at "blacklists" (see separate story).

Elmer Rice

Continued from page 31

set out to do." He added that if the change is brought about to his liking, he will probably rejoin the TV Playwrights group, meaning that other of his works would be made available to the Celanese series.

Discussions to date have centered around the change in policy. As a result, the question of actual casting of the show has not come up. It's believed possible, though, that if a reconciliation is reached, Betty Field, who's Rice's wife, may star in "Street Scene." She played the starring role in a presentation of the show on NBC-TV's "Philco Playhouse" several years ago.

Detroit—As an aid to Detroit's 130,000 unemployed persons, WJR, in cooperation with the Michigan Employment Security Commission, is presenting in the public interest a new series of programs, "Jobs and Men Wanted," once a week.

See Vaude Circuit Type Booking Installed At NBC-TV by Piermont

The vaudeville circuit type of booking has been installed at NBC. Sid Piermont, former booker of the Loew chain, has now been put in charge of setting talent on all shows controlled by NBC. The NBC circuit now comprises the Kate Smith show (morning and evenings), "Royal Showcase" and the Ezio Pinza show.

Elevation of Piermont to NBC house booker will enable the chain to make combination deals. Piermont can now lay out a route of three shows. In the old vaude days, Piermont used to be able to giv an act as much as 20 weeks' work.

Use of the combined buying power will enable NBC to make better deals and to attract more talent. Although there is no open talk the matter, it's expected that the web will be able to get a degree of exclusivity in buying talent. It will be possible for Piermont to keep a top act off other nets until he has played out NBC commitments.

Elevation of Piermont to the top guest talent buying spot on the network provides a further indication that vaudeville has gone from the circuits to the networks.

Joe E. Brown's 'Break-In' As Godfrey Radio Sub

Joe E. Brown, with whom CBS Radio has been negotiating a long-term talent pact, is scheduled to break in on the web by taking over for Arthur Godfrey on the Monday night "Talent Scouts," during Godfrey's four-week vacation starting Feb. 11. Web execs reportedly feel that the "Scouts" spot will serve as a good showcasing for Brown before potential clients, if he gets his own radio program.

Godfrey, as he has done for the last several years during his vacations, will spend two weeks at the Navy Air Base in Pensacola, Fla. Robert Q. Lewis, who has subbed for him in recent years, will again take over the morning "Arthur Godfrey Time," including the new 15-minute simulcast segment. Frank Parker, now a regular cast member on CBS-TV's Wednesday night "Godfrey and Friends," will emcee that show during Godfrey's absence.

Now starring on NBC's
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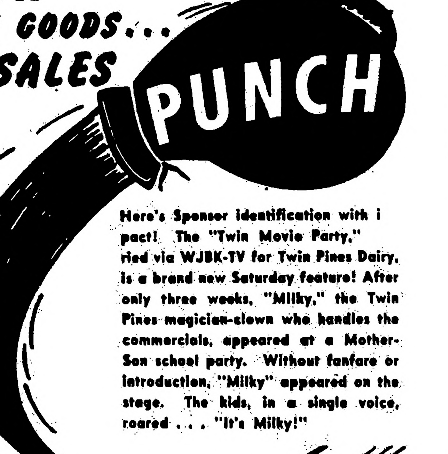

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'52 Study of N.Y. Viewing

Continued from page 29

kid-slanted varieties, from 2.1% to 2.3%, as housewife-slanted variety irers slipped from 2.7% to 2.2%.

Both children's programs and sports shows take up proportionately less time on this year's program schedule, former going from 12.5% to 11.0% and sports down from 10.1% to 8.4%. An important reason for the relative losses of kid and sports shows is the expansion of broadcast time in daytime hours, which are directed to wom- Similarly, the decline in proportion of varieties can be attributed to the same trend.

The number of information, public issues, news and similar shows was up somewhat, from 12.5% to 13.5%, a trend for which the first NAEB study is given some credit. It's also significant that while there was but a single program identified with an educational institution last year (DuMont's "Johns Hopkins Science Review"), the recent analysis lists 13 (WATV had six, WPIX three, WABD two and one each on WCBS-TV and WJZ-TV, with none reported on WNBT or WOR-TV).

Informational airers dropped from 4.3% to 3.9%, while public issues discussion increased from 1.4% to 1.9% and public events coverage (including President Truman's address to Congress, the Winston Churchill visit and some United Nations shows) was upped from 0.9% to 1.4%. News stanzas were up from 5.5% to 5.9%, while weathercasts were stationary at 0.4%.

The amount of primary advertising showed a 14% increase in number of plugs, to 3.104 commercials during the week, accounting for 51 hours and 31 minutes on all stations. However, the ads took 7% less total time than a year ago, showing cut in length of commercials. The primary plugs occupied 8% of all time, with the possibility that after final checking the figure will be 9%. Figures on "secondary" plugs, NAEB term for straight commercial shows or when the bankroller's name is displayed on a backdrop or given other indirect display, have not yet been compiled. Interestingly, N. Y. tele, which had a smaller proportion of commercials last year (10% of total time) than Los Angeles (with 18%), trimmed its ratio of plugs still more this year.

While last year's study was conducted in a suite at the Waldorf-Astoria, latest monitoring project was conducted in more ascetic space provided by the Biblical Seminary. A team of 35 monitors, graduated students in psychology and sociology at Columbia U. and NYU. scanned the programs round the clock on seven TV sets, one for each channel, with two others used for double-checking. Monitors, who used stopwatches and Western Union clocks, were given intensive training and went through dry-runs for three days.

Point of No Return

Continued from page 29

go along with it and chime in with an endorsement of the plan. It's for that reason that exec veepee Charles R. Denny, No. 1 in command of the Basic Economic Study, is stumping the country in a bid to win over affiliates that count.

NBC insists the plan will go through. From other sources come "don't be too sure" reports. Meanwhile, the factions that have been putting up a bitter fight to retain the status quo are doing an equally effective lobbying job on their own.

TV Goes Thataway

Continued from page 29

Philco and Goodyear splitting the Sunday night at 9 NBC-TV "Playhouse" dramatic tab, Johnson's Wax and Lucky Strike doubling up for the Robert Montgomery dramatic series, etc.

TV Habits Differ

Factor, too, in the inevitable turnover of programming is the awareness that TV shows, through the double sight-and-sound impact, don't "wear" as long as in the strictly audio AM medium. While many sponsors on TV have committed themselves through the balance of the present season, practically none can give any definite assurance that he'll be riding the same show when the '52-'53 curtain rises in September, no matter how successful the commercial payoff.

TV habits, so far as the viewer is concerned, differ radically from the days in radio when a Crosby or a Hope were the magnet that drew the listener. Today the video fan tunes in on a pattern, not for specific people—except, of course, in isolated instances. Even the entrepreneurs behind the Colgate-sponsored, comic-rotating Sunday night "Comedy Hour" on NBC-TV make no bones over the fact that nine out of 10 people dialing in, if pinned down an hour before show time, wouldn't know who was the star attraction that night. Similarly in the case of the "Toast of the Town," it's the program's pattern that commands its grip on the audience—not the personalities.

As on Sunday, Saturday night on NBC-TV has developed its own unique pattern which, over and above the personal draw of a Sid Caesar or an Imogene Coca, is a major compelling factor in attracting the viewer. And so through the other nights of the week, as on Monday with its multiple dramatic lineup of "Studio One," Robert Montgomery, "Lux Video Theatre," "Lights Out," etc.

Today a sponsor is finding out that the time spot he can command in TV is influenced by the kind of show he has.

CBS 'Big Town'

Continued from page 31

production two series, "Dangerous Assignment" and "Texas Rangers."

While there are a number of factors leading to the switch to film, it's believed that the possibility of taking the cameras out of the confines of a TV studio and into the outdoors was the primary motivation on both "Big Town" and "Man Against Crime." In addition, of course, the package producers of both shows gain the advantage of residual rights, meaning the programs can be repeated from time to time for more profit. Also, a spokesman for Ruthrauff & Ryan, which handles the Lever Bros. account on "Big Town," said the agency believes it may be able to produce the shows cheaper on film than it can on a live basis.

R&R will film the series at the General Service studios on the Coast, where they'll be produced by Krasne, Gross and DeWitt. First has been completed, and the first of 25 more is set to roll within a few weeks. It's expected that the series will be able to make the transition to film about April 3 or 10. Pat McVey, who is star of the live series, will also do the vidpix, but Jane Nigh has been set to replace Julie Stevens in the lead femme role. McVey will virtually commute from N. Y. to L. A. during the next several months to appear in the films. If he remains on the Coast for more than a week at time, he'll be written out of the script during his absence.

Final details have not been set on the "Man Against Crime" series, but it's expected that Ralph Bellamy will continue as star. He'll probably head to the Coast at the end of the present season to begin work on the pix, so that a backlog will be ready for airing by next fall. "Crime" is sponsored by Camel cigarets, through the Esty agency.

FM's Rebirth

Continued from page 36

tors of these companies were also in attendance.

Grigsby, who is chairman of the RTMA committee cooperating with the broadcasters, said the manufacturers are planning to increase their production, to meet whatever demands are made for FM sets as a result of the campaign. But the manufacturers hope, he asserted, that the drive will be so successful that they will be unable to meet the demand.

Meanwhile, various promotion aids have been prepared by RTMA for dealers for in-store use and newspaper and radio advertising. Transcribed spots are being made available to radio stations, which will offer special programs during the test campaigns.

Through arrangements made by Ben Strouse, general manager of WWDC and chairman of NARTB's FM Committee, the Washington Advertising Club will devote its first March Tuesday luncheon to FM, with Fellows and Glen McDaniel, prexy of RTMA, as speakers. The American Public Relations Assn. will also give over its March 10 meeting to FM.

A Point of Info

New York.

Editor, VARIETY:

In VARIETY (Jan. 16, 1952) on page two, you published an article by Jim Carhartt and Nicky Winter entitled "Yanks' Perspective on Free (?) French Radio; Strictly Rue de la Payola.". In this rather amusing story, the authors repeatedly refer to commercials.

May I remind you that The French Broadcasting System (Radiodiffusion Francaise) is a Government-operated, non-commercial organization, over whose transmitters never a commercial is so much as whispered? It is, therefore, obvious that your correspondents were tuned-in to a French-speaking station located outside the territorial limits of the French Republic, which is in no way connected with what is usually referred to loosely as "French Radio."

Pierre Crenesse,
Director, French
Broadcasting System.

Westinghouse

Continued from page 30

inghouse video coverage of the conventions and election via CBS wouldn't be nearly as restricted as was first anticipated. On the basis of returns thus far, Westinghouse will have a minimum of 34 stations, including all the Columbia basics, with the number of outlets hitting 39 in the event—as anticipated—the interconnected link is extended to embrace more cities.

CBS says Westinghouse will penetrate 14 single station markets, with such cities as Pittsburgh, St. Louis, Kansas City, Milwaukee, Oklahoma City and Huntington, W. Va., still in the doubtful columns. On the "sure" list, says CBS, are Indianapolis; Greensboro, N. C.; Binghamton, N. Y.; Bloomington, Ind.; Erie; Ames, Ia.; Kalamazoo, Charlotte, Lansing, Toledo, San Diego, Jacksonville, Miami and Toledo.

Cleveland—Prof. John P. Barden, dean of Western Reserve University's school of general studies, and originator of the University's television courses, has resigned to start his own package TV and radio firm with Irwin R. Blacker.

AM WEVD FM

4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

Jewish Market
of Metropolitan New York

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of
'WHO'S WHO ON WEVD'

Henry Greenfield, Man. Dir.
WEVD, 117-119 West 46th St.
New York 19

I CAN BE YOUR—
Television Program Director and Producer
BECAUSE:—

At 33 years of age I have produced hit Broadway musicals and worked on Hollywood films as well as directed and produced Television shows. I have managed large Theatrical and Television enterprises involving every conceivable type of negotiation on staff of and with the major TV networks.

Having traveled every State in the Union, and all Europe, I have learned to understand the needs and desires of people across the nation . . . not just in New York. It has been my privilege to meet and deal successfully with all kinds of people from bank presidents to movie stars.

Now that I have a family, I am interested in settling outside of New York.

I should like to head your Television Program Department and aid you in developing a leading, productive schedule.

I can meet at your convenience and will be available after February 1st. Salary upward of $15,000. Box V-22152, Variety, 154 West 46th Street, New York 19.

CAN YOU HELP US FIND THIS GIRL?

Our lovely Prior Beer poster girl is "missing". For the past two months we've been making an intensive search for her—with no success.

Last year she was the model for the glamorous picture which has since become well-known on Prior Beer posters. Now we want to talk to her about the possibility of doing some additional modeling—*but we can't find her.*

CAN YOU HELP us locate this girl? Her name is Lorraine Crawford. She was last known to be in Los Angeles.

Any information you can give us concerning the whereabouts of our Prior poster girl will be appreciated. Your help will bring you a suitable reward and might lead to a contract for her!

PLEASE ADDRESS:
Mr. Thomas M. Morton, Advertising Manager
Adam Scheidt Brewing Co., Norristown, Pa.

Jocks, Jukes and Disks

By MIKE GROSS

Connee Boswell: "Believe It Beloved"-"Begin The Beguine" (Decca). Coupling of oldies comes through as an exciting wax parlay via Connee Boswell's spirited workover. Platter has enough impact to make Miss Boswell's wax comeback an important factor in the 1952 disk sweeps. The energetic, bouncy delivery of "Beloved" earmarks it as a jock-juke natural while her rendition of "Beguine" gives new life to the Cole Porter classic. **Sy Oliver** orch supports solidly.

Tony Martin: "At Last! At Last!"-"Make With The Magic" (Victor). Tony Martin's pash workover of "At Last! At Last!" a lush ballad entry, makes it an important contender for top juke plays. It's a big tune which should score in the current market. Lyrics and melody are in the commercial groove. The Victor flip is a pretentious item with doubtful potential.

Ray Anthony Orch: "Bermuda"-"Broken Hearted" (Capitol). "Bermuda" gets an impressive casing in the stylized staccato setting supplied by Ray Anthony's orch and the vocals of **Tommy Mercer** and **Marcie Miller.** The Anthony crew gives the tune a rich, colorful treatment which should pay off. It's got an ear-arresting beat and should give the RCA Victor etching by the **Bell Sisters** a run for top honors. Reverse is an okay ballad which Mercer enhances by his tender delivery.

Bobby Maxwell: "Chinatown, My Chinatown"-"Shuffle Off To Buffalo" (Mercury). Mercury's latest entry in the platter battle for new sounds preeminence is Bobby Maxwell's multiple etched harp renditions of two oldies. Maxwell's harping, superimposed 15 times, makes for the kind of new sound which appeals to the current market of platter buyers. Both "Chinatown" and "Buffalo" are good jock and juke fodder but Maxwell's excellent harp techniques are overshadowed by the intricacies of modern-day waxography.

Frances Wayne-Neal Hefti Orch: "Regular Man"-"You're The Only One I Love" (Coral). Frances Wayne has some sock material to work with in "Regular Man" and she gives it a firstrate interpretation. With a proper jock jolt, this side has a breakaway potential. Tune's pulsating beat and snappy lyric are aptly suited to Miss Wayne's styling. She delivers with zest getting able support from Neal Hefti's orch backing. Coral flipover is a weak ballad item which fails to come alive despite an enthusiastic rendition.

Barbara Ruick: "Retreat"-"You Couldn't Be Cuter" (M-G-M). Barbara Ruick, recent thrush addition to the M-G-M fold, is handicapped

(Continued on pa. 49)

Songs With Largest Radio Audience

Week of January 11-17

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatm Director. Alphabetically listed.

Anytime	Hill & R
Be My Life's Companion	Morris
Because Of You—†"I Was An American Spy"	Broadcast
Charmaine	Lion
Cry	Mellow
Dance Me Loose	Erwin-H
Domino	Pickwick
Down Yonder	LaSalle
Glorita	Life
Grand Central Station	Harms
How Close	Life
I Talk To the Trees—*"Paint Your Wagon"	Chappell
If Wishes Were Kisses	Roncom
It's All In the Game	Witmark
Just One More Chance	Famous
Life Is a Beautiful Thing	Famous
Little White Cloud That Cried	Spier
Manhattan—†"Two Tickets to Broadway"	Marks
My Love	Life
Never—†"Golden Girl"	Robbins
Shrimp Boats	Disney
(It's No) Sin	Algonqui
Slowpoke	Ridgeway
Snowflakes	Lombardo
Solitaire	Broadcast
Swingin' Down the Lane	Feist
Tell Me Why	Signet
Trust In Me	Advanced
Undecided	Leeds
You Better Go Now	DeSylva-B-H

Second Group

A Garden In the Rai	Melrose
Always	Berlin
And So To Sleep Again	Paxton
Bermuda	Goday
Cold, Cold Heart	Acuff-R
I Wanna Love You	Finburgh
I Wish I Had a Girl	Miller
If You Catch a Little Cold	BVC
If You Go	Pickwick
I'll See You In My Dreams—†"See You In Dreams"	Feist
Love Is Here To Stay	DeSylva-B-H
My Beloved	Famous
My Concerto	Block
Never Before	Paramount
Oh How I Need You Joe	Cosmic
OK for TV—*"Top Banana"	DeSylva-B-H
Please Mr. Sun	Weiss-B
Sleigh Ride	Mills
Take Me Home	Remick
Tulips and Heather	Shapiro-B
Until	Leeds

Top Songs On TV

Always	Berli
Charmaine	Lion
Cold Cold Heart	Acuff-R
Domino	Pickwick
Down Yonder	LaSalle
Shrimp Boats	Disney
(It's No) Sin	Algonquin
Slowpoke	Ridgeway
Undecided	Leeds
Weavers of Dreams	Kassner

FIVE TOP STANDARDS

A Wonderful Guy	Chappell
Be My Love	Miller
It's a Good Day	Capitol
Song Is You	Harms
Steppi ' Out With My Baby	Berlin

† *Filmusical.* •*Legit musical.*

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets
Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue
for
WEEK ENDING JAN. 19

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).*

TALENT

POSITIONS This week.	Last week.	ARTIST AND LABEL	TUNE
1	1	Johnnie Ray (Okeh)	Cry Little White Cloud
2	2	Four Aces (Decca)	Tell Me Why Garden in the Rain
3	4	Pee Wee King (Victor)	Slowpoke
4	5	Eddie Fisher (Victor)	Anytime
5	3	Eddy Howard (Mercury)	Sin
6	7	Jo Stafford (Columbia)	Shrimp Boats
7	9	Ames Bros.-Les Brown (Coral)	Undecided
8		Arthur Godfrey (Columbia)	Dance Me Loose
9	10	Mantovani (London)	Charmaine
10	6	Tony Bennett (Columbia)	Cold, Cold Heart Because of You

TUNES

POSITIONS This week.	Last week.	TUNE	PUBLISHER
1	1	Cry	Mellow
2	2	Little White Cloud That Cried	Spier
3	3	Slow Poke	Ridgeway
4	4	Tell Me Why	Signet
5	5	Si	Algonquin
6	6	Shrimp Boats	Disney
7	8	Anytime	Hill-R
8	7	Undecided	Leeds
9		Down Yonder	Southern
10		Charmaine	Lion

VARIETY 10 Best Sellers on Coin-Machines

Week of Jan. 19

1. LITTLE WHITE CLOUD (7) (Spier)	*Johnnie Ray*	*Okeh*
2. CRY (4) (Mellow)	*Johnnie Ray* *Georgia Gibbs*	*Okeh* *Mercury*
3. TELL ME WHY (3) (Signet)	*Four Aces*	*Decca*
4. SLOW POKE (11) (Ridgeway)	*Pee Wee King* *Helen O'Connell*	*Victor* *Capitol*
5. SIN (15) (Algonquin)	*Eddy Howard* *Savannah Churchill*	*Mercury* *Victor*
6. SHRIMP BOATS (2) (Disney)	*Jo Stafford* *Dolores Gray*	*Columbia* *Decca*
7. UNDECIDED (12) (Leeds)	*Ames Bros.-Les Brown*	*Coral*
8. DANCE ME LOOSE (1) (Erwin-H)	*Arthur Godfrey*	*Columbia*
9. ANYTIME (1) (Hill-R)	*Eddie Fisher*	*Victor*
10. DOWN YONDER (14) (Southern)	*Eddie Smith* *Del Wood* *Champ Butler*	*King* *Tennessee* *Columbi*

Second Group

COLD, COLD HEART (16) (Acuff-R)	*Tony Bennett*	*Columbia*
JEALOUSY (8) (Harms)	*Frankie Laine*	*Columbia*
BECAUSE OF YOU (23) (Broadcast)	*Tony Bennett*	*Columbia*
CHARMAINE (Lion)	*Mantovani*	*London*
GARDEN IN THE RAIN (Melrose)	*Four Aces*	*Decca*
I GET IDEAS (20) (Hill-R)	*Tony Martin*	*Victor*
TIGER RAG (Feist)	*Les Paul-Mary Ford*	*Capitol*
SOLITAIRE (Broadcast)	*Tony Bennett*	*Columbia*
JUST ONE MORE CHANCE (Famous)	*Les Paul-Mary Ford*	*Capitol*
A KISS TO BUILD A DREAM ON (Miller)	*Louis Armstrong*	*Decca*
DOMINO (6) (Pickwick)	*Tony Martin*	*Victor*
FLAMENCO (Hollis)	*Frankie Laine*	*Columbia*
RUGGED BUT RIGHT (Shapiro-B)	*P. Harris-A. Faye*	*Victor*

[Figures in parentheses indicate number of weeks song has been in the Tor 10.]

'EXCLUSIVE' DEMANDS IRK PUBS

Looks Like Ballads Coming Back Into Own in Shift From Cornball

Coming up off the floor after suffering a kayo at the hands of folk and novelty tunes in 1951, the straight ballad entries have climbed back into the top spot during the opening few weeks of this year. Major New York publishing execs are fervently hoping that it's the beginning of a long pull towards solid songs which once were the bread-and-butter basis of the industry.

Among the new entries which have been showing strength, the great majority are in the straight-formatted sentimental category. Top current activity is centered around such ballads as "Tulips and Heather," "Please, Mister Sun," "I'll See You In My Dreams," "Until," "Never," "Garden In The Rain," "Come What May," "At Last, At Last," "Weaver of Dreams," "Be My Life's Companion," and "Unforgettable," among others. The novelty trend is hanging with the tune, "Snowflakes," which is showing remarkable strength a month after Christmas when such items usually die.

Although it's as tough to predict the variable trends in the pop tune market as it is in the stock market, trade pundits declare that new ballad cycle represents sharp reaction from the surfeit of cornball entries in the last couple of years. Whether this reaction can be nursed into a long-lasting trend is seen depending on the number of solid ballads offered in the next period.

If the current trend persists, it's expected that the publishing business will get back on a solid footing with New York, rather than Nashville, being reestablished as the center of the music biz. A string of big ballad clicks means more copy sales, more sensible plugging schedules and a greater endurance of catalog numbers.

By contrast, most of the recent novelty hits have been big on mechanicals but have proved to be weak sheet music sellers. For the publishers, the gravy is still in copy sales and most of them would prefer to handle a second-ranking ballad rather than a top novelty click.

Waring Prepping Longhair Unit

Fred Waring is to produce a longhair setup, comprising 30 people, for National Concert & Artists Corp. next season, to be known as "Festival of Song." Group will consist of 10 musicians and 20 singers, some of latter also being able to dance. It will be conducted by Lara Hoggard, head of Waring's present choral group. Unit will be sent out on a 15 to 18 week tour by NCAC, on its regular series and special Civic Concerts circuit.

Group's program, according to the concert bureau, will run "from Palestrina to Broadway," and comprise instrumental and choral works, including original operettas specially written for the outfit. NCAC also says the idea for the production was Waring's, who brought it to the bureau. Bookings are already being made for the 1952-53 concert season.

Howard Exits MCA

Chicago, Jan. 22.

Eddy Howard, whose "Sin" Mercury recording is riding the top disk polls, has dropped his Music Corp. of America contract. Howard now is doing a single, backed by vocal duo, at the Oriental theatre here.

Former maestro broke up his orchestra last summer with Norman Lee taking over the band, using the old stocks. Howard goes into the New York Paramount early in February and then is set for Flamingo, Las Vegas, date followed by Coconut Grove, Los Angeles.

Mildred Bailey Series On Col 'Golden-Era' Roster

Extending its "Golden Era" series of jazz classics reissues, Columbi Records is preparing a major wax study of Mildred Bailey, blues songstress who died recently. Like the preceding Louis Armstrong and Bessie Smith sets, the Bailey sides will probably be packaged on several 12-inch long-play platters.

Already prepared and ready for early Columbia release in the "Golden Era" series are the Duke Ellington and Bix Biederbecke albums. The Bailey set will follow after the latter two. George Avakian, Col's jazzicologist and international division chief, is laying out the albums from Columbia's old master files.

D. of J. Music Pub Probe Now Shifting To Pix Studio Ties

Washington, Jan. 22.

The Department of Justice investigation of the music publishing business, which has been proceeding quietly on a number of fronts for the past year, is now veering into an examination of the tieups between the major Hollywood film companies and their publishing subsids. It's known that Government Investigators have been questioning execs of one pic company publishing subsid recently in an effort to get data on the effect of the Hollywood studio hookup on publishing activities.

Trade execs feel it's too early to say whether the present probe will flower into an anti-trust suit against the pic companies similar to the one which led to the divorcement of production and exhibition activities. It's pointed out that several previous such investigations have been held with no change in the status quo. In any case, it'll be a long time before any Government move is made in any direction since the mills of the Department of Justice, in such cases, usually grind slowly.

Initially, the Justice Department indicated that its interest in the music biz, from viewpoint of uncovering any monopolistic practices, was focussed on alleged price-fixing and discriminatory sales practices. The Government's interest was aroused because of a major company refusing to sell a jobber who violated a fair trade code by cutting prices. This situation has since been straightened out.

DISK COS. WANT OUT FROM 'COLD HEART' SUIT

Several recording companies, which were named defendants in a copyright infringement suit involving the tune, "Cold, Cold Heart," filed answers in N. Y. Federal Court last week asking dismissal of the complaint insofar as they are concerned. Disk firms maintain that they paid royalties to Acuff-Rose Publications to wax the number and know nothing of the song's origin.

C. Van Ness Clark and the Dixie Music Publishing Co. charge that "Heart" infringes upon Dixie's "You'll Still Be In My Heart." Named defendants are Hank Williams, author of "Heart;" Acuff-Rose, "Heart's" publisher; Mildred Acuff, Fred Rose, Nat Tannen, Tannen Music, Keys Music, Music Dealers Service, Lang-Worth Feature Programs, Loew's, Inc. (M-G-M Records), Columbia, Decca, RCA, Mercury and Capitol.

ODDS TOO HEAVY VS. SOLO VERSIONS

Along with the recent launching of a flock of new tunes in the 1952 wax sweepstakes, publishing firm execs are once again squawking loudly against the insistent demand by some of the top disk companies for "exclusives." Novel ingredient in the current situation is that at least one of the major platter companies, notably RCA Victor, is joining the camp of the publishers against exclusive deals on songs.

Under such deals, publishers have been guaranteeing a competitive advantage to one label by giving it a tune while withholding it from the other platter companies until after the release date. Other disk companies may then cover the tune with other versions since, under the Copyright Act, the publishers must license at the statutory rate any tune that has already been recorded. In the current market, however, an advantage of a few days in disk jockey exploitation gives one label an important headstart over its rivals.

Although such deals have occasionally paid off in big hits, publishers intensely dislike "exclusives" because, more often than not, it has meant sudden death for their songs. If the exclusive rendition fails to break through, other platter companies won't touch it with a 10-foot pole and the song doesn't get another chance. Publishers particularly burn at a high fahrenheit when the "exclusive" lays a bomb because of a poor interpretation which buries a good number.

Publishers are currently show-

(Continued on page 50)

Judy's Longterm RCA Victor Pact

Latching on to Judy Garland's click vaude stand at the Palace Theatre, N. Y., RCA Victor has pacted the songstress to a longterm pact. It's understood that the deal will run for five years with no mi imum coin guarantee involved.

Miss Garland previously cut sides for Decca and M-G-M Records, the latter company having issued the soundtrack albums from her Metro musicals. In recent years, however, Miss Garland has been inactive on wax although both Decca and M-G-M recently issued albums of her past etchings to tie in with the songstress' Palace performance.

Johnnie Ray Gets Hot On Chicago Airlanes; Tapes 273 Programs

Chicago, Jan. 22.

Singer Johnny Ray is matching his fast rise to the top of the record lists with a whirlwind local selling campaign bankrolled by Tello-Tronics, Chi TV set retailer. Ray over the last weekend finished taping 273 quarter-hour radio shows which the retailer is spotting on three Windy City stations during the next 13 weeks.

The drive kicked off Monday (21) night with a special half-hour video display on WGN-TV built around the singer backed by the Four Lads and Ralph Marterie's band. Also on hand was warbler Delores Hawkins.

The radio bundle, emceed by d.j. Howard Miller, rides on WCFL, WIND and WJJD. Zenith Radio Corp. is co-oping the tab with Tello-Tronics.

Reelected for 17th Term

Hartford, Jan. 22.

Rocco D. Logozzo has been reelected prexy of the nearby Meriden Local of the American Federation of Musicians.

It's his 17th consecutive term.

AFM to Crack Down on Radio-TV Transcriptions as Aid to Jobless

Concerned over persistent unemployment situation among musicians, the American Federation of Musicians is planning to crack down on radio and video transcriptions which use the services of AFM members. Immediate objective are the commercial spot announcements which are repeatedly aired on both AM and TV.

It's known that AFM execs are currently considering ways and means of blocking the production of transcribed plugs. Reasoning behind the contemplated move is that the AFM is losing a vast number of man labor hours via the practice of paying musician for spot plug once and then using it several hundred times around th country.

In at least one case to date, the AFM has stepped into the spot production field with a ukase against musicians working thi territory. The ban was quietly imposed and then lifted recently because the AFM execs want to work out an airtight case for such a ban under their contractual setup with the broadcasters. While the individual locals have jurisdiction over the indie radio picture, the AFM has taken all questions pertaining to TV rates and conditions of work.

The projected AFM move, of which rumblings have been heard in the New York area, is expected to lead to a bitter fight with th broadcasters and the spot plug producers. Without the right to use these spots repeatedly without additional payments either to m sicians, actors, writers, etc., th cost of such plugs would be prohibitively high and would be a considerable damper n the sale of time on both AM and TV.

Connee Boswell Back To Disking Via Decca

After a long layoff on wax, Connee Boswell has been inked by Decca Records. She has agreed to do several sides and will not work under a regular longterm pact.

Her initial releases are "Begin the Beguine" and "Believe It, Beloved."

Philips Co. Seen In Int'l Spread; Col Tie for U.S.

London, Jan. 22.

The Philips Co. of Holland, one of the world's largest electronic outfits which recently inked a deal with Columbia Records in the U. S. for exchange and distribution of masters for England and the Continent, is soon expected to make a bid for the international disk market.

It's understood that the Philips outfit is planning to start operations in the western hemisphere shortly via Canada, where a new Philips label will be launched. A strong possibility exists that Philips will try an invasion of the U. S. market as well once it lines up a sufficiently imposing artists' roster in the pop and longhair fields. Columbia Records may be the channel for the Philips outfit's U. S. entry.

The Philips deal with Columbia, meantime, has caused Col's former English ally, EMI (Electrical & Musical Industries) to look for other hookups in the U. S. Most likely candidate for an EMI deal is Mercury Records, which up to now has been getting only haphazard distribution in the British market. With an imposing lineup comprising Patti Page, Vic Damone, Eddy Howard and a big catalog of old Frankie Laine masters made before the latter's shift to Columbia, Mercury is seen being in a good position to assume a major role in the British disk setup.

'GUYS & DOLLS' STARTS LATE ON WAX IN MPLS.

Minneapolis, Jan. 22.

A puzzle to the disk trade here is the length of time which it has taken for the "Guys and Dolls" album to catch on locally. But it finally has. The album just hit the local album bestseller list two weeks ago. This, too, despite the fact that the national "Guys and Dolls" company played 10 days here to recordbreaking turnaway business more than two months ago.

In contrast, the "South Pacific" album was on the Minneapolis best seller list shortly after it was brought out and long before the show's national company played Minneapolis last season. It was on the list for more than two years without a miss and still appears intermittently. Aside from "Kiss Me Kate," other original Broadway cast show albums haven't sold in sufficient quantities to qualify as best sellers. A number of Hollywood casts of film musicals' albums, however, have landed in the charmed circle.

Hines Setting Own Combo

Earl (Fatha) Hines, jazz pianist recently with the Louis Armstrong orch, is organizing a six-man combo. Group is skedded to debut at the Rendezvous, Philly, Jan. 31.

Already set for the group are Jonah Jones, trumpet; Benny Green, trombone; and Sol Yaged, clarinet.

Decca Heads For Record Jan. Biz

After a slack year during 1951, Decca Records is currently regaining its previous form in the pop market. Riding with a string of pop and country hits, the platter company is heading for a record January billing.

Like the rest of the platter companies, Decca has been spurred by a new vocal combo, the Four Aces, who are leading the company's roster with their slice of "Tell Me Why," their first for Decca. Side has gone over 500,000 since its release about six weeks ago, and is still going strong. The Four Aces incidentally, have been booked as topliners at the N. Y. Paramount Feb. 13 for a two-week stand.

Most of the current hits for Decca have been delivered by vet performers. Louis Armstrong's "A Kiss to Build a Dream On" has hit the 400,000 marker, followed by such sides as the Gordon Jenkins-Armstrong version of "Sleepy Time Down South," Guy Lombardo's "Crazy Heart" and "Whispering Shadows," Leroy Anderson's "Blue Tango," Bill Snyder's 'Flying Fingers," The Weavers "Old Paint" and "Wimoweh" and Mills Br "Be My Life's Companion."

In the country field, the Red Foley-Ernest Tubb slice of "Too Old to Cut the Mustard" has stepped out along with Decca's new folk singer, Webb Pierce, on "Wonderi ' '"

Burl Ives to Mercury

Chicago, Jan. 22.

Mercury Records last week signed Burl Ives, folk singer. Artist had been with Columbia Records but has not been active in the past few months.

For the kiddy division, he's cutting "Peter and the Wolf" and "Billygoat's Gruff" next week New York with Joe Carlton supervising the session.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. DISK JOCKEYS

VARIETY WEEK ENDING JAN. 19

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST												SOUTH					MIDWEST						FAR WEST							TOTAL POINTS
						N.Y.	Phil.	Albany	Concord	Ithaca	Baltimore	Rome	Hartford	Rochester	Utica	C'b'rland	Worc's'tr	St. L.	N.O.	Atlanta	San Ant'o	K.C.	Cleve	Milw'kee	Dearborn	St. Paul	Chi.	Det.	L. A.	Tulsa	S. F.	Phoenix	Fresno	Denver	Albuq'que	
						Jack Lacy—WINS	Barry Kaye—WCAU	Paul Flanagan—WTRY	Donn Tibbetts—WKXL	Jack Deal—WHCU	Buddy Deane—WITH	Lou Barile—WKAL	Jack Downey—WONS	Joe Deane—WHEC	Dan Fusco—WRUN	Jack Gale—WTBO	John Woods—WTAG	Sam Woodall—KXLW	Harry Nigocia—WJBW	Bob Watson—WSB	Bob Jenkins—KONO	Jim Lantz—KCMO	Bud Wendell—WJMO	Paul Bartell—WFOX	Robin Seymour—WKMH	Merle Edwards—WMIN	Myron Barg—WCFL	Bill Silbert—WWJ	Al Jarvis—KLAC	Bob Anthony—KRMG	Les Malley—KYA	Dick Gilbert—KTYL	Ed Perry—KFRE	Ray Perkins—KFEL	Jerry Nesler—KGGM	
1	2	8	Johnnie Ray	Okeh	Cry	1	..	1	..	..	5	1	1	1	4	3	..	1	2	..	2	4	..	3	3	2	1	..	..	1	..	..	1	..	..	161
2A	5	6	Four Aces	Decca	Tell Me Why	3	..	..	..	..	4	..	2	3	2	1	7	3	..	..	..	..	5	1	1	1	..	..	7	6	..	9	7	1	..	120
2B	1	8	Johnnie Ray	Okeh	Little White Cloud Cried	8	1	5	..	..	2	5	3	..	8	8	..	6	1	..	..	2	..	2	..	9	8	..	5	3	..	7	8	4	5	120
4	3	6	Eddie Fisher	Victor	Anytime	2	9	4	2	..	1	4	4	..	..	..	5	2	8	..	..	8	1	..	2	..	..	..	9	..	..	8	..	..	..	96
5	7	18	Eddy Howard	Mercury	Sin	4	3	..	10	..	6	..	8	..	..	5	..	..	3	..	1	6	..	..	..	10	..	..	2	2	..	10	..	5	7	83
6	4	11	Frankie Laine	Columbia	Jealousy	..	2	..	9	6	..	..	5	..	6	..	..	9	10	..	9	5	..	7	..	4	..	..	4	8	..	4	..	..	..	66
7	14	3	Bell Sis.-H. Rene	Victor	Bermuda	..	6	..	1	..	..	..	..	..	..	2	..	10	..	..	..	..	3	..	..	..	..	..	1	..	..	1	2	..	10	63
8	6	10	Jo Stafford	Columbia	Shrimp Boats	..	..	..	..	..	..	..	..	..	..	9	..	..	6	..	3	3	7	..	..	..	..	..	6	4	5	5	..	3	..	59
9	9	9	Mantovani	London	Charmaine	6	5	8	7	8	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	6	4	..	..	47
10	..	2	Ames Bros	Coral	I Wanna Love You	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	6	5	4	7	..	4	..	..	..	..	10	..	..	33
11A	..	2	Eddie Fisher	Victor	Tell Me Why	..	..	2	5	..	..	2	..	..	..	..	..	..	5	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	31
11B	12	5	Ralph Flanagan	Victor	Slow Poke	..	..	..	..	..	..	9	..	..	..	..	1	..	..	..	..	1	..	..	..	..	..	..	..	..	2	..	..	..	..	31
13	8	15	Ames Bros.-Les Brown	Coral	Undecided	..	..	..	..	..	..	..	..	..	5	..	8	..	..	..	7	9	..	..	..	..	..	..	..	..	4	..	..	6	..	27
14	37	3	Eddie Fisher	Victor	Trust in Me	..	..	..	..	..	..	6	..	5	1	..	..	..	..	..	..	..	..	..	..	8	..	10	..	..	..	..	..	..	..	25
15	42	3	Mills Bros	Decca	Be My Life's Companion	..	8	6	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	24
16	10	11	Pee Wee King	Victor	Slow Poke	..	..	10	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	2	..	23
17	19	12	Les Paul-Mary Ford	Capitol	Just One More Chance	..	..	..	..	..	..	..	..	..	9	..	..	..	9	..	..	..	..	..	..	..	4	..	..	..	..	3	..	..	9	21
18A	24	2	Les Paul-Mary Ford	Capitol	Tiger Rag	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	5	..	10	7	..	..	..	..	..	..	..	20
18B	24	3	Four Aces	Decca	Garden in the Rain	..	4	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	4	..	9	..	..	..	..	..	..	..	..	..	..	20
20A	24	4	Arthur Godfrey	Columbia	Dance Me Loose	..	..	7	..	..	..	..	..	..	..	6	6	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	8	18
20B	47	10	Tony Bennett	Columbia	Solitaire	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	18
20C	24	24	Tony Bennett	Columbia	Cold, Cold Heart	..	..	..	..	..	..	7	..	..	..	10	..	..	7	..	10	..	..	..	..	..	..	..	8	..	7	..	..	10	..	18
23A	18	6	Louis Armstrong	Decca	A Kiss to Build Dream On	..	..	9	8	10	..	3	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
23B	..	5	Paul Weston	Columbia	Charmaine	..	..	..	..	..	..	..	6	..	..	..	4	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	16
23C	..	1	Weavers	Decca	Wimoweh	..	..	..	..	..	..	..	..	4	..	..	..	..	..	7	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	16
23D	..	3	Georgia Gibbs	Mercury	Cry	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	16
27A	20	2	Leroy Anderson	Decca	Blue Tango	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	13
27B	..	1	Tiny Hill	Mercury	Slow Poke	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	6	13
27C	32	2	Four Knights	Coral	Cry	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	1	13
30A	35	7	Jeri Southern	Decca	You Better Go Now	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	12
30B	24	28	Tony Bennett	Columbia	Because of You	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	12
32A	24	2	Arthur Godfrey	Columbia	Slow Poke	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
32B	..	2	Eddie Fisher	Victor	Never Before	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	5	..	..	..	..	..	..	..	11
32C	17	7	Helen O'Connell	Capitol	Slow Poke	..	..	..	..	..	..	..	..	2	10	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	11
32D	..	7	Joe "Fingers" Carr	Capitol	Down Yonder	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	4	11
32E	37	4	Kay Brown	Mercury	A Kiss to Build Dream On	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	2	11
37A	10	12	Nat "King" Cole	Capitol	Unforgettable	..	..	..	..	3	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
37B	37	8	Freddy Martin	Victor	Down Yonder	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	9	..	10
37C	24	2	Perry Como	Victor	Tulips and Heather	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
37D	35	17	Four Aces	Victoria	Sin	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	10
41A	..	1	Ray Anthony	Capitol	At Last	..	..	..	..	..	3	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
41B	51	2	Rosemary Clooney	Columbia	Be My Life's Companion	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	7	..	..	..	..	..	..	..	..	9
41C	42	9	Tony Martin	Victor	It's All Over But Memories	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
41D	..	11	Savannah Churchill	Victor	Sin	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
41E	..	1	Tommy Edwards	M-G-M	Please Mr. Sun	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
46	..	1	Billy May	Capitol	Charmaine	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	8
47A	..	1	Eddy Howard	Mercury	Solen Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	6
47B	22	4	Gordon Jenkins	Decca	Charmaine	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	7	..	6
49	..	1	Toni Arden	Columbia	Never	..	10	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
50	..	1	Ames Bros	Coral	I'll Still Love You	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	4
51	42	11	Tony Martin	Victor	Domino	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	10	..	..	..	..	..	2

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NOTHING COULD BE FINER THAN —

Dinah Shore

SINGING

ITALY'S #1 Song

UNTIL
and
TAKE ME HOME

The "GOOD NIGHT LADIES" of this generation!

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JANUARY 15th

MARSHMALLOW MOON

from the PARAMOUNT PICTURE
"AARON SLICK FROM PUNKIN CRICK"

backed by

WARM HEARTED WOMAN

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—WATCH—
DINAH'S TERRIFIC NEW SHOW
for Chevrolet
Monday, Wednesday, Friday 7:30 P.M., EST
NBC-TV Coast-to-Coast

the **BIG** *New* **HITS** *are on...*

RCA VICTOR Records

Chicago Deejay Plugs To Get Sheet Credits

Chicago, Jan. 22.

Long time plaint of Chicago music contact men that home offices didn't pay enough attention to plugs on Windy City disk jockey shows, the major part of radio programing, is now taking a turn. Peatman sheet, which most offices depend on ratings, is now being serviced by the Radio Check-l ; Service for the first time with check on d.j. and transcribed irings.

Service, which has been in operation since 1930, however, will limit its logging to major outlet stations from 8 a.m. to 1 a.m. daily. Pluggers here point out, that WIND, 24 hour station, and and other local outlets are the heaviest users of platters, and they too should be listed as they are in other cities.

It's Music by
JESSE GREER
Program Today
Yesterday's
FLAPPERETTE
(Mills Music)

PROGRAM
BALTIMORE ORIOLE
BLUES STANDARD
By
Paul Francis Webster

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Jan. 19

National Rating This wk.	National Rating Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Preeman	Boston, H. N. Homeyer	Philadelphia, Charles Dumont	Seattle, Capitol Music Co.	Kansas City, Jenkins Music Co.	Indianapolis, Pearson's	Minneapolis, Schmitt Music Co.	Rochester, Neisner Bros.	St. Louis, St. Louis Music Supply	Omaha, A. Hospe	TOTAL POINTS
1	1	"Slow Poke" (Ridgeway)	1	1	1	3	1	1	2	4	5	2	1	3	107
2	3	"Shrimp Boats" (Disney)	6	4	8	..	7	7	5	3	2	..	4	2	62
3	8	"Little White Cloud" (Spier)	4	6	3	..	6	3	8	1	..	8	5	5	61
4A	4	"Down Yonder" (Southern)	7	2	9	9	.	4	3	..	3	5	3	7	58
4B	2	"Sin" (Algonquin)	8	3	2	4	8		1	5	..	9	2	10	58
5	5	"Cry" (Mellow)	2	7	7	10	4	2	9	..	..	4	7	1	57
6	7	"Tell Me Why" (Signet)	3	10	..	2	2	..	..	..	4	1	6	4	56
7	6	"Undecided" (Leeds)		8	4	5	10	8	4	2	6	..	9	..	43
8	9	"Anytime" (Hill-R)	5		..	1	3	10	..	..	8	3	..	..	36
9	15	"Charmaine" (Lion)	9	5	6	..	..	9	6	10	..	..	8	6	29
10	13	"Domino" (Pickwick)	.	9	10	8	5	..	7	8			10	..	20
11	..	"Dance Me Loose" (Erwin-H)	10	..	..	..	..	5	..	7	..	..	..	..	11
12A	11	"Because of You" (Broadcast)		..	.	..	..	6	..	9	..	..	..	8	10
12B	14	"Kiss to Build Dream On" (Miller)	..	..	..		..	..	..	6	..	6	..	..	10
12C		"Manhattan" (Marks)									1				10

Tooters Lift Ban On Two Top L'ville Spots

Louisville, Jan. 22.

Brown and Kentucky Hotels, town's largest, which have been without union orchs and floor shows since May, 1951, will have American Federation of Musicians bands starting this week. Both spots have been removed from the unfair list by Musicians Local 11.

Hotels have been on the musician's unfair list since two other AFL unions went on strike and had pickets posted. The strike is still on, but picketing has been banned by court order.

Local 11 board decided that musicians had been out of the hotels long enough, according to Adam W. Steubling, secretary-treasurer. He estimated the AFM had lost $50,000 in wages through refusal to play at the two hotels. Brown's Bluegrass Room opens Monday (21) with Bob James orch, featuring vocalist Dick Hyde, and floor show.

Society of Interpretative Artists and Songs, chartered to conduct a music publishing business in New York. Capital stock is 20 shares, no par value.

ART MOONEY's
"The
BLACKSMITH
BLUES"
(M-G-M RECORDS)

WILL OSBORNE
Currently
Flamingo Hotel
LAS VEGAS
NBC - MBS

On the Upbeat

New York

Eleanor Russell is now vocalist with Jimmy Dorsey orch . . . **Ella Fitzgerald** into Birdland, N. Y., Feb. 1 . . **Danny Davis**, M-G-M Records singer recently pacted by General Artists Corp., into Neil House, Columbus, O., tomorrow (Thurs.) . . . **Larry Douglas**, composer of "Laugh," partying press and disk jockeys at Hotel Teresa, N. Y., Feb. 15 . . . **Erskine Hawkins** orch playing two-niter at Clemson College, S. C., Feb. 7-8 . . .**Jeri Jordan** is new vocalist with Tommy Reynolds orch . . . **Illinois Jacquet** orch opens at High Hat Club, Boston, today (Wed.) . . .**Teddy Cohen Trio** held over at Squeezer's Musical Bar, Rochester, N. Y., until Jan. 29 .

Chicago

Jane Turzy cut several sides for Decca here last week with lass going out on another p.a. tour. . . **Doris Drew**, Mercury Record singer, recuperating at Columbus Hospital here after an operation. . . **Johnny Knapp** set for the Statler, Cleveland as first stand of the chain. . .**Harmonicats** do a return engagement at the Chase Hotel, St. Louis, Feb. 15, for two weeks. . . **Herbie Fields** invades Denver territory with date at the Zanzibar starting Feb. 18 for four weeks. . . **Tiny Davis** works the Club Trocaberia, Columbus, Feb. 5, for two stanzas.

Pittsburgh

Nan Green has left the Day Dreamers to do a singing single. She'll work out of Pittsburgh under personal management of Miriam Sage. . .**DeLoris Randall**, **Clyde Knight's** vocalist, has left the local band to join **Chuck Foster** at the Trianon Ballroom in Chicago. . .saxman **Billy Ownes** joining **Luke Riley's** hourse orch at Casino Theatre. . .**Serge Chaloff's** foursome checked in at Midway Lounge Friday (18) following a five week stand at the Preview Room in Chi. Chaloff is alternating on the back-stage with **Tommy Turk** and the **Deuces Wild.**

Dallas

Beatrice Kay underlined for a fortnight in Century Room of the Hotel Adolphus, opening Feb. 21 . . .**Guy Lombardo** orch and show due at State Fair Auditorium for one-nighter, March 10. . .**Joy Cayler's** all-girl orch set for two weeks at Pappy's Showland on April 4. . **Billy Eckstine**, with **Count Basie** orch, dated for Feb. 13 at State Fair Auditorium.

Best British Sheet Sellers

(*Week ending Jan. 12*)

London, Jan. 15.

Title	Publisher
Loveliest Night Year	F.D.&H.
Longing for You	Sterling
Because of You	Dash
Enchanted Eve	Williamson
I Love Sunshine	New World
Shrimp Boats	Disney
Rosaline	Reine
Allentown Jail	Bourne
My Liberty Belle	Dash
If You Go	Maurice
Love's Roundabout	Cinephonic
Too Young	Sun

Second 12

Title	Publisher
At End of Day	Chappell
Mistakes	Wright
I Wish I Wuz	Maurice
Tulips and Heather	Fields
Kentucky Waltz	Southern
Be My Love	F.D.&H.
Beggar In Love	Cinephonic
Why Worry	Macmelodies
Down Yonder	Feldman
Black and White Rag	F.D.&H.
It's No Sin	Morris
Unless	F. D. & H.

BMI record report

EVERYONE RAVES ★ PLEASE, MR. SUN (Weiss & Barry)—Perry Como (Vic.), Johnnie Ray (Col.), Bill Kenny (Dec.) and Tommy Edwards (MGM) share the wealth of honors this new ballad has collected. "Como's best job in months," says Variety. Cash Box names the Como disc "Sleeper of the Week." Every version rates a Billboard "PICK" and Ray gets "Disk of the Week" from Cash Box. Variety believes the Edwards version "should catch on despite the Ray phenomenon." Not in months has a tune acquired such raves.

SURE FIRE ★ RETREAT (Cries My Heart) (Porgie) —Patti Page (Mer.) turns in another of her striking performances. Billboard predicts it will click and gives it "PICK" honors. Cash Box highlights it "Sleeper of the Week" and "a sure fire moneymaker."

* * *

TERRIFIC ★ OLD PAINT (Folkways)
★ WIMOWEH (Folkways)—Terrific is the word for The Weavers' (Dec.) newest release. Hailed by Billboard as "PICK" of the week. Gordon Jenkins' backing makes the disc a winning combination. Cash Box predicts both songs "may easily break."

WINS "AWARD" ★ GOOD LOVIN' (Savoy)
★ SLOWLY GOIN' CRAZY (Savoy) — Tops in Jazz 'n Blues are both decks of this "H" Bomb Ferguson (Savoy) disc which earns the "Award O' The Week" from Cash Box. "Forceful, exciting, effective, dynamic," are terms used to describe the platter. Billboard says "GOOD LOVIN' is one to watch."

WESTERN "PICK" ★ HEARTSICK SOLDIER ON HEARTBREAK RIDGE (Comet)—Wesley Tuttle (Cap.) has a Country and Western hit on his hands. Deejays name it a Billboard "Pick" for three consecutive weeks. Ernest Tubb (Dec.) also "picked." Releases by Gene Autry (Col.) and Ken Marvin (Mer.) will further hypo the ditty.

BROADCAST MUSIC, INC.
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BILL FARRELL
SINGS
CALL ME A DREAMER
WHAT GOOD AM I WITHOUT YOU
MGM 11146 78 RPM
K 11146 45 RPM
M-G-M RECORDS
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DECCA data

Presenting: A Winning Combination!

The WEAVERS and

GORDON JENKINS and His Chorus and Orchestra

on a 2-Sided Smash!

"OLD PAINT" (Ride Around Little Dogies) and "WIMOWEH" (Pronounced WEEM-O-WAY)

DECCA 27928 (78 RPM)
DECCA 9-27928 (45 RPM)

PRICE 85¢ (plus tax)

DECCA RECORDS America's Fastest Selling Records!

Jocks, Jukes

Continued from page 44

in her initialer by having to buck the Patti Page etching of "Retreat" on the Mercury label. She does, however, impress as a gal who could score on future assignments. Voice isn't too different from the flock of femmes waxing today but she possesses an appealing warmth and establishes a rapport with the listener that will add up to solid spins on the jock and juke level. She belts out "Retreat" in the standard grassroots groove and is completely winning on the reverse, a Jerome Kern oldie "You Couldn't Be Cuter."

Vera Lynn: "Tulips and Heather"-"Once I Loved You" (London). "Tulips and Heather" is a melodic ballad entry which gets a top drawer showcasing via Vera Lynn's rich rendition. Thrush projects tune's sentimental flavor with stylized wax savvy making it a promising item for jock and juke spins. The London flipover is a bit too slow and heavy to get off the ground.

Bobby Wayne: "Wheel of Fortune"-"Heart of a Clown" (Mercury). Bobby Wayne has a good chance of repeating his London label click of "Mother, At Your Feet Is Kneeling" with this Mercury coupling. Both tunes are in the plaintive groove with interesting melodic lines. Wayne's delivery is impressive. "Fortune" and "Clown" will vie for top honors on the jock and juke level.

Jane Turzy: "Allegheny Fiddler"-"Mountain Laurel" (Decca). The bounce and gaiety of "Allegheny Fiddler" comes through in top style on this Jane Turzy etching. Miss Turzy projects the happy mood of the jaunty lyric in the proper alfalfa styling. Should give Mindy Carson's RCA Victor platter a run for the money. "Mountain Laurel" is in the same corn genre but in a slow, sentimental tempo. Thrush injects enough charm here to give it a good juke ride.

Bill Hayes: "Tulips and Heather"-"We Won't Live in a Castle" (M-G-M). Although Bill Hayes gets a moderate spirited beat into the romantic "Tulips and Heather," he'll find it tough bucking the more sentimental workover given the tune by Perry Como on RCA Victor. M-G-M reverse gives Hayes a change of pace in a big dramatic ballad but even his effort doesn't bring the so-so material to life.

Gordon MacRae: "Baby Doll"-"Green Acres and Purple Mountains" (Capitol). Gordon MacRae's charming workover of "Baby Doll," from the forthcoming Metro filmusical "Belle of New York," is one of his best sides in some time. It's a good ballad entry and MacRae's etching makes it a solid commercial bet. "Green Acres and Purple Mountains" subordinates the melody for the lyric, an effective poem, giving it slim chances in current platter market.

Billy May Orch: "Unforgettable"-"Silver and Gold" (Capitol). Billy May orch continues to impress as one of the top waxing bands on tap. This coupling is a solid commercial bet with click potential on the jock and juke level. Workover of "Unforgettable" displays excellent blending of arrangement and rendition. Good for dancing and listening. Reverse is a spirited item in which the vocals of **Liz Tilton** and the ensemble enhance side's chances.

Platter Pointers

Al Morgan has a click side in "The Bluest Word I Know Is 'Lonesome'" (Decca) . . . **Clyde McCoy** orch impresses on "Sugar Blues Boogie" (Capitol) . . . **Four Sensations** could break away with "Heaven Knows Why" on the indie Rainbow label . . . **Vinni De Campo** and the **Denny Vaughan** orch have an okay slice of "What's Become of Me" (Coral) . . **Victor Young** orch does a good job on "Until" (Decca) . . . **Tommy Dorsey's** workover of "You Left Your Brown Eyed Baby Blue" is good juke fodder . . . **Margaret Whiting-Jimmy Wakely** parlay on "Give Me More, More, More" on Capitol is a pleasing entry . . . **Four Knights** click nicely on "I Wish I Had a Girl" (Capitol) . . . More of **Jeri Sothern's** effective vocal intimicy on "What Good Am I Without You" (Decca).

Standout western, folk, religious, polka, blues, rhythm, etc. **Jack Rowe,** "Texas Stomp" (Decca) . . . **Roy Acuff,** "Night Train to Memphis (Columbia) . . **Terry Gibbs Sextet,** "Swing's the Thing" (Savoy) . . . **Sunnyland Slim,** "Hit the Road Again" (Mercury) . . . **Georgie Cook Orch,** "The Polka Party-Polka" (Decca) . . . **Charles Ventura Quartet,** "Dark Eyes" (Savoy) . . . **Jimmie Davis,** "Forever's a Long, Long Time" (Decca) . . . **Hank Thompson,** "The Wild Side of Life" (Capitol).

Ford Music Charges Discrimination, Files Antitrust Suit Against BMI

Broadcast Music, Inc., was put on the receiving end of another antitrust action last week when Ford Music, a publishing firm operated by Sam Wigler brought suit against BMI in N. Y. Federal District Court. Among charges of "monopoly" and 'restraint of trade," Ford Music contended in its brief that BMI discriminated in its payments to its various publishing affiliates to the detriment of the Ford firm.

The Ford complaint alleged that in 1943 it entered into an agreement with BMI under which the latter agreed to pay Ford at least $15,000 in performance royalties during the ensuing year. Ford charges that BMI paid it only $7,500 and has since refused to pay it the balance.

Ford further charges that it entered into another agreement in 1945 at a 2c. per performance rate, "which payment was and is inadequate, unfair and discriminatory"—against the plaintiff. The complaint said Ford was compelled to enter the 1945 agreement because it was necessary for the publishing firm to maintain contractual relations in order to get performances and remain in business. Ford contends that the 2c. rate is less than BMI is paying other publishers for a similar number of performances.

The complaint said $50,000 damages was caused to the Ford firm and asked treble damages and an injunction against the alleged "conspiracy in restraint of trade."

Symphs Find Operas In Concert Form Paying Off

The N. Y. Philharmonic is continuing to sked concert versions of grand operas, as result of hypo at the boxoffice. Conductor Dimitri Mitropoulos has skedded the 350-year-old Monteverdi "Orfeo" for Feb. 21-22-24, with Charles Kullman, Mack Harrell and Frances Greer as chief soloists. Guest batonist George Szell will do the second half of Strauss' "Salome," with Astrid Varnay, Margaret Harshaw and Set Svanholm, Feb. 28-29 and March 2.

Earlier this season, the Philharmonic presented Busoni's "Arlechino" and Schoenberg's monodrama, "Erwartung." Last season, Mitropoulos' concert version of Berg's "Wozzek" stirred a lot of interest, and other symphs have taken up operas in concert form.

Westbury Music chartered to conduct a music publishing business in New York. Capital stock is 100 shares, no par value. Leonard Port, of N. Y., is director and filing attorney.

HAVE YOU HEARD?

BLUE TANGO

By LEROY ANDERSON

MILLS MUSIC, Inc.

ART MOONEY'S "The BLACKSMITH BLUES"

(M-G-M RECORDS)

TWO Superlative Interpretations by—

Rosemary CLOONEY

★ ★ ★ ★ ★ ★ ★ ★

From the Composers of "My Heart Cries for You"

DID ANYONE CALL

COUPLED WITH

TENDERLY

with

PERCY FAITH

and His Orchestra

78 RPM 39648 ★ 45 RPM 4-39648

Exclusively on

COLUMBIA RECORDS

Col. Sets Banner Sale Mark in Jan.

Columbia Records racked up the biggest sales week in the company's history between Jan. 7 and 11 when the company sold over 1,000,000 disks in its pop catalog. Over 600,000 of the platters were accounted for by 11 disclicks currently riding under the Columbia banner.

Maintaining the pace that accounted for four 1,000,000 disk sellers last year, Col is now hitting a solid pace with platters by Johnnie Ray, Arthur Godfrey, Tony Bennett, Jo Stafford, Frankie Laine, Rosemary Clooney and Champ Butler. Ray's "Cry" and "Little White Cloud That Cried" is still leading the company's pop roster.

Columbia execs revealed, meantime, that Col's brigade of newcomers, including Ray, Bennett, Guy Mitchell, Toni Arden, Butler and Miss Clooney, sold nearly 8,000,000 disks during 1951. All of the newcomers, incidentally, are under 26 years of age.

Louis Bernstein, Shapiro-Bernstein topper, heading for Miami over next weekend for his annual Florida vacation.

A
MERCURY ARTIST
Is Now Appearing at the
EMPIRE ROOM
PALMER HOUSE, Chicago
BOBBY
MAXWELL
World's Greatest
Swing Harpist
FIRST RECORD A HIT!
'CHINATOWN'
FLIP SIDE
'SHUFFLE OFF TO BUFFALO'
RECORD NUMBER 5773

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Jan. 19

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearsons)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Seattle—(Sherman-Clay)	San Antonio—(Central Radio Co.)	Kansas City—(Jenkins Music Co.)	Omaha—(A. Hospe Co.)	Detroit—(Grinnell Bros.)	TOTAL POINTS
1	1	**JOHNNIE RAY** (Okeh) "Cry"—6840	1	1	2	2	3	..	1	..	1	2	3	4	90
2	3	**JOHNNIE RAY** (Okeh) "Little White Cloud"—6840	2	..	1	..	2	4	2	3	2	3	8	5	78
3	2	**FOUR ACES** (Decca) "Tell Me Why"—27860	3	2	..	1	..	1	4	..	8	..	1	3	65
4	4	**EDDIE FISHER** (Victor) "Anytime"—20-4359	6	5	..	3	5	2	9	..	..	9	4	2	54
5	6	**PEE WEE KING** (Victor) "Slow Poke"—21-0489	7	3	5	8	9	..	5	2	7	6	2	..	56
6A	8	**EDDY HOWARD** (Mercury) "Sin"—5711	5	..	3	..	..		..	..	4	1	5	..	37
6B	5	**JO STAFFORD** (Columbia) "Shrimp Boats"—39581	9	4	10	..	..	7	7	4	3	7	..	..	37
7	9	**MANTOVANI** (London) "Charmaine"—1020	4	6		4	..	..	6	..	..	..	6	8	32
8	10	**AMES BROS.-L. BROWN** (Coral) "Undecided"—60566	10		8	..	6	6	..	10	6	5	..	..	26
9	13	**ARTHUR GODFREY** (Columbia) "Dance Me Loose"—39632	..	..	..	..	4	3	..	6		..		6	25
10	7	**FRANKIE LAINE** (Columbia) "Jealousy"—39585	8	10	4	10	8	..	..	..	5	..	10	..	22
11	14	**EDDIE FISHER** (Victor) "Tell Me Why"—20-4444	..	..	..	..	1	..	..	..	..	..		1	20
12	15	**NAT "KING" COLE** (Capitol) Unforgettable"—1808	..	7		7	..	8	..	9		8	9	..	18
13	11	**TONY BENNETT** (Columbia) "Cold, Cold Heart"—39449	..	..	..	..	..	..	..	8	9	4	..	9	14
14	13	**FOUR ACES** (Decca) "Garden in the Rain"—27860	..	..		..	..	..	..	1	..	..	..	..	10
15	14	**TONY BENNETT** (Columbia) "Because of You"—39362	..	..	9	..	..	..	8	..	..	..	7	..	9
16A	..	**TONY MARTIN** (Victor) "Domino"—20-4323	..	..	7	..	..	..	..	7	..	..	..	..	8
16B	12	**BOBBY WAYNE** (London) "Mother at Feet Kneeling"—968	..	..	..	..	..	..	3	..	..	..	..	..	8
17A	15	**LES COMPAGNONS** (Columbia) "The Three Bells"—4105-F		..	..	..	..	5	..	..	..	..	..	..	6
17B	..	**EDDIE FISHER** (Victor) "Turn Back Hands Time"—20-4257	..		..	..	..		..	5	..	..	..	..	6

FIVE TOP ALBUMS	1	2	3	4	5
	AMERICAN IN PARIS Hollywood Cast M-G-M E-93 K-93 M-93	KING AND I Broadway Cast Decca DL-9008 9-260 DA-876	GUYS AND DOLLS Broadway Cast Decca DA-825 9-203 DLP-8036	SHOWBOAT Hollywood Cast M-G-M M-G-M84 K 84 E 559	GLENN MILLER CONCERT Victor LPT-16 WPT-25 P-25

Exclusives

Continued from page 45

ing increasing reluctance to grant exclusives even to such hot platter companies as Columbi Records, one of the majors which has been accenting such deals on the basis of a long string of hits. The pubs now feel that a simultaneous showcasing of a tune on five or six major labels give it more spins and a better chance for one of the versions to step out of the pack. One of the current tunes, "Please, Mr. Sun," was launched with a solid potential because it was sliced by major artists on all labels with a simultaneous release.

Top disk execs at Victor agree with the publishers' viewpoint and stress that that exclusives are even detrimental to the platter companies in the long run. It's pointed out that a general release not only gives a tune a better chance for one version to hit, but that even the lesser slices share in the gravy of a click tune. Savannah Churchill's RCA cut of "Sin," for example, has topped the 200,000 marker even though the Eddy Howard slice for Mercury and the Four Aces version for the indie label, Victoria, were the standout sides on this number. Victor execs, moreover, believe that a general cultivation of hit songs lays the basis of healthy operation by the individual platter companies.

Erwin-Howard Music chartered to conduct a music publishing business in New York. Capital stock is 200 shares, no par value. Jack J. Katz of N. Y., is a director and filing attorney.

Calloway on Carib Tour for Four Weeks

Cab Calloway and a seven-man combo, billed as the Cab-Jivers, have been booked for a tour of some Caribbean island spots beginning Jan. 29. Combo is skedded for one-niters and location dates in Nassau; Kingston, Jamaica, and the British West Indies.

Pact is for four weeks with an additional three-week option clause for Calloway's big band. Calloway's complete orch contingent is comprised of 16 sidemen. If the option is picked up, Calloway expects to carry his Latin-American trek into Brazil and Venezuela.

Ralph Berson, Peter Pan Records sales manager, heads out this week on a nine-week coast-to-coast trek to o.o. the kidiskery's national distributor setup.

Patti Page-Laine Set For Concert Package With 35G Weekly Nut

Biggest Show Productions, packagers of last fall's Duke Ellington-Sarah Vaughan-Nat (King) Cole unit, is prepping a new entry for the spring to be headed up by Patti Page and Frankie Laine. The package will be formed and operated in conjunction with General Artists Corp. BSP, however will book the dates. Both Miss Page and Laine are GAC pactees.

Although the supporting acts have not yet been set, unit is skedded to tee off in Baltimore April 12. Also lined up are performances in Richmond, Va., (13); Norfolk, Va., (14); and Washington (15). Unit expects to play a minimum of 30 dates. Operating nut will probably be about $35,000 weekly. Cress Courtney and Tim Gale head the BSP enterprise.

Gilbert to Kassner Firm

George Gilbert has joined the contactman staff at Edward Kassner Music.

Gilbert was formerly with Chappell.

Week of Valentine's Day
Program
"You're A
Sweetheart"
Music by:
Jimmy McHugh

[illegible]
"GOLDEN GIRL"
NEVER
ROBBINS MUSIC CORPORATION

NEW BALLAD HIT!
ALWAYS
ALWAYS
Percy Faith—Columbia
June Valli, H. Winterhalter—
RCA Victor
Victor Young—Decca
Hollis Music, Inc.
666 Fifth Ave., New York 19, N. Y.

When portraying a character, developing a situation, or advancing a story line I can write singing words that dance and sparkle with honest feeling. When writing lyrics for popular songs I can distill fresh spirits or serve old wine in brave new bottles.
Will an interested composer come forward?
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New York 19, N. Y.

ART MOONEY'S Newest Exciting
THE BLACKSMITH BLUES
the most exciting "BEAT" since HARRY, BENNY and ARTIE
MGM RECORDS

AGVA Revises Insurance Setup; Inks Short-Term Deal With Broker

National board of the American Guild of Variety Artists, which wound up a four-day meeting last week (16), has set its insurance program in shape. Union cancelled a 12-year agreement it had with insurance broker Matthew Adler and made a new deal with him which will run until Jan. 1, 1954, and beyond that will give him first refusal on any policy it can get for a three-year term.

Union also revamped the method of payment. It arranged with the Insurance Company of North America—the carrier—for a setup whereby 10% of the premiums paid in will go to the union to administer the costs of the program.

The changes were decided upon shortly after James Donovan, Adler's attorney, agreed to cancellation of the 12-year pact with his client. It was shown that an unauthorized letter was sent to the insurance company designating Adler as the exclusive broker. After a conference between union attorneys, Donovan, and Murray White, on the union's insurance committee, the new plan was adopted, and resolution was passed authorizing continuation of the risk setup.

Ends Bitter Hassle

The new agreement ends for the time being one of the most bitter intra-union fights ever waged in AGVA. There had been charges of fraud throughout the proceedings. It had been charged that union's personnel was being corrupted by monies paid to them as an incentive toward getting premiums. Charges of corruption had filtered through to the top. It was shown that Vic Connors, in charge of the insurance program, had received $600 for his help in setting up the policy. Regional secretaries were reported to have obtained sums of money. It known that Jimmy Lyons, eastern regional head, had sent back a $50 check to Adler.

One of the more damaging aspects was shown in a comparison of the original signed policy and the "conformed" copy which AGVA was operating under. The "conformed" policy had a clause stipulating that the union was responsible for collections.

Fortunately, with the settlement, charges are expected to die down. Applicable forward to 1954, the union is expected to shop for a new policy, one that will give increased coverage and perhaps provide for a lower premium. When a new policy satisfactory to the union is found, Adler will be asked to match it. If he can, he'll continue as the broker. Otherwise, the business will go elsewhere.

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NEW LAWRENCE HOTEL
★ ★ ★ ★ ★ ★ ★
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Johnny KNAPP
"Satires in Song"
Currently
STATLER
Cleveland
Direction:
MCA

NAOMI STEVENS
"Chants with a Chuckle"
Currently
CAFE GALA
HOLLYWOOD, CALIFORNIA

WHEN IN BOSTON
It's the
HOTEL AVERY
Avery & Washington Sts.
The Home of Show Folk

Westbrook Hurls 'Fraud' at AGVA Insurance, Quits

One result of the American Guild of Variety Artists' squabble over insurance is the resignation of Al Westbrook, assistant to the union's national administrative secretary. Westbrook leaves the union after next week.

Exit came last week when Westbrook hurled charges of "fraud" against those directing the insurance program.

Two major developments forced Westbrook to quit: failure of the union to oust Connors and of the national board to name him second in command to Jack Irving, who succeeded Henry Dunn as AGVA's national administrator. A new assistant administrator will be named at the next national board meeting who must have the approval of Irving. Westbrook felt that he could not do effective work with the union under these circumstances. Westbrook stated that under plan of filling that post, he would have to curry favor with Irving which he refused to do.

There is the possibility that Jackie Bright, a board member, will get the post.

The board several times during the meeting pleaded with Westbrook to stay put, but he would not budge from his position. Before his resignation he had formulated a plan calling for meetings under AGVA auspices of all performers in every entertainment media, in cities where AGVA maintains branches, in an effort to form a united front for a one-card union.

Linn & Alexander Inked For Ballet, Cafe in P.R.

San Juan, P. R., Jan. 22.

Dance team of Bambi Linn & Rod Alexander, due to open at the Caribe Hilton April 10, have been set for a top-featured guest spot with the Caribbean Ballet Guild in March. They'll work with the Guild for a week before checking into the hotel for the floorshow stint.

After the local dates, the duo, current at the Lookout House, Covington, Ky., heads back to New York for a date at the Persian Room of the Plaza Hotel.

JAY MARSHALL
CLUB
DATES
(None)
Mgt.: MARK J. LEDDY
Leon Newman

Leonard Romm Veepees With Willard Alexander

Leonard Romm, who leaves Arena Stars, Inc., on Feb. 1, will join the Willard Alexander Agency Feb. 4, as veepee in charge of acts and theatres.

Move is part of Alexander's overall expansion program. He recently opened an office in Chicago, and will ditto a Coast branch within a few months.

N.Y. Fairs to Mull Blue Laws at Gabs

Albany, Jan. 22.

Sunday "blue laws" are in line for o.o.ing here by managers of the 50 county fairs in New York State. Last season, Sabbath operation by several of the annuals was knocked for a loop when some sources unearthed the vintage statutes. As result, revenue from the important opening or closing Sunday (in some cases both) was affected.

Largely under attack in '51 were such attractions as auto racing, automotive thrill shows and other grandstand fare representing healthy b.o.

The digging up of old laws is considered more spite than morals. When the American Legion upstate was prevented from sponsoring a Sunday engagement of the Ringling Bros., Barnum & Bailey Circus, it threatened to make it tough for other Sunday operation, and made good that threat in several spots.

Subject comes up at the annual Albany powwow of the N. Y. State Assn. of Agricultural Fair Societies, Feb. 4-5, at the Ten Eyck. The U. S. admission tax also will come under surveillance. Nonprofit fairs are exempt under recent legislation, but not all pay gates at fairs come under that exemption.

N.Y.'s Blue Laws Probe

Albany, Jan. 22.

Creation of a joint legislative committee to study N. Y. State's blue laws—which Governor Thomas E. Dewey recommended recently—was voted last night (Mon.). Interim report would be filed Feb. 25 for final disposition in February, 1953. Resolution appropriated $10,000 for the work.

A number of bills liberalizing Sabbath laws have been introduced.

Neil House, Columbus, Asks $3,100,000 Vs. Hotel Union For Vandalism, Terrorism

Columbus, Jan. 22.

Charging vandalism, terrorism and intimidation, Harry Ludwig, owner-manager of the Neil House, last week (17) brought suit for $3,100,000 against the Hotel and Restaurant Employees and Bartenders International Union and its Local 505, which has been carrying on a strike against his hotel since Nov. 13.

Ludwig asked $100,000 for damages to the hotel and $3,000,000 punitive damages. Judge Joseph M. Clifford will hear the case and the hotel's request for a temporary court order against union activity tomorrow (Wed.).

Within a week of the strike, Ludwig claimed his hotel had been restaffed completely. Picketing has still gone on, but the services of the hotel and its entertainment facilities have not been impaired.

In a 17-page suit the hotel charged, among other things, that the union had blocked entrances, prevented delivery of fruit and supplies, terrorized employees and guests, set fires, and damaged, disrupted and destroyed heating, plumbing and other facilities. It accuses the union of putting chunks of concrete in its coal, loosening a valve in a 7,000-gallon water tank, thereby flooding four floors of the building, setting off an explosion, secreting a bomb in a telephone booth, spraying 18 pints of muriatic acid on carpets and walls, spraying kerosene on same, putting stench bombs in the lobby on New Year's eve and setting a fire in waste paper.

Mardy Polander, secretary-treasurer of the local, said, "The suit is definitely a strike-breaking action and designed to harrass the union and cause it to spend funds

N.Y. LQ Bans Its Acts From TV, et al., For Pact Span Plus 4-Wk. Fore & Aft

New York's Latin Quarter boniface Lou Walters threw a small bombshell at talent agencies last week and then took off for Europe. In a letter to major percenteries, Walters stated that in the future all acts booked into the L. Q. "will under no conditions be permitted to appear on television or in private places of entertainment, theatres and cafes in Greater New York for 30 days previous to their opening at our establishment, during their stay here, and for four weeks following the termination of contract."

Walters told the date-diggers that this move was made necessary because there have been comments by customers that many of the acts appearing there have previously been seen on video and elsewhere, with the result that customers have shied away from that spot because of the opinion that by seeing one act, they have seen the show.

Walters said that no exceptions will be made to that rule. "We have no desire to interfere with the money-making possibilities of the artists, but at the same time, we don't wish to bring in acts and give them long contracts only to build up opposition entertainment factors."

Several years ago, Walters announced that he would permit no acts at his cafe to appear on television. However, many exceptions have been made to that rule. This time, Walters apparently means not only to bar acts on video, but will not allow them to double at club dates. Walters wasn't around to explain further.

Walters came in from Miami Beach on Friday (18), wrote the letter and flew to London the following day, primarily for the purpose of holding conferences on "Peep Show" which is at the Palladium, London. Walters is importing that show for presentation in a legit house. Name of the display will have to be changed because Mike Todd produced an identically musical titled at the Winter Garden, N. Y., last season.

AMA in Big Push Of Cisco-Pancho Plus 6-Day Bikes

Arena Managers Assn. will again book rodeo dates and is planning to revive six-day bike races. Organization of arena operators is seeking attractions to supplant some sports events which haven't been pulling.

Group is inking a series of dates for a rodeo headed by Duncan Renaldo and Leo Carillo (Cisco Kid and Pancho). Stock will be supplied by Col. Jim Eskew.

Bike races will have AMA promoting the event. Organization will import teams from foreign countries and will package it for operator members. Individual members have made surveys on reception of six-day bike stands in their areas. Sports writers have been queried and it's felt that there will be a market for the marathon pedallers at this time.

OUT 3 DAYS, JUDY BIG 20½G IN N.Y. PALACE 5

Judy Garland who was out for three days last week because of illness, still did a comparatively strong $20,500 for only five shows at the Palace, N. Y. Miss Garland performed Tuesday, twice Wednesday and twice Sundays only. She had been ill the early part of the week but had been working. Medico ordered her to cancel shows starting Thursday (17). Week previous, the singer hit $39,000.

Another change in the Palace show is to be made early next month when the Cristianis leave for other commitments.

Nudist-Gorilla Act Banned in Mpls.

Minneapolis, Jan. 22.

Just on the advance advertising's strength, before the act opened and without even seeing it, Police Chief Charles Tierney banned Zorine with Ingagi, billed as "queen of nudists and her Hollywood gorilla," the day before its scheduled premiere at the St. Paul Flame nitery.

Tierney said the advance advertising was "misleading" and he had received several telephone calls objecting to it.

DIANE HAYES
With a
NEW ACT
Written and Directed by
MILT FRANCIS

Captivating Young Dancers
HAL GEORGIA
HARBERS and DALE
★ ★ ★ ★ ★
NOW
COCOANUT GROVE
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RANCROFT HOTEL
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Special Rates for Show Folk
Newly Decorated New Management

MARTIN and FLORENZ
and Their Stars on Strings
Just Concluded:
Two Weeks—Town Casino, Buffalo
One Week—Prince George Hotel, Toronto, Canada
Currently 2nd WEEK, ORIENTAL, Chicago
Michigan Theatre, Feb. 1
Brown Hotel, Louisville, Feb. 11, 3 Weeks
Thank You HARRY ROMM, DANNY GRAHAM, JACK TALAN
Direction: MCA

Chi Cops Continue to Ride Herd On Bistros; Curley's, Mpls., Raided

Chicago, Jan. 22.

Chicago police continued their crackdown tactics on near northside bistros, arresting the manager and five entertainers, mainly strippers, at McGovern's Liberty Inn. All were accused of soliciting drinks and trial was set for Friday (25).

Spot was without entertainment last week for failure to obtain an amusement license, but finally got a permit. Also hit was the Cocoanut Grove Club where a conventioneer claimed that he was fed doped drinks. North westside spot ran as nitery from 2 to 4 a.m.

Faces Loss of License

Minneapolis, Jan. 22.

Curly's, one of this town's leading niteries, faces the loss of its license after an early morning raid and police charges of serving liquor after hours.

The police morals squad allegedly found 22 persons being served in a rear room at 1:50 a.m. The legal closing hour here is 1 a.m., with a 15-minute "drinkup" period allowed.

Arrest also brought up the matter of the spot's ownership and the city council licensing committee is investigating. License is held in the name of a corporation fronted by the wife of Meyer (Makey) Gordon, reputedly a millionaire, whom the police arrested.

Gordon himself is ineligible to hold a liquor license following conviction on liquor charges in connection with another establishment, assault and battery, selling liquor without a license, disorderly conduct and employing minors in violation of labor laws.

When the morals squad made the arrest, members heard James E. Hegg, whom the city directory lists as manager, asking Gordon if he should admit the police. Gordon failed to appear in court when his trial was called and the judge ordered his bail forfeited and police to bring him in.

Police told reporters they made the raid after having received numerous complaints.

Spot has a non-name floorshow policy, but has played such acts as Ethel Waters, George Givot, etc., and two winters ago had a lavish femme impersonators' revue, which pulled capacity b.o. and continued for seven months until the police ordered its discontinuance.

Bert Eddie
STONE and SHINE
Now Appearing
PALUMBO'S
PHILADELPHIA
Material by KAL COHEN
Personal Mgr.—CHUBBY STAFFORD
Booking Exclusively—NAT SEGALL'S
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? THE DOLINOFFS
and Raya Sisters
"DANCING DOLL-USIONS"
EN ROUTE
Opening LAST FRONTIER
Las Vegas, Jan. 25
Personal Management
THE WILSON AGENCY
Phil GRAE—Phil COSCIA ?
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COMEDY MATERIAL
For All Branches of Theatricals
BILLY GLASON'S FUN-MASTER
THE ORIGINAL SHOW BIZ GAG FILE
(The Service of the Stars)
35 ISSUES $25
First 13 Files $7.00. All 35 Issues $25.00
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HOW TO MASTER THE CEREMONIES
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GIANT CLASSIFIED ENCYCLOPEDIA OF GAGS, $300. Worth over a thousand
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FOSTER AGENCY, LONDON,
Presents
SEÑOR CARLOS
NOW ON
CONTINENTAL TOUR
American Rep. WM. MORRIS AGENCY
TAVEL-MAROUANI AGENCY, PARIS

20,000 Canners Hypo A.C. Spots

Atlantic City, Jan. 22.

The first big convention of the '52 season, the 45th session of National Canners Assn. and allied groups, is underway here this week, with the 20,000-odd delegates giving resort business a huge hypo.

Major niteries are splashing with newspaper advertising to lure their share of the delegates' cash. The 500 club is offering Ann Lamont and five acts; Paddock, Vic Earlson and six acts; Club 15, a newcomer, Nevarre Twins and 15 acts; the Hialeah, Bob O'Neill plus a six-act floorshow.

Even the hotel grills are back on summertime skeds. The Mayflower has an all-femme revue; the Traymore, ditto with acts; the President, a floorshow.

The canners had their own entertainment brought in Sunday night (20) when the Canning Machinery & Supplies Assn. gave an elaborate Victor Herbert show to SRO in the 4,200-seat Warner Theatre on the Boardwalk. A surprise starter was Fritzi Scheff, oldtime star of many a Herbert musical, who reprised the numbers which brought her fame decades ago.

SOPH'S DALLAS SRO CUES EXTRA FRAME

Dallas, Jan. 22.

Due to sellouts at the Baker Hotel's Mural Room, Dallas, Sophie Tucker will remain another week at this spot. She was originally signed for a week.

At her opening Monday (21), Miss Tucker was introed by Bob O'Donnell, head of the Interstate circuit.

Dagmar's Two Dates

Dagmar has been signed for two cafe dates. She's pacted for the Desert Inn, Las Vegas, opening yesterday (Tues.), and the Town Casino, Buffalo, Feb. 11.

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Mont'l Innocents Suffer With Guilty on Tab Rap

Montreal, Jan. 22.

Montreal cafe operators in general, already suffering from heavy losses over early curfew and holiday closings, are irked about stories in a local tab charging that a few of the smaller stubes are defying the law.

Stories implied all clubs are breaking the law. Although this is not true, it is needling city officials into another "investigation" to cramp legit owners in their operations.

Seattle Centennial Spot Names for Homecoming; Margaret Truman Set

Seattle, Jan. 22.

Pre-spring events to mark Seattle's centennial will kick off with a concert by the Seattle Symphony at the Civic Auditorium Feb. 11. Preem of the official centennial drama, "Dream and Deed," written by Glenn Huges, is set for Feb. 14 at the University Playhouse.

Margaret Truman will do a concert March 27, with place still to be set. Summer Seafair, which features 11-day stand at "Aqua Follies," will begin Aug. 1.

Greater Seattle, Inc., civic booster organization, is working on Feb. 15 "homecoming" for former residents now toppers in show biz and other fields. It will mark opening of new Seattle Museum of History & Industry, with such figures as Edward R. Murrow, June Havoc, Gypsy Rose Lee, Ann Sothern, Ella Raines, Marc Platt and Guthrie McClintic being invited.

Vaude, Cafe Dates

New York

Billy Daniels will play the Copacabana in September . . **Harry Delafonte** moves from the Village Vanguard to the Blue Angel, Feb. 15. **Eartha Kitt** starts at the Vanguard Friday (25) . . **Harry Richman** getting $4,000 for his stint at the Elmwood, Windsor, Ont. . . . **Danny Thomas** will play the Chez Paree, Chicago, in April . . **Phil Foster** into the Paramount Theatre, Feb. 13 . **Evelyn Knight's** starting date at the Persian Room of the Plaza Hotel set for March 13. **Hoctor & Byrd** may be the accompanying act on that bill.

Chicago

Tessie Carrano returns to the Blackhawk revue as femme comedy lead as **Pat Hammerlee** leaves for role in "Curtain Going Up" on Broadway next month . . **Bill King**, formerly with Judy Canova, now with Chicago Associated Booking in act department . . **Elissa Jayne** terps at Montmartre Club, Havana, Feb. 6 . . **Beatrice Kay** headlines the Adolphus, Dallas, Feb. 15 . . **Will Mahoney** tops bill at Emboy Theatre, Ft. Wayne . . **Leo Salkin** east for TV and vaude talent . . **Willie Shore** comics at Chez Paree, Montreal, week of Feb. 7.

Saranac Lake

Saranac Lake, N. Y., Jan. 22.

Sophie Tucker saluted the Variety Clubs-Will Rogers Hospital over the ABC network from the Shamrock Hotel, Houston, last Saturday (12). A real standout was the direct greeting from Mrs. William "Mother" Morris and Eddie Vogt sent out from Camp Intermission here in Saranac Lake. (Reviewed in last week's VARIETY—vaude section.) On the local end, credit to WNBZ, and its prexy, Jacques Demattos, for production-direction.

William Joyner, owner-manager of Dixie and Gilmont Theatres, Mt. Gilead, N. C., registered for observation period.

Dr. George E. Wilson, medical director of the VC-WR Hospital, off for a two-week vacation.

Harry Nason, former patient here and now editor of the local Daily Adirondack Enterprise, handed the gang of up-patients an openhouse buffet party. It was fully enjoyed by Walter (CBS) Romanik, Otto Hayman, Genie (Legit) Reed, Ruth Burke, Henrietta Allan, Jeanne & Jeff Clark, Shirley Handler, Paul Hein, Rufus Weathers and George (Elephants) Powers.

E. G. Dodds, former manager of the Palace Theatre, Lake Placid, may resign as mayor of Lake Placid to enter business in Virginia. For the past 20 years he held open house at his showshop for all ailing performers.

Vera Kennedy in from Houston for a two-week bedside chat with Jean Ellis.

Write to those who are ill.

RKO's Sol Schwartz Faces West to O.O. Judy Followup, Other Fare for Chain

Lining up talent for the Palace, N. Y., will be one of the major tasks confronting RKO Theatres prexy Sol A. Schwartz when he arrives on the Coast shortly. Theatre topper has gabs skedded with talent agencies and studio heads, and it's anticipated he'll return to New York with some names for the RKO showcase. Schwartz is also down for visits in Chicago and San Francisco to inspect theatre properties.

In addition to finding followups for Judy Garland at the Palace, Schwartz and his colleagues are actively on the prowl for occasional stage attractions for key RKO houses. Circuit is seeking stage fare that can stand on its own without too much backing from a feature pic. It already has lined up the touring "Gentlemen Prefer Blondes" for the RKO Palace, Columbus, and the Ballet Russe de Monte Carlo for the chain's houses in Trenton, Providence, Syracuse, and Rochester. In addition, RKO Keith's, White Plains, N. Y., has been devoting one night weekly to concert attractions under auspices other than RKO, with the house getting a guarantee plus a percentage.

RKO's policy apparently is i keeping with the feeling of exhibs that there's nothing sacred about a straight picture presentation. Warner Theatre, N. Y. (ex-Strand), which dropped stage shows as adjuncts to feature pix, will abandon films for two weeks for the Sadler's Wells Theatre Ballet next month.

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Chi Oriental Drops Acts In March for 2-Wk. 'Quo'

Chicago, Jan. 22.

The Oriental Theatre here will drop vaude for two weeks starting March 27. House has lined up Metro's "Quo Vadis" for that period. Running time of the pic precludes possibility of stageshows.

House had been considering dropping vaude for some time, but film deals that had been anticipated failed to jell and theatre was forced to stay with stagers.

TV Hex Ups Sex In Mpls. Bistros

Minneapolis, Jan. 22.

Television is becoming a big bad wolf to niteries here catering to the smaller groups. It is driving many of the establishments to radical types of entertainment and creating a large local market for "exotic" dancers and strippers who find their salaries booming.

Authority for this is Abe Perkins, owner of the Gay '90s, large Minneapolis bistro, who is trying to organize Twin Cities bonifaces into a group to study the situation with a view to its remedy.

As far as his own spot is concerned, Perkins says, he has about exhausted himself trying to figure out a solution to the problem of acts.

"By showing the finest acts obtainable, TV has spoiled our class of patrons and made them dissatisfied with what we're able to give them—young performers coming up who lack the top-drawer stars' talents, available on home screens free," says Perkins.

"Such stellar acts aren't available to clubs like ours, and if they were, we couldn't afford them because our patrons wouldn't stand for cover charges and higher beverage and food prices which would be essential to meet the show payroll. With its audiences of millions, television, of course, can pay performers fancy amounts for single appearances. This fact also is keeping them in New York and Hollywood and discouraging them from touring.

"Many popular priced clubs now are finding that their only lures are exotic dancers or stripteasers who can't be seen on TV. In my case, because of a large family trade which I don't dare jeopardize, I'm unable to present that type of offering."

Barstow's Circus Choreo

Dick Barstow has been signed to do the choreography of the Ringling Bros. and Barnum & Bailey Circus.

Barstow is set to leave shortly for Sarasota, Fla., to begin rehearsals.

The Skyliner Club, Fort Worth, will cease its floorshows Feb. 8 and feature only dance music. Curley Broyles band booked for Friday through Sunday nights.

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Eve of Miami's 'Great Influx' Cues Muscle-Flexing Via Meaty Menus

By LARY SOLLOWAY

Miami, Jan. 20.

Alignment of policy and offerings to the heavy patronage due to hit this area in future weeks can be gauged from current presentations by the top spots in the glitter belt along the beachfront and mainland. Once again, the one-name draws and the novelty ideas will be competing with the big-name budgets offered. As per current week, it's a tossup as to the winners, with the opening of Hialeah track marking the expected influx of sun-seekers to prove which club has the idea that will bring in the dough.

Set up for current b.o. are Kay Thompson & Williams Bros., Arthur Blake and holdover Billy Daniels, at Copa City; Clover Club will have Lena Horne the 23d; Latin Quarter, the much publicized Egyptian bellyist Samia Gamal added to a lush production and new faces pattern; Five O'Clock Club, Martha Raye heading up shows in her own cafe with comics such as Myron Cohen being bid for; hotel cafes such as Saxony and Sans Souci and Casablanca offering fancy dough to marquee attractions as are Ciro's and Little Palm among others. This is the present stance despite fact that most of January — post-New Year's — was again an offish period although hotel parties and convention groups are supplying the save-the-night returns.

Currently, the run around town indicates the following pattern:

Copa City

Probably the best lineup of the season at Copa City is its current setup. The co-headliners, Kay Thompson & the Williams Bros. and Billy Daniels, get sock support from the Redcaps, with Damita Jo, and Arthur Blake, as well as the June Taylor-Benny Davis production featuring Walter Long.

The Thompson-Williams quintet makes for a solid topper to a rapidly building revue. Back after a two season hiatus, the slim, blonde Miss Thompson belts them with the material the group scored with here before, with added business to make for fresh twists. Rejoining with the Williams freres was, commercially and entertainment-wise, a brilliant idea. It brings back the original format which made them a click pre-breakup.

Open with their original "Hello, Hello," to intro act personnel, followed by their "Jubilee" involvement. Add impact with blending of "Suzette" and the men she loved for howls and mitting. Brief French bit leads into "Show Business' to wind with the Noel Coward satirization for additional build. Encore new short bit, "Hello Baby," for sock bowoff.

Daniels, in the holdover spot, smashes over again with his versions of the better pops and standards. The "Kinseyesque" approach is somewhat subdued, lending better effect. Works in a vocal style highly improved over that first heard here last year, to add to aud reaction. With Benny Payne's expert accomps on piano and harmony, he wraps up.

Arthur Blake is an able mimic whose delineations of Carmen Miranda, Charles Laughton, and Jose Ferrer (as Cyrano) are incisive and expert. Devastating are his lampoons of Tallulah Bankhead guiding Jimmy Stewart, Sidney Greenstreet and Ethel Barrymore in a radio show. Topper is his demanded Bette Davis and for the show-stop, his takeoff on an Eleanor Roosevelt address to a Campfire Girls meet.

The Redcaps (5), with Damita Jo, make for a zingy canto on the solo ideas. Their instrumental stuff is tops. Miss Jo, a slim, attractive lass, socks with her bebop and jump tunes. Production numbers are bright and sprightly. Walter Long is a standout with his hoofing and songology.

Clover Club

Jack Goldman has come up with a unit, that might well stay the season, in the Billy Gray, Ben Lessy, Patti Moore tripling. Gray, vet Coast comic-nitery operator, gets them all the way with his gags, stories, bits with femme or male ringsiders, and in routinings with Lessy & Moore.

The Lessy-Moore sequences are handled for maximum aud results. Their teaming in satires on the corn and the hep are risibility-raisers. When they join with Gray on a radio "giveway" takeoff, plus the finale on ballet, a hilarious and intelligent spoofing of the long-hair dance medium, they reach sock heights.

Supporting show works in niftily. The Cheerleaders make for a happy singing adjunct, with tableholder appreciation hearty for their harmony ideas. Visually and vocally, they set well. Production numbers staged by Arden-Fletcher are attractive and brisk, with line a handsome one and Joy Skylar featured in eye-appealing routines.

Golden Slipper

On the off-trail idea, this only Yiddish-American nitery offering around town looks to do okay via patronage available from the considerable segment of resorters here who go for the application.

Though the new operators (this was formerly Kitty Davis', then Old Roumanian) aren't budgeting their shows in as high a bracket as before, they've brought in a pleasant and, for the types attracted, appealing offering, enhanced by an authentic cuisine for additional lure.

Back again is Michel Rosenberg, who seems to have become identified with the room with his latter-day Yiddish turn. The vet in the field garners his usual solid proportion of laughs with his character tales, interped for the unhep in a fractured English that adds howls. Also emcees for added warmth engendered by struggle with the language — with Sascha Leonoff and his accordionistics setting well and Bella Smara's brief dance offering garnering fair returns.

Standout is Hy Sands. Lad is a comedian with a good sense of timing, plus a wealth of material that rates him a steady series of laughs. Some of the stuff is familiar, but most of it is fresh and delivered in a zingy style that marks him an upcomer among the newcomers.

Songs of Bernie Sloane are in the schmaltzy tone, loved by the aud attracted and earn him encore reaction, thanks to mixture of semi-classic, pop and Yiddish lieder.

Ciro's

Rebuilt and enlarged, with a plush Franklin Hughes decor, this swank-spot is now competing with Copa and others for the names. Late opening for season hurt chances for buying the big pulls. However, they've set Joe E. Lewis and a George Hale group for end of January.

Currently, there's a well balanced show on hand that can be rated with the better offerings around town for values. Nancy Donovan, the Irish thrush, is in the top spot and turns in a fine job with her blending of the better compositions, a special, and for topper, "Yiddishe Momma" plus a Donegal lyric. Handsome songstress works in easy style to win them all the way.

Larry Storch and his character comedics wrap up. One of the more incisive performers in the class to work the better rooms hereabouts, he gets them from walkon, with sock items his British sports announcer and the cocktail-hour interp.

Chandra Kaly Dancers (with two males added for a sextet) make for highly solid bracketeers. Tee off matters with a colorfully costumed and exotically styled Indo-Javanese idea that keeps the palms meeting. Groupings are brilliantly divided to feature the trio of femmes and the male continent. Steady build in music and terp keeps attention and applause mounting to make for resounding closer.

Beachcomber

This former frame for names has been a glorified strippery in recent seasons, with former operator Ned Schuyler shifting over to Copa City. Under sub-lease, the big spot cannot book names in the top-draw sense, obvious answer being the femme-form type of show. Where Harold Minsky held forth last year, the Jack Lynch group has come in with a switch in the format. Featured is Lili St, Cyr, working on her own stage at end of room where a balcony with some 90 seats was once available.

The glorifying of a routine that was seen here at the Colonial some seasons ago as well as on the same premises (on the main stage) last year by Dardy Orlando didn't help initial effect on the heavy aud at-

(Continued on page 54)

Hotel Plaza, N. Y.
(PERSIAN ROOM)

Jimmy Savo, Rolly Rolls, Dick LaSalle Orch, Mark Monte's Continental Orch; $2 cover after 9:30.

It might seem incongruous for a two-act bill to be made up of two single male comedians, but it doesn't play that way on the current Persian Room bill comprising Rolly Rolls and Jimmy Savo. Both are sock performers; moreover, the sharp contrast in their styles gives the pair individual character in their own niches.

Rolls, selling an urbane, dinner-jacketed type of humor in addition to some sock straight pianistics, is enhanced considerably by his Gallic charm in going over strongly not only for the femmes but the males as well. He has assorted bits of business at the 88s, at which he opens straight, then goes through a series of gags tied in with his pianology. He does a cute turn with a tiny concertina, and then the saga of different types of pianists. He winds up straight in a piano duet, with maestro Dick LaSalle, in which they go through the musicomedy faves.

It's a tough spot for any act to follow, but Savo comes through solidly as the closer. The little pantomimic is probably doing more talk than he ever has in his career, but there's no questioning his smash value to this or any bill. This audience gave him an ovation at his entrance, before he even did a thing. Then followed a performance of panto, whimsy, talk, songs, etc. Attired in evening misfits, he does such items as "Isn't Sex a Wonderful Thing?"; a "Be My Love" paraphrase.

Also, "Married a Stripteaser" (particularly smash); "Mr. Butterfly" (takeoff on "Madame Butterfly"); a satire on "Some Enchanted Evening" called "Some Contagious Evening" as done by "Safety" Pinza; Hindu rope trick; and then his standbys, "River Stay Away" and "One Meat Ball." The latter two are encores that were shouted for from the audience. If there is a weak spot in his routine, it's in the operatic number, which is a little incomprehensible at this point, but of the 45 minutes that Savo did opening night, there was otherwise hardly a slow moment.

Dick LaSalle, with the maestro at the piano, handles the straight customer dancing and the show music, and he does this neatly along with Mark Monte's continentals for the Latin terps. *Kahn.*

Baker Hotel, Dallas

Dallas, Jan. 16.

Dorothy Shay, with Russ Black; Pierson Thal Orch (8); $3 cover.

Dorothy Shay, only a disk name here since her first album (1947) skyrocketed her to fame, is proving that she isn't a "one-hoss shay" platter pull, but has the drawing power of a 20-mule team. In for a short week, thrush sold out the room in advance for her six nights, at triple the usual cover.

Smartly gowned chanteuse, with easy assurance and sly tongue-in-cheek asides, takes the crowd in hand at once with "Sagebrush Sadie" and "Papa." Easing into record reprisals, she offers her own compositions, "Agnes Clung," "Uncle Fud," and "Efficiency," the last-named employing three moppets from the packed room. Then goes into "Mountain Gal," "I'm in Love With a Married Man" and "Feudin' and Fightin'." Comic patter alone would suffice for an act. Introing "Agnes Clung," Miss Shay explains "this is a tune I sang in a picture I made with Abbott & Costello—that's Lou Costello, not Frank." After "It's the Little Things That Count," she hitches up her strapless gown with an aside, "I've got gloves to go with this dress; I just want you to know I've got things I ain't even showing."

Chanting comedienne sews up the mob with a begoff, "Saga of Jennie." Accompanist Russ Black expertly backs Miss Shay at the piano.

Pierson Thal orch. as usual, does a capable terping turn, with the maestro's pianistics highlighted. *Bark.*

Colony & Astor, London

London, Jan. 15.

Doodles & Spider, Felix King, Santiago Lopez Rhumba Band. Colony; $5 *minimum; Astor;* $3 *minimum before 11 p.m.,* $3 *cover thereafter.*

Doodles & Spider are the latest Broadway importation to make their London nitery debut under the auspices of Harry Morris. Their engagement for a month to double at these two Berkeley Square spots began in auspicious fashion and they opened to a powerful reception.

With the accent constantly on the comedy side, the duo get a clicko reaction from their sock miming routine, achieving unfailing synchronization with the disks played offstage. Mainly duetting, they occasionally do solo numbers too, but each item gets the same customer reception.

A standout comedy hit is scored with their interp of "Baby, It's Cold Outside," but for tehcnical perfection, top rating goes to a specialty number designed to give the impression of a broken record. This involves the use of four disks, flipping from one to the other. And for particular British appeal, one of the disks was Danny Kaye singing "Lovely Bunch of Coconuts."

At the Colony, where show was seen on opening night, near-capacity biz was being recorded. A minor criticism concerns the sound, overpowering during part of the act but adjusted by the artists before end of the show.

The two resident house bands, maestroed by Felix King and Santiago Lopez, do their standard first-rate job providing the dance tunes. *Myro.*

Hotel New Yorker, N. Y.
(TERRACE ROOM)

The Rookies (2), *Nadine & Ray Schramm, Manuel Del Toro, Line* (4), *Teddy Powell Orch;* $2.50 *minimum weekdays;* $2 *cover Saturdays.*

Current layout in this large hotel room is a well-paced production grooved in a standard ice format. It's tough to come up with anything startlingly novel on this small-sized rink, but this room manages to get maximum eye appeal for the tourist trade out of these miniature blade spectacles.

The Rookies (Neil Rose and Meryl Baxter), a repeat turn here, topline with their broad comedy antics. It's a well-executed comedy routine, heavy on the slapstick and having considerable appeal for the large number of kids who are taken by their parents to the early show. Their cider jug number is okay, but they get maximum response out of their soldiering stint.

Nadine & Ray Schramm impress as a couple of goodlooking youngsters with a graceful terp style on ice. Boy and girl work together in one hoofing sequence and are also showcased in neat solo numbers, both being attractively costumed.

Manuel Del Toro handles the emcee chores in okay style, warbling unevenly but steadier in his fancy skating turns. Four lookers comprise the line for the production numbers, well staged by Dolores Pallet and framed around various alcoholic drinks.

Teddy Powell orch, also making a repeat stand here, cuts the show in fine style and dishes up an easy-to-take brand of dansapation rhythms for the customer hoofers. *Herm.*

Conrad Hilton, Chi
(BOULEVARD ROOM)

Chicago, Jan. 15.

Arnold Shoda, Romayne & Brent, Andrea Keksey, Three Reporters, Edward Brandsetter, Boulevar-Dears (8), *Orrin Tucker Orch* (12), *with Scottee Marsh;* $3.50 *minimum,* $1 *cover.*

This new edition of the ice shows in this inn marks the 11th revue. Although in many ways the best of the lot, it's not up to the standard set by some predecessors. All in all, however, it stacks up as above-par fare. The Hessie Smith score is the best she has done for this series. The costumes by Fred Wittop are worthy of Broadway showcasing. Dorthy Littlefield has staged the thin story about Olympic tryouts. It's enough of a thread for family audiences.

Arnold Shoda returns after a six-month hiatus and scores in one solo number with sensational backflips and leaps, ending in terrific spins. However, number is too short and there should be another in latter part of revue. Some of the gilt is also removed by having Shoda sing. In this department he reminds of a highschool freshman.

Romayne & Brent are holdovers who get a big mitt for their ballroom-type work, with lanky male lifting femme for some bright overhead spins and holds.

Three reporters (operating as Scarecrows in the last show) generally flood the rink and themselves as they dump pail after pail of aqua on each other in a laugh-loaded sketch. Edward Brandsetter does a country cousin hey-rube routine, with appropriate getup, bumping all over the ice while attempting to regain his derby. Andrea Keksey receives brisk pounding for solo free-style blading. Line is bright and proficient.

Orrin Tucker does well playing for the show and acting as emcee, with band singer Scottee Marsh sharing the production chores. *Zabe.*

Ambassador Hotel, L. A.
(COCOANUT GROVE)

Los Angeles, Jan. 18.

Patti Page, Harbers & Dale, Eddie Bergman Orch (13), *Bob Lido, Patricia Murphy;* $1.50-$2 *covers.*

Occasionally a solo singer comes into this smart room to keep the leggy usherets on the move. Lena Horne did it; so did Tony Martin. The chances of Patti Page emulating their is brighter than most.

Aside from Harbers & Dale, a dance team, the floor is all Miss Page's. She fits well into this setting and ingratiates herself with the first number. Having springboarded into a dominant personality via her Mercury recording of "Tennessee Waltz," the chirper whetted their anticipation for this number but received what went before with the customary Grove acceptance.

It's not her fault that they didn't pound the paws with more violence on every number. She torched and husked with everything she had and it came off as gilt-edged vocalizing. If they didn't savvy the special material on "Standing Room Only For Me" it was because her voice faded away to what amounted to a soliloquy. Her choice of songs that have been identified with her recordings were wide and varied, with the accent, as it should be, on the hillbilly beat.

Bathed in a baby spot, she makes a glamorous appearance in a gold and black lace off-the-shoulder gown. Her grace and poise are impressively evident and for a finish she makes the rounds of the ringside tables to acknowledge the plaudits. Few singers before her have used this intimate device. It won her many new friends.

Harbers & Dale specialize in overhead whirls and it was a fast opener to warm up customers who've had their hands wrapped around cold highballs. In this room they don't warm up too fast. Eddie Bergman's crew keeps the floor alive with shuffling feet, and the vocals issue from Bob Lido and Patricia Murphy, of the usual bandstand variety. Bergman's backstopping of Miss Page was of high order when caught. *Helm.*

Orchid Room, London

London, Jan. 16.

Jay Howard, Len Hayes Orch; $2 *cover.*

Jay Howard brings his wide range of self-made masks to the Orchid Room to provide a cabaret stint of particular novelty appeal. It makes a welcome break from the more conventional booking of chirpers and comics.

The Howard masks are all modelled on the odd and fascinating characters he has seen during his various travels. He doesn't concentrate on the famous, and only two of the many subjects in his repertoire are of film characters.

For the opening part of his act, Howard endeavors to mirror a typical Broadway scene. His gallery spotlights all the more grotesque characters who are to be caught along the main stem. Each type is neatly introduced and each character is linked to the overall story thread.

The only two "live" copies in the show are the "Hunchback of Notre Dame" and the "Frankenstein Monster," both of which are done with almost over-realistic perfection.

The nature of the act may limit its appeal as a nitery attraction, but it should have more substance in vaudeville, where its sombre accent could be more effectively contrasted. *Myro.*

Ciro's, Hollywood

Hollywood, Jan. 18.

Will Mastin Trio, with Sammy Davis, Jr.; Dassie Bros. (2), *Dick Stabile Orch* (10), *Bobby Ramos Orch* (5); $2 *cover.*

This quick booking stacks up better than many a more costly bill at this site. What is lacking in marquee magnetism for the mob which frequents Sunset Strip haunts will be overcome by the glowing word-of-mouth buildup this bustling 35-minuter will receive.

The Will Mastin Trio is well established all over town having played about everywhere in the post-war years while Sammy Davis, Jr (Mastin is his uncle; the third member of act his dad), polished up his routines and grew up. Since the turn last was trotted out here it has become a national click.

Sammy, Jr., with his satiric impressions and flying hoofs, won a great personal ovation opening night. His uncannily accurate carbons of a string of toppers were joshed, but the takeoff on Sinatra was etched in acid. Around his core of the act, soft-shoeing by his uncle and taps by his dad are

(Continued on page 54)

VARIETY BILLS

WEEK OF JANUARY 23

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Music Hall (I) 24
Patricia Bowman
Charles Lasky
Anthony Makas
Stanley Kines
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 22
Judy Garland
Smith & Dale
Sr. Wences
G & F Szony
Nicholas Bros
Cristianis
8 Boy Friends
Paramount (P) 23
Ink Spots
Billy Kenny
Sarah Vaughan
Stump & Stumpy
Erskine Hawkins O
Harold King
Roxy (I)
Alan Dale
Lou Wells Jr
Beatrice Kraft Dcrs
Lew Parker
Joy Conley
John Tio
CHICAGO
Chicago (P) 25
Tong Bros
Martin Bros
Cy Reeves
Blackburn Twins & Pam Cavan
Oriental (I) 23
Connee Boswell
4 Step Bros
Brian Farnon Orc
(1 to fill)
Regal (P) 25
Duke Ellington Orc
Orioles
Jesse James & Cornell
(1 to fill)
MIAMI
Olympia (P) 23
Rosemary Clooney
George Hopkins
Buddy Rich
Burns Birds
Alex & Galena
NEWPORT NEWS (Va)
Jefferson (I) 25 Only
Joe Morris Orc
Clovers
Anita Echols
Jerry Tapps
Spo Dee Odee
Norfolk (Va)
Booker T (I) 27-28
Joe Morris Orc
Clovers
Anita Echols
Jerry Tapps
Spo Dee Odee
PHILADELPHIA
Earle (W) 25
Billy & Ann
Ida James
Myers & Walker
Ravens
Johnny Hodges
PORTSMOUTH (Va)
Capitol (I) 26 Only
Joe Morris Orc
Clovers
Anita Echols
Jerry Tapps
Spo Dee Odee
RICHMOND (Va)
Hippodrome (I) 29-30
Joe Morris Orc
Clovers
Anita Echols
Jerry Tapps
Spo Dee Odee
ROCKFORD
Palace (I) 25-27
Jack Byron
L & K More
Cathy Cole
Zoppe Tp
(1 to fill)
WASHINGTON
Capitol (L) 24
Al Morgan
Don Cummings
V & G Haydock
Lott & Jo Anders
Howard (I) 25
Roy Milton Orc
Jimmy Nelson
Steve Evans
Bill Davis 3
Heartbreakers
Frank Motley Bd
(1 to fill)

AUSTRALIA

MELBOURNE
Tivoli (T) 22
Roger Ray
Donald Novis
Marquis & Family
Wally Boag
Rosita, Alexander & Violette
Pen Yue Jen Tp
3 Glens
Celebrity Singers
Charlotte McGuire
Tracy Laurence
Dancing Boys
Tivoli Ballet
SYDNEY
Empire (T)
Jon Pertwee
Guus Brox & Myrna
6 Los Trianas
Tipsy & Brow
Bobby Limb
Alan Clive
Evy & Everto
Moskani
Sigrita
Babs Mackinnon
Moira Claux
Horrie Dargie 4
Celebrity Singers
Les Models
Les Debonaires
Tivoli Ballet
Lina Gomber
Tivoli (T) 22
Armand Perren
Fayes 3
Devine & King
Gerd Bjornstad
Chribi
Marika Saary
Phillip Tappin
Wim de Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Cissy Trenholm
Terry Scanlon

BRITAIN

CHELSEA
Palace (I) 21
S & M Harrison
Nichols & Merrin
4 Aces
Kalmar 3
Regon & Royal
Billy Bartholomew
Kazan & Katz
Flavias Teenagers
EAST HAMPTON
Granada (I) 21
Shane Sis
George Meaton
Ben Dudley 3
Flying Cromwells
Marc & Joe
Terry Hall
Metropolitan (I) 21
Moreton & Kaye
Suzette Tarri
Jack Daley
Gt Marlo & Georgina
Farlow 3
Lotus & Josie
R & J Penn
Ladd West
Billy Redman
FINSBURY PARK
Empire (M) 21
Bebe & Belle
Anne Shelton
Alan Kay & Gloria
M & H Nesbitt
Ron Anderson Co
Michael Bentine
Jack Watson
Vic Wise
3 Hellos
HACKNEY
Empire (S) 21
Tommy Trinder
Billy Thorburn
3 Lesters
Terry Hall
Morlidor 3
Nico & Alex
2 Condons
3 Atlantas
LEICESTER
Palace (S) 21
Billy Cotton Bd
3 Rethlems
Fred Lovelle
Original Peter
Raydini
Mills & Belita
Eno & Lane
PORTSMOUTH
Royal (I) 21
Andre & Sandra
Nitwits
Charmony 3
G H Elliott
Walthon & Dorraine
Saveen
Scott Sa

Cabaret Bills

NEW YORK CITY

Birdland
Ella Fitzgerald
Blue Angel
Jane Dulo
Eddie & Rack
Stuart Ross
Ellis Larkin Trio
Bon Soir
Mae Barnes
Jimmy Daniels
Tony & Eddie
Norene Tate
Cafe Society
Josh White
Gigi Durston
Claude Hopkins
Cliff Jackson
Chateau Madrl
Duanos
Alonso Orc
Copacabana
Mitzi Green
Jackie Miles
Elaine Dunn
Harry Snow
Shiela Arnold
Harrison & Fisher
M Durso Orc
F Alvarez Orc
El Chico
Rosita Rios
Ruth Vera
Ramonita y Leon
Los Xey
Enrique Vizcano
Eduardo Roy
Ramon Torres Orc
Embers
Joe Bushkin
Habibi
Chana Kipness
Arno Tanney
Rikkud-Am 3
Felix Leneman
Gleb Yellin
Havana-Madri
Bertica Serrano
Tony Moro
Caribbeans
La Minerva
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Michael Kent Orc
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Teddy Powell Orc
Rookies
Adrian Rollini Trio
Nadine & Ray Schramm
Manuel Del Toro
Hotel Pierre
Hildegarde
Chico Relli Orc
Stanley Melba Orc
Hotel Plaza
Jimmy Savo
Rolly Rolls
Mark Monte Orc
Dick LaSalle Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
June Roselle
Milt Shaw Orc
Horace Diaz Orc
Hotel Statler
Jimmy Dorsey Orc
Hotel Taft
Vincent Lopez Orc
Hotel Warwick
Three Suns
Latin Quarter
Noonan & Marshall
Jack Kilty
Ganjou Bros & Juanita
Brenda Hollis
Mazzone-Abbott Dancers
Art Waner Orc
La Vie En Rose
Les Main Joly
Dorothy Dandridge
Anita Ellis
Ernie Warren Orc
Le Ruban Bleu
Bibi Osterwald
March Hares
Bea Arthur
3 Riffs
Julius Monk
Norman Paris 3
Leon & Eddie's
Eddie Davis
Crosby Sis
Kenny Davis
Szilards
Ruth Rogers
Irma Henriquez
June Oliver Line
Little Club
Sonny Kendis Orc
No. 1 Fifth Ave
Bob Downey
Harold Fonville
Hazel Webster
Old Knick
Sammy Smith
Dolly Dawson
Dick Diana
Jerri Talbot
Old Roumanian
Sadie Banks
Henny Nadell
Katherine Chang
Don Dellaire
Nadya
Joe LaPorte Orc
D'Aquila Orc
Park Ave.
Scotty Graham
Park Sheraton
Irving Fields
Mimi Warren
Ernestine Holmes
Penthouse
Paul Taubman
Two Guitars
Arena Rane
Elena & Anatole
Eli Spivak
Mischa Usdanoff
Michel Michon
Kostya Poliansky
Versailles
Carmen Torres
Beverlee Dennis
Arthur Maxwell
Constance Towers
Gene Rowlands
Two Shirts & Skirt
Bill Norvos & Upstarts
Geo Hale Revue
Emile Petti Orc
Panchito Orc
Village Barn
Celia Cabot
L & S Willis
Terri Stevens
Bobby Gordon Orc
Village Vanguard
Phil Leeds
Harry Belafonte
Animators
Clarence Williams
Waldorf-Astoria
Gloria de Haven
Fosse & Niles
Nat Brandwynne O
Mischa Borr Orc
Wivel
Beverly Becker
Sal Noble
Bob Lee

MIAMI-MIAMI BEACH

Albion Hotel
Sam Bari
Rose Gallo
Bar of Music
Bill Jordan
David Elliott
Guy Rennie
Betty Barclay
Harvey Bell
Beachcomber
Lili St. Cyr
Norma Parker
The Caribbeans (3)
Rowena Rollins
Rudy Cardenas
The Holidays
The Sunnysiders
Hern & Dane
Patsy Davis
June Korby
Ayn Martin
Lonni Legors
Irv Harmon
Dick Towers
Joni Mack
Christine Drury
Chavez
Sula Levitch Orc
Juan Cortes Orc
Brook Club-Lounge
Stan Free Trio
Wayne & Fontaine
Zig & Vivian Baker
Owen & Murray
Jack Almeida
Casablanca Hotel
Gene Baylos
De Castro Sisters
Diane & Edwards
Tito Puente Orc
Celebrity Club
Alan Gale
Freddie Stewart
Rae Alton
Teddy King Orc
Clover Club
Lena Horne
The Dunhills
Jay Lawrence
Joy Skylar
Arden-Fletcher Line
Tony Lopez Orc
Delano Hotel
Zina Reyes
Willie Hollander
Tommy Nunez Orc
Five O'Clock Club
Martha Raye
Joey Adams
Al Kelly
Novelites (3)
Yost Guardsmen (5)
Len Dawson Orc
Gaiety Club
Zorita
Senorita Herraro
Olga Barrett
Sam Bowitt
Marie Stowe
Gilda Rogers
Rusty Russell
Gaiety Girls
Frenchy
Ernie Bell Orc
Johnina Hotel
Michael Strange
Tony Matas
Fran Carol
Jimmy Woods
Jewel Box
Jackie Maye
T C Jones
Art West
Mickey Mercer
Danny & Doc Rev
Leon & Eddie's
Murray Swanson
Eddie Guertin
Jackie Gordon
Jackie King
Chuckie Fontaine
Gaby DeLane
Babe Baker Revue
Little Palm
Monica Boyar
Cover Girls
Val Olman Orc
MacFadden Deaville
Hughie Barrett
Rollo Laylan 5
Martinique Hotel
Helen Aimee
Manolo & Ethel
Danny Yates Orc
Mother Kelly's
Pat Morrissey
Bobby Sherman
Arne Barnett 3
Salvador Munoz
Tiny Kaye
Monte Carlo
Gus Van
Gomez & Beatrice
Freddie Calo Orc
Paddock Club
Tommy Raft
Dolores
Candy O'Neill
Stormie Gayle
Bob Morris Orc
Dorothy Martin
Boo Boo Watson
Patricia Neal
Nautilus Hotel
Archie Robbins
Ralph Font Orc
J & S Reyes
Candi Cortez
La Rue's
Chuy Reyes Orc
Rudy's Gypsy Orc
Park Avenue
Charlie Farrell
3 Continentals
Alfredo Seville
Poinclanna Hotel
Phil Napoleon Orc
Robert Richter H't'l
Don Lanning
Roberta Sherwood
Charles Castel 3
Roney Plaza Hotel
George Hines Orc
Sans Souci Hotel
George Hopkins
Stuart Harris
Eddie Snyder
Sacasas Orc
Herman-Magner Dancers
Saxony Hotel
Bertica Serrano
Henri Rose
Miguelito Valdez O
Tano & Dee
Sea Gull Hotel
Rickey & Rooney
Charlie Paige
Mae Silva Dcrs
Johnny Silvers Orc
Don Caruso
Joe Miller
Sea Isle Hotel
Frances Lager
Seymour Hoffman O
Shelbourne Hotel
Juan & Marilyn
Alan Kole Orc
Shore Club
Patsy Shaw
Sager Dancers
Arthur Warren Orc
Club 22
Maxie Furman
Blue Drake
4 Debutants
Sherry Panay
The Raven
Hy Grossman Orc
Sorrento Hotel
Mal Malkin Orc
Vagabonds Club
Vagabonds (4)
Hal Winters
Condos & Brandow
Nita Bieber Dcrs
Preacher Rollo 5
Frank Linale Orc
Golden Slipper
Grossman & Goldberg
Hy Sands
Bernie Sloane
Dorita
Sascha Leonoff Orc
Freddie Calo Orc
Ciro's
Joe E Lewis
George Hale Girls
Bernice Parks
Mara & Quentin
Jose Curbello Orc
Copa City
Billy Daniels
Kay Thompson & William Bros
Arthur Blake
Benny Payne
Steve Gibson Redcaps
June Taylor Line (15)
Dave Tyler Orc
Latin Quarter
Samia Gamal
Darvas & Julia
Frank Libuse
Margot Brander
Collette Fleuriot
Danielle LaMar
Marilyn Ross
Mara & Maurice
Gay & Harry Walls
Gautier's Dogs
Andre Philippe
Geneve Dawn
Les Patios
Waller Twins
Mullen Twins
Line (16)
Pupi Campo Orc
Jose Cortes Orc
Sherry Frontenac
Dave Fisher
San Kanez Orc
Frank & Lita
Leonora & Stan
Lord Tarelton
Michael Selker Orc
Allison Hotel
Beachcombers (4)
Enrico & Novello

CHICAGO

Blackhawk
Gloria Marlowe
Don Liberto
Al Checco
Bobo Lewis
Larry Lawrence
Martin Kraft
Tessi Carrano
Eleanor Luckey
Henry Brandon Orc
Blackstone Hotel
Sherman Hayes Orc
Chez Paree
Amos Bros (4)
Al Bernie
Grace & Nicco
Johnny Martin
Chez Adorables (8)
Cee Davidson O (8)
Edgewater Beach
X Cugat Orc (15) With Abbe Lane
Los Barrancos (2)
El Gringo
Dulcina
Otto Bolivar
Conrad Hilton Hotel
Arnold Shoda
Phil Romayne
Terry Brent
Three Reporters
Andrea Kekesy
Ed Brandstetter
Scotty Marsh
Boulve-dears (8)
Orrin Tucker O (12)
Oriental
Eddy Howard
Joey Bishop
Martin & Florenz
The Santis Trio
Brian Farnon's Orc
Palace Rockford Ill
Patti Palmer
Val Tica
Jesse James & Cornell
Pedro & Durand
Benny Meroff & Co
Palmer House
Evelyn Knight
Robert Maxwell
Peggy Ryan & Ray McDonald
Abbott Dcrs (8)
Eddie O'Neal Orc

LOS ANGELES

Ambassador Hotel
John Carroll
Eddie Bergman Orc
Biltmore Hotel
Romo Vincent
Buster Shaver & Olive
Artie James
Hal Derwin Orc
Ciro's
Facundo Rivero Quintet
The Dassies (2)
Dick Stabile Orc
Bobby Ramos Orc
Mocambo
Fran Warren
Eddie Oliver
Latin-Aires

LAS VEGAS, NEVADA

Flamingo
Myron Cohen
W Mastin Trio with Sammy Davis Jr
Ewing Sisters
Will Osborne Orc
Last Frontier
Buddy Rogers
Fran Warren
Dolinoff & Raya Sisters
Gene Nash
J Devlyn Girl Rev
Bob Millar Orc
Desert Inn
Dagmar
Facundo-Rivero Quintet
Anthony, Ally Hodges
Alan Gilbert
Arden-Fletcher Dcrs
Carlton Hayes Orc
Thunderbird
Henny Youngman
Martha Stewart
Landre & Verna
Johnny O'Brien
K Duffy Dansations
Jimmy Sisco
Al Jahns Orc
Jack Martin Five
El Rancho Vegas
Luba Malina
Harmonica Rascals
El Rancho Dcrs
Ted Rio Rito Orc

Miami Beach

Continued from page 53

tracted via the publicity out of the Ciro's (Coast) engagement and resultant court shindig. Ringsider addicts who had paid for close up found themselves in the bleachers when Miss St. Cyr came on under new arrangement she had insisted on; result was boos instead of plaudits. Her special stage has since been raised for better viewing, and also, where she'd turned in a fashion parade winding into a too-concealed bubble bath, there's more of the flesh and gyrations expected.

Supporting show staged by Lee Sherman is fast and a far cry from burley. Production idea is a blending of one burley-revue scene featuring Irving Harmon, who works in Groucho Marx makeup on the old courtroom scene, with a smart lyric intro that doesn't jell with the broadisms of the actual sketch. Rest of proceedings also suffer from attempt at mixing the smart with the flesh. Most of it manages to come off in the dance sequences, with the Caribbeans walking off with the honors in that segment via some frenetic and brilliantly handled threesome terps in the hip-swing theme. Norma Parker's vocalistics are adequate.

Walkaway on mitt honors is Rudy Cardenas and his juggling. The lithe youngster works with balls and other implements of the trade and keeps the gasps coming. Reception builds into the wrapup.

The Sunnysiders are okay on the group song idea. Gal and her male aides handle their harmonies adeptly. Cardini is added attraction. The vet sleight-of-hander wins them with his card and ciggie disappearing - reappearing tricks. Stuff is as mystifying as ever, to earn him optimum returns.

Five O'Clock Club

Martha Raye returned here last week to turnaway crowds, again proving that this mid-Beach nitery seems to have been built just for her. In an interim appearance here during the holidays (while she was north for TV shot) Lou Holtz didn't draw one-third the audiences she normally does on a Monday or Tuesday night. She's back with her own unit idea and scoring again.

Offers up the standard routines and clowning for the first show, with climaxer her bit with Ben Yost Royal Guards. In second show, works with the Novelites for a resounding session of special material, straight ballads and aud-spelling bebop to keep them happy and wanting more.

The Novelites are solid with their rhythms in instrumental, vocal and comedy. Best of their stuff is a new straight version of Italian songs; another newie, spoof of opera, and takeoff on a mixed-up TV set projecting the Lone Ranger.

Medley singing of the Royal Guards is okay, with new voices (two tenors) aiding for better aud reception. Johnny Morgan is in the comedy slot. The guy is a pleasant comic, but not for this type of hep room which is used to a Billy Vine, Buddy Lester or Lenny Kent. Morgan would be fine in one of the hotel cafes hereabouts or on a TV slot looking for a Herb Shriner type.

Sans Souci Hotel

Lenny Kent can make a hotel spot forget about the heavy club competition via sock biz, thanks to big local following and a well-rounded stint of howlraisers.

Returning to this one-show-nightly cafe, he's kept the place packed since opening night, with returnees the added factor nightly to overall build. Has a sesh that includes plenty of new oneliners, plussed by a demanded Texan routine and Billy Daniels takeoff. Walks off to handy reaction.

Stuart Harris is the other soloer here. The young lad, production singer at Copa City last season, wins them all the way with an intelligently balanced blending of standard and current pops.

Night Club Reviews

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Ciro's, H'wood

gracefully arranged. The youngster hits a warm note in his intro and tribute to the elders.

Considering the versatility of the closers, only type of opening act which could easily fit in is something like the Dassie Bros. The two Frenchmen, with seven minutes of comedic acro-tumbling, nicely dress the stage for what follows. Dick Stabile batons a good show, deftly handling the multiplicity of cues. The Stabile squad, 'tween shows, serves up the foxtrots and waltzes for the dansapations. Between such sets, Bobby Ramos' combo takes 'em south of the border. *Bert.*

Thunderbird, Las Vegas

Las Vegas, Jan. 17.

Henny Youngman, Martha Stewart, Landre & Verna, Kathryn Duffy Dansations (7), *Johnny O'Brien, Jimmy Sisco, Normandie Boys* (3), *Al Jahns Orch* (11); *no cover or minimum.*

Topped off by the sardonic wit of Henny Youngman, this new three-frame casement at the Thunderbird is product of extra care and attention. Chirp Martha Stewart comes in for kudosing, plus ballroom tricksters Landre & Verna, plus brightly turned choreos by Kathryn Duffy Dansations.

Youngman's humor pulls in yock after yock. Tablers respond to most sallies slapped over by the comedian's standup manner of delivery—and good. Timing is still great as ever. Humor spans honeys of his well-stocked files, through various and assorted gags, timely or otherwise. Uses violin in bit with musician commandeered from orch for telling effect. As attested by his solid click, room and Youngman fit like a glove.

Martha Stewart animates deuce with extra window dressing provided for her preem into nitery cubicles as single. First three tunes aren't right for her bright, blonde personality. Opener, "Why," suffices only insofar as tempo is concerned. "Give Me an Old-Fashioned" is too moody, and her "Old Soft Shoe" lacks depth.

She picks up noticeably with "Adelaide's Lament," reprised from recent Stem sesh in "Guys and Dolls." In same vein is "Take Back Your Mink," contrived with excellent effect and using Dansations for some peeling. Song bit with Henny tossing in questions to "Man I Love" conjures chuckles and plentiful mitting.

Landre & Verna impress with lifts and overhead spins, femme being whirled and tossed about for great sight effect. Actual terping is confined to minimum, with paid cannily developing thrillers. They indulge in plenty of these throughout to receive resounding desserts.

Kathryn Duffy Dansations continue their "Piccadilly, Paree," opener from previous frames in okay prancing. Cavort into patterns for Johnny O'Brien's warbling of "Sit Down You're Rocking the Boat," and look fetching in the "Take Back Your Mink" setup with Miss Stewart. Finale, "Luck Be a Lady," is enhanced by outstanding terps and elevations by tyro Jimmy Sisco, aided by Christina Carson and line. Normandie Boys aid production chants, and O'Brien doubles warbling chores with skippering. *Will.*

Mt. Royal Hotel, Mont'l
(NORMANDIE ROOM)

Montreal, Jan. 17.

Margaret Phelan, Mario & Floria, Max Chamitov Orch (8), *with Norma Hutton, Hal White Trio;* $1.50 *cover Sat. only.*

Breeziest chirper to shake up this lofty spot in recent months is Margaret Phelan, playing the Normandie Room for the first time in four years. Carrying the tag as one of best-dressed dolls in America as well as best looking, Miss Phelan completes the triangle with a varied set of pipes and a sophisticated songalog that picks up solid mitting.

Teeing off with a special to an excerpt from "Manhattan Towers," she starts to roll them with her "Business Man" routine and follows with a well handled but slightly frayed Calypso which pleases. Straight cleffing of "Can't Help Loving That Man" establishes her with the ballad lovers, and then she moves into a rowdy "Can't Take It With You" with socko lyrics and intonations that score neatly. Encoring with an out-of-the-book "Lover," she dips into an Irish item that isn't exactly subtle and is punched too hard for obvious yocks. In this room on any night but Saturday, this is strictly a raised-eyebrow number.

Next to closing, Miss Phelan brings back the level with a more polished "Hussy For a Husband" and clinches with a round-the-room tour of oldies to wrap up a standout 35 minutes.

Show starters are Mario & Floria who break fast and maintain a hot pace through four solid terp efforts. A brace of regular ballroom sessions gets offering underway. Then duo change tempo nicely and solidify attention with their interp of the "Turkey Trot" plus a group of requests. Begoff is the "Merry Widow" waltz which garners plaudits and makes a nifty exit sans bows, refreshing change from the usual milkers.

Max Chamitov and orch play the fast score for Mario & Floria and the trick Phelan arrangements with style. Band thrush Norma Hutton is okay in both song and emcee departments, with the Hal White Trio spelling Chamitov for costumer gyrations. *Newt.*

Copley Plaza, Boston
(OVAL ROOM)

Boston, Jan. 19.

Guy Guarino, Burt Hilber, Larry Green Orch (8); $2.50 *minimum,* $3.50 *Fri.-Sat.*

The Oval Room, operating this season with "informal" entertainment provided by bandsmen, band vocalists and an occasional standard act, is beginning to lean more towards the more familiar cafe format recently by booking in outside acts. Currently, vocalist Guy Guarino and cowpoke Burt Hilber are showcased, with ballerina Nanci Crompton skedded immediately ahead, followed by a four-week frame of Jo Barnum and her "Silhouettes on Ice."

Guarino, a handsome six-footer, is a local product who's been spending the past few months in Manhattan acquiring veneer under the aegis of Jack Cathcart. His initialer here affords him a nifty stepping stone into the higher brackets. Baritone has pleasing voice which, parlayed with his sock appearance and easy stage manner, pegs him as a natural for plush rooms.

For his stint here, Guarino sticks mostly to familiar ballads such as "Hello, Young Lovers" and "We Kiss in the Shadow" from "King and I"; the nostalgic "September Song" and a slick arrangement of "Autumn Leaves" sung in English to foxtrot tempo, switching to waltz beat for French version. Winds with the up-tempoed "Zing, Went Strings" with strong reaction down the line.

Burt Hilber, togged out in cowpoke regalia, vocalizes such items as "Down Yonder," "Loaded Pistols and Loaded Dice" and "San Antonio Rose" while accompanying himself on guitar for oke results. Switching from a straight vocal stanza, Hilber, aided by a couple, bandsmen and a svelto blonde model, corrals several ringsiders and leads them through a sesh of square dances. While the dances are of the uncomplicated variety, mostly skipping around to hillbilly tempo with Hilber giving out with the calls, the diners warm nicely to the gimmick, a strange sight in this swank room.

Bill tees off with maestro Larry Green showcasing his pianoistic agility via "Malaguena" accompanied by the band. *Elie.*

Paramount, N. Y.

Erskine Hawkins Orch (15), Harold "Rhythm" King, Sarah Vaughan, Stump & Stumpy, Ink Spots (4); "Scandal Sheet" (Col), reviewed in VARIETY *Jan. 9, '52.*

Back at the Paramount for the first time in six years, the Ink Spots are co-headlining with Sarah Vaughan in a fast paced all-sepia sesh which clicks in all departments. Although the bill's accent is on song, the Ink Spots and Miss Vaughan complement the offerings with sock renditions of a varied songalog.

In the closing niche, the Spots, headed by Bill Kenny, display the kind of savvy in song projection and showmanship that's kept them up front in the vocal combo sweepstakes. That they're still faves in this house, despite the six-year hiatus, was evidenced by the warm reception received opening day.

Group opens with "Into Each Each Life Some Rain Must Fall," works into "Everybody Loves My Baby" and closes first set with a wallop on "Please, Mr. Sun." Back for "I'm Lucky To Have You" and close to strong mitt with their identifying oldie, "If I Didn't Care." Kenny sparks the group through the set for top results.

Miss Vaughan offers a sparkling songalog in the third spotting. Tastefully garbed and lissome-looking, she wins house from the "I Get A Kick Out Of You" bow to "Toredo" closer. Gal fills gap with "After Hours," a so-so entry, "Out Of Breath" and "I Ran All the Way Home," both top mitt-grabbers. She's a highly stylized thrush and gets the most out of each lyric, projecting the blues or gay mood with impact.

Harold "Rhythm" King opens the bill with his speedy terps on roller skates. It's a click novelty turn which he builds by such capers as roller-tapping blindfold and dittoing on a table. Stump & Stumpy fill the comedy spot with plenty of zest. Boys virtually knock themselves out, but their efforts aren't wasted. They intersperse their comedics with wry carbons of James Cagney, Barry Fitzgerald, Louis Armstrong and Nat (King) Cole, and some zany terpsichore. Act runs a little too long but it's a laughgetter all of the way.

Erskine Hawkins orch — three rhythm, five reed and six brass — do little more than get the show off with a brassy jive number. They cut the rest of the bill neatly.

Gros.

Capitol, Wash.

Washington, Jan. 17.

Kyle MacDonnell, George DeWitt, Four Aces, Howard & Wanda Bell; "I'll Never Forget You" (20th).

Capitol's current layout proves there's no set formula to a sock vaude show, provided the individual acts can sell themselves. Despite being overweight in the vocalizing department, with three acts pitching tunes, show is fast, well paced and sock throughout.

Headliner Kyle MacDonnell is a refreshing change from the self-consciously sultry type of chantoosey with which the jukeboxes abound these days. Trim, well groomed and lady-like and, at the same time, whistle bait, she offers style, good showmanship and a musical set of pipes. Worthy of mention are her arrangements, which are clean cut and appealing.

Singing in a natural, clear soprano, gal tees off on a bright note with "It's a Most Unusual Day," then tackles a medley of show tunes, including "All of a Sudden My Heart Stops," "Why Was I Born" and "My Heart Sings." Strikes a touch of the novel in "I Love a Piano," and walks off to a fine mitt action after "Be My Love." Returns with "You Made Me Love You" and "When Day Is Done."

Not only is it a pleasure to welcome a performer so easy on the eyes and ears, but Miss MacDonnell rates kudos for her extensive routine and for the unstinting way in which she responded, even at the slow dinner show, to customer enthusiasm.

George De Witt, has another fresh, bright act. Though his takeoffs run the usual gamut, his technique is refreshingly different and ribtickling. He shows a promising versatility, intertwining some terping and singing in his routine. His voice measures up to the demands of such toppers as Como, Torme, Monroe, Eckstine and Daniels, all of whom he carbons convincingly to the steady accompaniment of gallery giggles.

Comic has the right kind of modest, appealing personality for b.o., his material clicks, and he works hard at putting himself across.

Four Aces do okay with a series of pop tunes, most of which they have waxed for Decca. Their stylized, highly special treatment lacks universal appeal, though obviously their fans were well represented at show caught. Their harmonizing changes little from song to song, and impressed as monotonous after initial tunes. Routine includes such hit tunes as "Winter Wonderland," "Garden in the Rain" and "Begin the Beguine." Walk off to nice mitt action.

Howard & Wanda Bell have a fast, varied type of acro act which does well as pacesetter.

Lowe.

Olympia, Miami

Miami, Jan. 20.

George Arnold Ice Show, Jan August, Jerome Courtland, Don Cummings, Victor Charles, Les Rhode House Orch; "Highly Dangerous" (Lip).

Return of vaude to this house after several weeks' hiatus due to a union hassle had the crowds out, thanks to a solid marquee setup.

Triple topliner idea set well with the regulars who returned in goodly numbers. George Arnold's "Rhythm on Ice" revue looks better here than on the Casablanca Hotel floor where they debuted to unhappy returns three weeks ago. In the stage setting they make for a colorful and lively group of blades with Arnold and his spins and whirls the standout, plus the eight members of his cast who team in duos and spell out solos to make for continuing effect on the palm-rousing.

Jerome Courtland, who recently in-personed here for pic version of "Barefoot Mailman," garners healthy reaction with his baritonings, plussed by simple approach that won them from walkon. Mixture of pops kept them mitting for a solid overall effect. However, he needs a bit more experience for the assured approach.

Jan August's pianistics is the wrapup stint. His 88 work, abetted by a commercial and highly entertaining manner and projection, keeps sustaining hand-to-hand payoff.

Don Cummings emcees in highly capable fashion and in own spot garners large amount of laughs with his pleasant waggery. His topper is a switch on the Skelton "Guzzler's Gin" idea for the best mitt.

Victor Charles tees off matters with a fast paced session of puppeteer manipulations that are well versed technically and visually pleasing. Les Rhode orch adds spirit to the proceedings with showbacks.

Lary.

Apollo, N. Y.

Roy Milton Orch (7), with Lillie Greenwood; Johnny Hodges All Stars (7); Bill Cook, Roll & Tapp, Spo-Dee-O-Dee, Ruby Ring, Jimmy Nelson; "Johnny Allegro" (Col).

Two-band tandem at the Apollo this sesh pays off in a music-filled bill that holds interest all the way. Parlay of Roy Milton's orch and the Johnny Hodges All Stars provides enough instrumental variety to keep show's pace breezy and festive. "The Battle of the Bands," as the house bills it, is refereed adequately by emcee Bill Cook.

The Hodges combo opens show with bouncy version of "Bean Bag Boogie," while Milton's band challenges effectively in the next number with a jivey "Roy Rides." The battle ends there since the bands are spotted in separate sets at the latter half of the bill, but it's still an exciting musical setup for the pewholders.

In tenor saxman Hodges' set, he leads his crew through "Berry Well," "Gentle Breeze" and the pop fave, "Castle Rock." Assisted by three rhythm, two brass and another reed, Hodges works each number into top listening. Hodges' saxwork is sweet and rhythmic on "Breeze," while Al Sears baritone-saxing of "Castle Rock" sparks the number nicely.

Roy Milton band, comprised of three rhythm, two reed and one brass with the maestro on drums, offers "Junior Jumps," "Best Wishes" and "Can't Help But Love You." Latter tune is belted out with exaggeration by vocalist Lillie Greenwood. Milton vocals pleasantly on "Best Wishes," while the set opener shows off the orch at its driving best.

Roll & Tapp click with their brisk tap-terps. Their version of bebop in taps is a solid mitt-grabber. Ruby Ring, white acro-dancer, scores with some striking body contortions. Although a few of her acro twists aren't particularly eye-appealing, the difficult movements of her rubber-like torso, legs and arms win the house.

Spo-Dee-O-Dee fails to register in his two comedy assignments. Works in weak patter assignments with emcee Cook, with too few laughs to warrant the lengthy dialog. Cook interpserses his emcee chores with a comic rendition of a blues song and changes pace in a poetic plea for tolerance titled "Because My Skin Is Brown," Jimmy Nelson, blues singer, is listed under New Acts.

Gros.

Fifth Avenue, Seattle

Seattle, Jan. 17.

Joan Caulfield, Harry Reed; "The Lady Said No" (UA).

Joan Caulfield, making personals here in connection with "The Lady Said No," in which she co-stars with David Niven, makes a nice appearance on the stage; is obviously sincere and is a looker, but her material doesn't help any.

On for a 25-minute stint, preceded by an organ concert by Harry Reed, Miss Caulfield is introed via a recording made by Niven, and first of her three-part act is that of two star-struck teenagers at a Hollywood premiere. Cliche-ridden, the bit isn't in the best of taste and is flat and humorless.

Second part is a dramatic piece in verse about a smalltown gal waiting for a train in Grand Central station to take her home from an unsuccessful attempt to crack show biz in the big city.

Third part has Miss Caulfield impersonating Judy Holliday, as Billie Dawn in a radio show interviewing Katharine Hepburn. Humor is forced and cold, although takeoff on Hepburn is adequate in a familiar vein.

Reed.

Henie-less Wirtz Icer Nowhere Near Penniless With Barbara Scott, Etc.

The "Hollywood Ice Revue," which for the past 16 years has tenanted Madison Square Garden, N. Y., with Sonja Henie as the major lure, has come into this stand without its usual headliner. To compensate, producer Arthur Wirtz has put extra emphasis on skaters worthy of solo work. The results, entertainment-wise, reveal this is as one of the best icers to play the Garden in some years.

Barbara Ann Scott, the Canadian lass who won the 1948 Olympic crown, is headlining and she brings a note of freshness to the professional ice here. However, the Henie mantle seems more likely to fall on Andra McLaughlin, a youthful blader who is doing routines that have been standard in the Henie catalog for many years. Miss McLaughlin is a looker with sparkle and an awareness of her impact on the audience.

Hollywood Ice Revue
(MADISON SQUARE GARDEN)

An Arthur M. Wirtz and William H. Burke ice production, choreographed and staged by Catherine Littlefield (deceased); costumes, Grace Houston; musical director, Paul Van Loan; musical arrangements, Paul Sumney, Norman Paulus; assistant choreographer, Dorothie Littlefield; sets, Becker Bros.; Stars Barbara Ann Scott; features Carol Lynne, Skippy Baxter, Andra McLaughlin, Freddie Trenkler, The Bruises, Michael Kirby, John Walsh, Jean & Calvin Cook, Line. Opened Jan. 17, '52, at Madison Square Garden, N. Y., at $6 top.

As a matter of fact, the three femme leads in the show have been cast for diverse reasons. Carol Lynne, one of the perfectionists in the field, is a superb skating ballerina, and her routines are dazzlers. With Miss McLaughlin to provide pertness and Miss Scott for freshness, the trio provide a combination which should effectively fill the Henie void.

Comedy has similarly been taken care of with Freddie Trenkler and the Bruises (3). Trenkler is one of the more accomplished skating buffoons. His routines haven't changed too much and the reaction is the same as in former years. Meaning that he's a major hit in this show. The scrubwomen routine by the Bruises has become an ice classic. It's laugh-loaded and gets a maximum effect on the crowd.

The show runs along in a manner that leaves no room for lags. The production numbers are well conceived and executed, and the costumes are lush. A good deal of imagination has been shown with the "Hansel and Gretel" number which marks the first half's finale. This immortal tale, utilizing much of the Humperdinck score, is socko juve bait. The costumes are fine and there's much charm in the staging. Barbara Ann Scott performs Gretel well and George Wagner is okay in the Hansel role.

The trio of male skaters also have ample opportunity to get their share of plaudits. John Walsh and Michael Kirby, both former Henie partners, display some flashy routines in tandem with the femmes and on their own. Skippy Baxter, who glides Mercury to Miss Lynne's Diane, also is one of the important soloists in the show. Another tandem is Jean & Calvin Cook, doing a stilt-skating routine for a good reception.

In short, there is more talent here than has ever hit the Garden in "Hollywood Ice Revue." It's a plush and lush show with enough spectacle and individual and group skill to satisfy the high Garden standards.

This edition shapes up as probably the best staged and choreographed of all. Catherine Littlefield, who did these chores, died three days after the show opened. This session provided a climatic finale to a distinguished career. Grace Houston let imagination and budget run wild in her costume designs.

Future editions will probably have Miss Scott emerge as a superb ballerina. The Olympic champ isn't far removed from amateur status. There are still a lot of pro tricks that she has to latch onto. But it's evident that she has a firm foundation. Her Garden routines are filled with accomplishments best appreciated by skaters. There's a lot of subtlety in her approach. With a few more seasons on professional ice, she'll undoubtedly acquire a bolder outlook, more showmanship and an awareness of what brings on the applause. It's likely that she'll skate her way into a boxoffice figure.

The show is plugging the fact that there will be no telecasts of this shindig and boxoffice is being fortified by one of the widest advertising and billing campaigns ever to be given a Garden icer. Advertising radius is figured to be more than 100 miles in order to assure a healthy run before its Feb. 6 finale. There's a three-day hiatus starting Jan. 25 because of previous commitments at the Garden.

Jose.

New Acts

JUNE ROSELLE
Songs
23 Mins.
Hotel St. Regis, N. Y.

There is considerable vocal training behind June Roselle, young lyric soprano who has a fullbodied voice that indicates promise. Miss Roselle's problem at the moment, obviously, is not a vocal deficiency; it lies in a much-needed experience.

It's tough to take a young singer and put her into a showcase like the Maisonette of the St. Regis, where she can so conveniently be seen by the show biz hepsters. In showing that lack of experience Miss Roselle leans towards ballads and the more serious music, which can be pretty deadly in a cafe, though there is no special criticism as to the way Miss Roselle actually sings the numbers. But with those choices and the routining Miss Roselle must be equipped in projection and overall salesmanship, which are items that she must yet acquire. Right now she has the basic and more important equipment — a voice and looks.

Blonde youngster is wholesome-looking and the kind who could be developed for films in much the same manner used in fostering Deanna Durbin or a Jane Powell, though she is somewhat older than when the above were discovered. In addition to a fine voice, she does have that all-American-girl appearance that can be brought out before the cameras.

Miss Roselle does such numbers as "Falling Leaves," in French and English; a favorite Grace Moore medley including "Butterfly," and a couple of other ballads, all notable for their lack of talk. Miss Roselle handles one or two brief intros and needs to brush up in that department.

Milt Shaw's orch does a neat job on the accomp.

Kahn.

JIMMY NELSON
Songs
9 Mins.
Apollo, N. Y.

Jimmy Nelson, colored singer who clicked strongly in the rhythm and blues disk field with "Mr. T 99," projects the same type of vocal excitement on stage as he does on wax. He's an emotional bawler who knows how to belt out a lyric for full impact.

Nelson wins from start with dramatic version of "Chains of Love," works into a tender "Little Boy" and closes with the sock "Mr. T." It's a brief but high powered turn which leaves the pewholders asking for more. He's a good bet for similar vaude spots.

Gros.

DARVAS & JULIA
Dance
10 Mins.
Latin Quarter, Miami

In Darvas and Julia, who arrived here for their U. S. debut with a big European rep, the cafe, video and vaude circuits will find one of the finest additions to the "new faces" idea in years. Presented in a show that concentrates on big production and solo dances in the main at this plush Miami nitery, they walk off with the palm-pounding plaudits with ease.

Theirs is an act that blends the standard twists and spins into something startlingly different. Typical are the male's one-arm balance of the femme, with latter's stance bringing her almost ceiling high, and the followup torso wraparound in an aud-rousing spin around the big stage. Darvas' easy flips send his lissome partner into slide splits from aloft to make for strictly socko. To top matters, there's the finale, in which he tosses his mate from a platform to a 15-foot drop, into another slide-split, for a gasp and begoff.

Added factor in duo's potency is their handsome appearance. Approach and manner are on the smooth class side, with none of the flamboyancy this type of adagio-dance duo usually showcases. They're a bet for any of the class mediums.

Lary.

SAMIA GAMAL
Dance
5 Mins.
Latin Quarter, Miami

Here's proof of a publicity break providing a pull. This plush spot with a lavish and handsome production has been doing sock biz at dinner, but as per all cafes in the area recently, falling off for the late show. With advent of Samia Gamal, the pickup for the midnight affair (she works one late show nightly) is a startling one. Her talents add up to a paraphrase of "they toil not, neither do they spin"; Miss Gamal spins not, neither does she dance.

Hers is a five-minute stint of glides, minor mid-section contortions and a certain amount of graceful undulations for the followup along the ringside sector. Briefly clad (though not as flesh-revealing as many a lass in the Quarter's femme extravaganza), she comes, moves around the big stage, and offs to a nice mitt.

Musical background is properly Oriental in arrangement. Personality is a pleasant one. And reaction is also pleasant, with all waiting to give her another chance. She didn't attempt one at show caught.

If the publicity holds up, she's a novelty attraction for the curiosity crowds.

Lary.

Campus Bookings

Continued from page 1

was under the influence of the older G.I. element, which under the aegis of the Government's G.I. Bill of Rights, accented studies more than extra-curricular activities.

Many of the World War II veteran-students played down the importance of proms and the bands were gradually pushed out of an important revenue source. However, the younger undergraduate on the campus today have forced a re-emphasis on proms, and college authorities have given in by booking orchs at top figures.

Universities such as Notre Dame, which for the past years had a specified money allotment for bands, have increased their prom budgets so that they can buy the firstrate orchs. The colleges are now spending between $2,000 to $3,000 for a prom date. Such orchs as Ray Anthony, Ralph Flanagan, Elliot Lawrence, Les Brown, and Tex Beneke are cleaning up via campus bookings. The newly-formed Billy May orch also looms as a contender in the 1952 campus sweepstakes with plenty of advanced bookings currently being lined up. Student interest in May orch is being drummed up via his Capitol Records etchings.

On the ballroom level it's already been evidenced that the college dances have hypoed b.o. Proms have revived the dancing habit and the students have been flocking to neighboring dancehalls as part of their weekend entertainment. In the ballrooms the college crowd gets a chance to see and hear an orch that has already played on their campus or to size up a new band for a future prom booking.

Swire Due to Head Equity's Coast Office; O'Brien Gets N.Y. Hearing

Pending appointment of a permanent representative, Willard Swire, assistant exec-secretary of Actors Equity, is expected to remain in charge of the union's Coast office. Decision to that effect was due to be made yesterday (Tues.) by the Equity council, despite a scheduled appearance by Christopher O'Brien, recently ousted Coast rep, to demand reinstatement. Swire was sent to take over the L. A. office two weeks ago, on short notice, after O'Brien's exit.

It's expected that, contrary to Swire's wishes, he may have to continue as the union's Coast rep for some time, as there is likely to be difficulty obtaining a satisfactory man to handle the spot permanently. Not only does the assignment require specialized knowledge and ability, but because of the prospect of merger of eastern-headquartered performer unions, the job of Coast rep for Equity has a uncertain future. So Swire, who only a few months ago was able to return to full-time duties in the Equity homeoffice after doubling as temporary exec-secretar, of Chorus Equity, is again farmed out indefinitely on a trouble-shooting stint.

According to Equity council members, there was little chance that the union's ruling group would accept O'Brien's reinstatement bid yesterday. On the basis of numerous complaints over a period of many months, there was growing dissatisfaction with O'Brien's operation of the Coast office. Among the serious infractions of basic Equity policy was the failure to obtain a bond covering actor salaries for Gene Mann's stock season at the Greek Theatre there last season, plus repeated waivers, all unauthorized by council or home-office officials, of standard Equity rules. Many of these involved concessions favorable to the management in the case of individual-actor contracts.

It is revealed by one council member that on several occasions, when instances of lax operation of the Coast office got back to the homeoffice, the unions top officials remonstrated with O'Brien, but matters were not corrected. Finally, the council voted last month not to renew O'Brien's contract, which was due to expire Dec. 31. At the same time, it instructed Louis M. Simon, executive-secretary, to go to the Coast and straigthen out affairs.

According to Simon's reports to the governing group, O'Brien first accepted his removal amicably, agreeing to submit a face-saving letter of resignation next day. However, he subsequently decided to fight the ouster, demanding a hearing of charges against him. On orders from the council in New York, Simon refused to discuss publicly the reasons O'Brien was dropped after a two-year tenure as Coast rep.

ATLANTA PENTHOUSE BOWS THIRD SEASON

Atlanta, Jan. 22.

Ruth Gordon's "Years Ago" was the kickoff play when Atlanta's Penthouse Theatre, Greek-type showcase, opened its third season Thursday (17), with Mary Foskett, Carl Low and Helen Mayon in the leading roles. Penthouse, a 450-seater, is located atop Atlanta's downtown Ansley Hotel what was formerly the hostelry' Rainbow Roof. "Years Ago" opened to a capacity house.

Policy heretofore at Penthouse centered on star stock, but new management, headed up by J. Lee Friedman and Gerard Appy (listed as producers), has decided on a straight stock policy for this season.

Second play on the Penthouse program is "Black Chiffon," which will open tonight (Tues.) with Pat Donovan in the lead. "Hay Fever" is scheduled to open Jan. 29; "Come Back, Little Sheba," Feb. 5; "The Male Animal," Feb. 12; "The Corn Is Green," Feb. 19; "The Happy Time," Feb. 26, and "Edward My Son," March 4.

Joe Starr is production stage manager for Penthouse; Charles Vocalis, stage manager; Winifred Wilkinson, boxoffice manager, and Mimi Cagle, house manager. Ahnevant agency is handling publicity.

Camp to Quit as L'ville Muny Mgr.; Settle Subs

Louisville, Jan. 22.

Effective July 1, William H. Camp, manager of Louisville Memorial Auditorium, will retire. Camp has managed the municipal hall since the early '30s, and has handled all bookings with UBO, both concert and legit managements using the facilities of the 2,470-seat house. Road shows, and many concert attractions, have been booked into the house by J. H. Thuman, Cincinnati impresario, and the hall is in demand for local groups, dance recitals and concerts. Camp inherited a theatrical background from his father, James B. Camp, who was onetime manager of the old Auditorium, showhouse which preceded the present.

Maurice Settle, Iroquois Amphitheatre business manager, will take over the Camp post, assuming his new duties July 1. In the interim he will act as Camp's aide in looking after management details.

Four Top Choreogs Prep Preems for N.Y.C. Ballet In Unique Sked Setup

The N. Y. City Ballet will offer a mid-winter season of five weeks in N. Y., starting Feb. 12, with an unusual schedule. Five world premieres are promised, with a quartet of the world's top choreographers lined up for the chores. It's the biggest, most unusual collection of dance stagers for one season since Ballet Theatre's advent in 1940, the choreographers coming from Broadway, ballet and abroad.

George Balanchine, troupe's artistic director and a legit musical stager, will choreograph "Bayou," set to Virgil Thomson music. Jerome Robbins, assistant artistic director and another legit stalwart, will present his "Ballade," to a Debussy score. Anthony Tudor is composing a work called "La Gloire," to music of Beethoven. Frederick Ashton, Sadler's Wells Ballet of London co-director and chief choreographer, is doing "Iseult at Tintagel," to Arnold Bax music, and with a Cecil Beaton set and costumes.

Fifth work was to be one by Agnes de Mille, if she could get it ready. Time was too short, so Balanchine is doing another new ballet, to Mozart music. Ashton has just returned from conferences in Hollywood, and as soon as his work is staged, returns to the Coast to prep dances for Moira Shearer's Metro pic.

Following the N. Y. season, the N. Y. City Ballet is off to Europe for a five-month tour. On its return, it will prep a fall Gotham season, to be followed by its first American tour, a 10 to 12-week jaunt under management of Sol Hurok.

Oakland, Cal., Aroused At Roadshow Bypass

Oakland, Cal., Jan. 22.

Considerable civic furore is now rising in this marsh land (steady rains have hit here for a month) over the by-passing of Oakland by road shows in favor of Berkeley, six miles north, and Richmond, 18 miles north. Both are equipped with new top-drawer theatres with better than 3,000 capacity, as against 1,962 (many of which seats are worthless due to lack of visibility of stage) at Oakland Auditorium.

Norman Ogilvie, local real estate man, is beginning a campaign for a new theatre to restore Oakland to the theatrical map. Chamber of Commerce is also in tizzy and set up a special meeting this week to discuss the problem. Local critic Wood Soanes has been sounding off for years, most of his advice being to (a) clean up the Auditorium, (b) heat it properly, (c) install an adequate sound system, (d) make some arrangements for parking.

Green's 'Fathers' Likely For 3d Summer in D.C.

Washington, Jan. 22.

Probability is that "Faith of Our Fathers," the D. C. Sesquicentennial pageant written by Paul Green, will get the okay to go ahead for a third summer in the Carter T. Barron Amphitheatre in Rock Creek Park here.

Sesqui Commisison [illegible] week called at the White House with a plan to shelve the pageant and turn the stadium over to the Public Parks Administration. Both President Truman and House Speaker Sam Rayburn, of Texas, opposed this. They feel that the pageant has a strong patriotic message, and that it should be carried on for another summer. "Faith of Our Fathers" broke a little better than even last summer.

'Hell' to Run As Long as It's Hot

The return N. Y. engagement of "Don Juan in Hell," advertised as limited to four weeks, has already been extended to 12 and will probably continue as long as business warrants. Although it is set for a 45th Street theatre, the exact identity of the house isn't revealed, as another show has a previous booking there. The latter offering would presumably be moved elsewhere if necessary.

With Charles Boyer, Charles Laughton, Cedric Hardwicke and Agnes Moorehead continuing as stars, "Don Juan" returns March 30. Pending announcement of the theatre, mail orders are being received at the New York office of Paul Gregory, the show's producer. The offering, a lecture-style edition of a scene from Shaw's "Man and Superman," recently played a four-and-a-half-week engagement to standee attendance at the Century, N. Y., grossing about $200,000 for the stand. It could not continue, however, as the four stars had film commitments.

For the return run, Gregory has made arrangements to continue as long as business is profitable. With an advance sale of about $60,000 already on hand, it's expected that the engagement will probably run the balance of the season and may span the summer. Because of the simplified production setup and the fact that Boyer and Laughton are on percentage, the show could get by at a relatively modest gross.

BOOKING SETUP SNARL RILES PLACID PHILLY

Philadelphia, Jan. 22.

A scrambled and generally cockeyed booking setup has Philly's legit situation in a constant state of uncertainty.

Case in point is "Venus Observed," Christopher Fry play with Rex Harrison and Lilli Palmer which, as of now, is skedded to open at the Shubert next Monday (28). This Theatre Guild production, which is inaugurating a second or supplementary subscription season here, was first listed for last night (21), then put off until Friday (25) because its director, Laurence Olivier, was reported as wanting more local rehearsal time. Next change was to lop off show's final two performances (matinee and evening of Feb. 9) so that production could get more time for its N. Y. preem. Then came the announcement that scenery had been held up on the high seas and local opening was set back to Jan. 28.

Now it is apparently set that "Venus Observed" will play the two full weeks, with an extra matinee on Friday, Feb. 8. Topsy-turvy situation has b.o. men and Guild ATS subscription force in a dither for last week.

Now it's just been announced that "Jane," sixth and last of the Guild's regular subscription offerings of 1951-52, which was to have closed its regular two weeks' stay this Saturday at the Walnut, will play three extra performances, first three days of next week, instead of moving to Hartford. Extra shows here will not be on subscription, of course.

Legit Bits

George Hale will return from the Coast to stage the new production of "Shuffle Along" . . . Producer **Leland Hayward** planed Saturday (19) to Jamaica, B. W. I., for two weeks' vacation . . . **Courtney Burr** and **Malcolm Pearson** have optioned "The Willows," the **Lenore Coffee-William Joyce Cowen** dramatization of "Vera," a novel by **Elizabeth (Lady Russell)**, and plan to put into rehearsals about the end of March, with **Peter Ashmore** directing and **Cyril Ritchard** as star. The script was formerly held by **Jed Harris**, among others . . . **Harold Winston** will stage a production of his Mexican historical drama, "Soldadero," at Colorado U. . . . **Robinson Stone**, production assistant to **Jose Ferrer** on "The Shrike," "Twentieth Century" and "Stalag 17," has left the cast of the last-named show, to repeat his original role in Paramount's forthcoming film edition.

Ben Rosenberg, who will partner with **Chandler Cowles** in the production of "How to Fly With One Feather," is company manager of "The Shrike," for which **Buford Armitage** is production stage manager, **Thomas King** stage manager, **Herman Magidson** assistant stage manager. **Johanna Grant** is assistant to pressagent **James Proctor** on the show . . . The London production of "Kiss Me, Kate" will close a successful run Feb. 23 at the Coliseum, echoing the fold of the U. S. edition on Broadway last week.

Walter Fried is general manager of the ANTA Play Series, with **Louis Allen** assistant managing director, **Barry Hyams** pressagent, **Herbert Barrett** assistant, **Paul Morrison** technical director, **Ethel Linder Reiner** assistant, **Alice Venezky** in charge of special promotion and **Avis Berglund** heading subscriptions. **Harold Kusell** is company manager of "Desire Under the Elms," first offering of the series, with **James Gelb** stage manager, **Howard H. Fischer** assistant and **Elwyn Dearborn** production assistant . . . **Milton Rosenstock** will be musical director of "Curtain Going Up."

Randolph Symonette, baritone lead in last season's "Let's Make An Opera," is to be soloist at the **Kurt Weill** memorial concert at the YMHA, N. Y., March 2, the late composer's birthday . . . **Onslow Stevens** and **Lynne Sherman** are scheduled to open in Houston, tonight (23) in the Playhouse production of "Come Back, Little Sheba." **Henry Weinstein** is directing.

Eugenie Baird leaves as understudy to **Janet Blair**, star of the national "South Pacific" company, when show ends Chicago run Feb. 23 . . . **Barrie O'Daniels** is opening a stock season ontop the Tuller Hotel, Detroit, starting Feb. 2.

"Come Back, Little Sheba" will be presented in London about March 1 by **Peter Cotes**, with **Joan Miller** in the **Shirley Booth** part . . . **Julie Wilson**, who made a personal click in London in the Bianca part in "Kiss Me, Kate," will have a principal role in "Bet Your Life," a musical to be presented by **Jack Hylton** and **Val Parnell** . . . **Loy Nilson** has optioned "Wooden Dish," by **Edmund Morris**, for Broadway production this spring . . . Contributions for the Actors Fund of America have already passed $75,000 from the recent drive, according to **Walter Vincent**, Fund president . . . The American National Theatre & Academy may bring the Greek National Theatre, headed by **Katina Paxinou** and her husband, **Alexis Minotis**, to the U. S. next season.

Attorney **Lee Eastman** will sail April 16 for a six-week business-vacation trip to England, the Scandinavian countries and Holland, Belgium and France . . . **William Miles** will not operate a stock company this spring in Bermuda, but will manage his Berkshire Playhouse, Stockbridge, Mass., again next summer . . . **Ed Strum** will be production stage manager of "Fire Sale" . . . **Henry Hewes**, formerly of the N. Y. Times, is assisting **John Mason Brown** in covering legit for the Saturday Review . . . The American National Theatre & Academy board voted last week to accept tentatively the Metropolitan Opera bid to participate in the project for a new opera house and theatre at Columbus Circle, N. Y.

Margaret Webster, directing rehearsals of the Theatre Guild's touring edition of "Saint Joan," with **Jennifer Jones**, has cancelled a scheduled guest appearance in "High Ground" at **John Huntington's** stock company at Winter Park, Fla. . . . Strawhat managers, who were stuck for losses last year when **Margaret O'Brien** walked out on contracts for barn appearances in "Junior Miss" at $1,500 a week, recently talked to the actress' mother about dates for another show next summer at lower fees . . . Stock season at the Court Square, Springfield, Mass., folded after two weeks with "Finian's Rainbow" and "Chocolate Soldier."

When **Ben Kornzweig** starts work as pressagent for **Irene M. Selznick's** "Flight Into Egypt" production, **Peggy Phillips** will take over as publicity associate to **Michel Mok** on the Rodgers & Hammerstein shows . . . **Maxwell Anderson** and **Rouben Mamoulian** are collaborating on a musical, for which a composer and lyricist aren't set, about the Washington graft exposes . . . **Jack Pearl** may star in "Lucky Star," a musical by **William K. Wells** and **Tom Johnstone**, to be produced by **A. P. Waxman**.

Berry Kroeger, who plays **Olivia de Havilland's** father in **Thomas Hammond's** touring production of "Candida," will withdraw from the troupe within a few weeks to undergo surgery. His replacement isn't set.

Met to Bow New 'Carmen' At Hiked Prices; Stager Bow for Another Legiter

The Metropolitan Opera's fourth special work of the season, "Carmen," the first new production of the Bizet opus since 1923-24, will have upped tariffs. Presented Jan. 31 under Opera Guild sponsorship as a benefit to aid the Met's Production Fund, prices will range from $15 and $10 in orchestra and $5 in dress circle, to $3.50 and $2.25 in the balconies.

The Met has taken or will take several opportunities this season to hike admissions (normally a $7.50 top). In addition to opening night's "Aida" ($25 top), New Year's eve's "Fledermaus" was also hiked. The Met's other new productions already presented, such as "Cosi fan Tutte" and "Rigoletto," were at regular prices, however. The Met has another novelty upcoming, in March, in Gluck's "Alceste," with Kirsten Flagstad, when prices will be upped. The Easter "Parsifal" will also be hiked, as usual.

The new "Carmen" will have other unusual factors, with Fritz Reiner conducting the work for the first time at the Met, and Tyrone Guthrie, director of London's Old Vic, doing his first operatic directing assignment in this country. Guthrie's staging stint is in line with general manager Rudolf Bing's policy of bringing in legit directors to make his opera presentations more theatrical, other such legiters used this season having been Alfred Lunt and Margaret Webster, with Miss Webster and Garson Kanin having served similarly last season.

O'DANIEL SETS EQUITY ARENA IN DET. HOTEL

An Equity stock company, with a resident company and a non-star policy, will be opened Feb. 4 in the Teller Hotel, Detroit, by Barrie O'Daniel, who formerly operated the Detroit Civic Light Opera. It will be an arena-style theatre and will play a 10-week season.

The opening bill will be "Voice of the Turtle," with the subsequent schedule calling for "Glass Menagerie," "Design for Living," "Harvey," "Pursuit of Happiness," "Light Up the Sky," "Love or Money," "There's Always Juliet," "Primrose Path" and "Taming of the Shrew." O'Daniel and Marshall Yokelson, the latter a former associate of Margo Jones at Dallas, will direct.

At a $2 top (plus tax), the 400-seat spot will have a capacity of about $6,000 and a break-even nut of $3,000.

O'Sullivan's Albany Post

Albany, Jan. 22.

Eugene O'Sullivan has joined Malcolm Atterbury's Playhouse as director. He succeeds Atwood Levensaler, who bowed out during the opening week of "Lady in the Dark." Atterbury took over the musical and redirected it, as well as staging the current "Hasty Heart."

O'Sullivan came here from the Baltimore Arena theatre. He previously directed stock at Chevy Chase, outside Chicago.

Metop Equity 'Fledermaus' to Fold At $140G Loss; Col Records Pays Half

The Metropolitan Opera's special Equity touring company of "Fledermaus," which has been on the road since Sept. 24, will wind up in Minneapolis Feb. 2, at a loss estimated at $140,000. Of this $70,000 represents production cost. Other 70G represents tour losses. Troupe has had some profitable weeks, as in Philadelphia, Washington and Boston, and break-even stanzas in such spots as Chicago, but has had heavy losing weeks elsewhere, especially in split-week stands. Troupe had been skedded to tour through late spring, but will curtail its trek because, according to Met announcement, the Met "is unable to sustain financial loss."

The Met, however will have to sustain the 70G red into which it went on tour. The other 70G, it's reliably reported, will be assumed by Columbia Records, which lent the sum originally to the Met to put on this special production. Although it was originally rumored that Columbia made the loan contingent on being paid back from royalties on the "official" Met album of "Fledermaus" issued last fall, it's now reported that no strings were attached, Columbia merely hoping to gain on sale of albums hypoed by the "Fledermaus" tour. The Met, in announcing the tour fold, stated that general manager Rudolf Bing "emphasized that the Metropolitan is grateful to Columbia Records for their generous loan which made the production possible."

Tax Exemption

Another unusual feature of the tour was the fact that this Equity "Fledermaus," although booked into legit houses under regular commercial sponsorship, had received a Government exemption from the 20% federal amusement tax. This, of course, helped increase grosses, and the Met sent out photostatic copies of the exemption ruling to hypo bookings. Exemption surprised the trade, as local managers aren't in the nonprofit category called for by the tax rule. Exemption surprised the Met, too; it hasn't had a similar ruling yet on its own regular spring opera tour.

Operating nut for "Fledermaus," excluding transportation, is estimated at around $30,000. Bad weather, long hops, general biz and entertainment world slumps have hurt the production, as well as the fact that the Met had its own "Fledermaus" in many cities last spring.

New Plan Mulled for Road Productions Financed By Key-City Legit Managers

Production of plays for the road, to be financed cooperatively by managers of key-city theatres and selected by a subcommittee of the Committee of Theatrical Producers, is being considered for next season. This would be in addition to the production setup of Shepard Traube, whose edition of "Bell, Book and Candle" is currently touring successfully.

Possibilities of the plan were discussed last week at a luncheon given by the League of N. Y. Theatres and the Council for the Living Theatre, in honor of Paul Beisman, manager of the American Theatre, St. Louis. During the session, Beisman also outlined the operation of the St. Louis Playgoers, a subscription setup which it is hoped can be copied in other cities.

Present at the luncheon were Arthur Schwartz, Kermit Bloomgarden, Peter Davis, James F. Reilly, Gerald Goode, Lawrence Langner, Warren Caro, Sara Greenspan, Elias Weinstock, Vinton Freedley, Augustus Pitou, and representing out-of-town theatres, Ben Segal of the Shubert, New Haven, and Gabe Rubin of the Nixon, Pittsburgh.

Gersten's London Legiter

Berta Gersten, Yiddish legit star, sails today (Wed.) on the Queen Mary to start work on "Mirele Effros," Jacob Gordin's Yiddish stage classic, which opens in London late next month.

Following her London engagement, Miss Gersten will tour England and the Continent in three Gordin plays.

Miller Maps Same 'Gigi' Production for London

Gilbert Miller is considering taking his production of "Gigi," with Audrey Hepburn as star, to London immediately after its current Broadway run. However, a more likely prospect is that he will send the Anita Loos adaptation of the Colette novel on tour before transferring it to the West End.

With business continuing at nearly-capacity pace at the Fulton, N. Y., it's figured the play is a cinch to stay through the balance of the season. After that it will be a question whether to lay off for the summer or try to play through into next fall. In the former case, Miss Hepburn would presumably go to the Coast for a picture under her Paramount contract, but the option of continuing or shuttering for the summer is Miller's. His deal with the actress extends to May, 1953.

'Dolls' Pays 458G Profits Thus Far

Distribution of $118,000 profits on "Guys and Dolls," covering operations during November, was made recently by producers Cy Feuer and Ernest H. Martin. That brought the net return on the show to $458,191 thus far. Another dividend covering operations during December will be made next week. The show represents a $250,000 investment.

According to the latest accountant's statement, profits for the three weeks ended Dec. 1 were $26,739 from the Broadway company and $51,656 from the touring edition, for a total of $78,395. The statement confirms recent reports from out of town about the unusually advantageous sharing terms being obtained for the road troupe.

For instance, for the week ending Dec. 1, the gross from a split between St. Paul and Minneapolis was $50,799, of which the theatre share was only $12,699.75, or a straight 25%. Moreover, the attraction's share for newspaper advertising, billposting, etc., was only $1,406, while its end was only $935 for musicians and $136 for stagehands. Finally, the show's share for transfer and hauling on the two-theatre week was a mere $868. The musical had a $13,030 profit on the week.

Following its engagement in Toronto this week and next, "Guys" goes to Cleveland for two weeks, starting Feb. 4, splits the week of Feb. 18 between Canton and Columbus and then goes to Chicago for a run. The present plan is to brush up and rehearse the show in Chicago the first part of the week of Feb. 25 and open at the Shubert there Thursday night, Feb. 28. The second company of "South Pacific" will close a 14-month run at the house the previous Saturday, Feb. 23.

Monty Shaff, general manager for Feuer & Martin, goes to Chicago late this week to huddle with local Shubert representatives on plans for the "Guys" engagement.

Hylton to Confab in N.Y. On London 'Madam' Cast

London, Jan. 22.

Jack Hylton planed to New York last ight (Mon.) for confabs with Irving Berlin on the casting of "Call Me Madam," which is due to open under his management in London in April.

Accompanying Hylton was Richard Byrd, who is going over to see "Remains To be Seen," which Hylton recently acquired, in order that the production may be re-staged on identical lines.

During his quickie trip, Hylton will also set final details for the Broadway premiere of "Women of Twilight," for which an entire British company is being shipped to New York. Only original member of the West End cast will be Miriam Karlin.

Hartford Legiter Preps Tie With Westport Barn

Hartford, Jan. 20.

New Parsons here is understood to be mulling running art pictures in between legit shows. Definite policy is not yet set.

House will also bicycle plays from the Westport Theatre (strawhatter) during the summer months. Plays would open for one week at Westport and then play a second week at New Parsons. Philip Langner is associated in the management of both spots.

Jennifer to Dare Chicago in 'Joan' Despite Critics

Despite the caustic critical notices dished out to Olivia de Havilland in Chicago recently, Jennifer Jones is expected to include that city in her forthcoming tour in the Theatre Guild revival of "Saint Joan." Actress, who had some stage experience before becoming a Hollywood star, will take over the title part in the Shaw classic being played on Broadway by Uta Hagen.

Miss Jones, her husband-film producer David O. Selznick, and her advisers were reluctant to have the actress risk the kind of savage reviews that Miss de Havilland received in Chicago in her current touring edition of "Candida." Particularly since the critical reaction seemed to have such a personal slant, which has also been apparent toward other femme picture stars there, notably Katharine Hepburn.

Rather than give the impression that she was unwilling to face criticism, however, Miss Jones will probably include Chicago in the "Joan" tour, which opens Feb. 14 in Syracuse and will include such key stands as Cleveland, Detroit, Toronto, etc. The Guild has also been insisting on the Chicago stand, since it involves the potential second-biggest grosses in the country.

A factor in the "Joan" situation in Chicago is that the show will not be on Guild subscription there, as "Candida" has been. Despite the severe pans, Miss de Havilland has played to boff business, getting $19,900 on the first week, $21,100 last week and thus far doing even better for the current-week finale. Moreover, audi-

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'Flahooley' Trio Working On Musical Revise; Still See Okay Comedy in Idea

E. Y. Harburg is working with Fred Saidy and Sammy Fain, his collaborators on last season's "Flahooley," on a new musical with the same basic idea and principal characters. It may even have one or two songs from the former show, but will mostly involve entirely new plot and musical material. The piece being tentatively called "The Genie and the Doll."

Convinced that "Flahooley" had merits that were lost in the disappointing premiere performance, or were missed by the critics, Harburg figures that there is still a successful musical comedy in the situation and characters of a genie and doll. So he and Saidy are working on the book of a similar show and, when that is ready, he will write the lyrics for Fain's tunes.

"Flahooley," produced by Cheryl Crawford, had a 40-performance run on Broadway last spring, involving a loss of $160,000, after receiving rave reviews and doing turnaway business during its Philly tryout.

Clark, Bellamy Collies Of Feb. 10 Lambs Show

Bobby Clark and Ralph Bellamy will be co-collies of The Lambs' first 1952 gambol Feb. 10, at its New York headquarters. It's to be a combination Installation-Valentine dinner-show.

Mike Abbott and Jack Mann will be assistant collies.

Only 17.7% of Equity Acted in Legit In '50-'51; Average Gross Income $790

More actors made less money in legit last season than during the 1949-50 semester. But both number of employed actors and average earnings were higher than two seasons ago. On the other hand, only 902 of the 5,111 professional actors employed during the season had gross earnings of $3,500, which Actors Equity figures an average reasonable living wage, considering such necessary expenses as stage wardrobe, makeup, photographs, phone calls, agent commissions, etc.

According to the results of survey published in the February issue of Equity magazine, out this week, the average gross income of actors from legit employment during the last season was $790. That compares with $840 for the previous stanza and $760 for the 1948-49 period. One-quarter of the employed actors made $340 or less during the 1950-51 season. The same segment of those who worked during the preceding semester made $335 or less, and $305 during 1948-49.

An equal proportion of the working players had gross earnings of $2,445 during 1950-51, as against $2,670 in 1949-50 and $2,540 in 1948-49. Compared to the 5,111 actors employed last season, 4,569 worked during 1949-50 and 4,692 in 1948-49. Equity's figures do not go back beyond three seasons ago.

10 Weeks' Work Average

A mere 224 actors, 4% of the union's 5,335 paid-up members, were not employed at all during 1950-51. The average legit employment of those who worked was 10 weeks. In the average week, only 17.7% of the union's total membership of 6,235 were employed in the theatre. The survey does not cover

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Rosen Preps Barn Setup At Maplewood, N. J., House

Albert H. Rosen, Broadway producer and company manager, plans to reopen the Maplewood (N.J.) Theatre next summer as a strawhat. Deal for such a setup is reportedly about to be signed, with the owners of the property agreeing to install an air-conditioning plant in the building. Opening is tentatively slated for July 4 and a guest-star policy is contemplated.

Besides being partnered earlier this season with Lester Meyer in the production of "Never Say Never," Rosen presented "High Ground" last season and was coproducer with Herbert Jay Freezer several semesters ago in the revival of the Mae West starrer, "Diamond Lil." He was associated in the operation of the Montclair (N.J.) Playhouse several years ago.

Merman May Do 'Madam' in D.C.

"Call Me Madam" may curtail its Broadway run to play a short engagement in Washington with Ethel Merman. Idea is that the Irving Berlin-Howard Lindsay-Russel Crouse musical, with its strong political angle, would be a natural for the capital in this election year. It's noted that the proposed date in late May would be shortly before the scheduled national political conventions.

The plan involves several uncertain factors, including the question of whether Miss Merman would agree and whether the National Theatre could be obtained before Marcus Heiman's lease expires May 31. The date would presumably have to be before that, as Miss Merman is due on the Coast early in June to star in the film version of the musical. The National is now slated to become available for legit when Aldrich & Myers take over under a new lease June 1. It has been operating as a film house for the last several years, because Heiman refused the Actors Equity demand to abandon the racial discrimination policy ther

Mitzi Green is being considered for the Miss Merman part in "Call Me Madam" on the road next season. However, the situation is said to be wide open, with Miss Green by no means certain and various other femme singer-comediennes under consideration. Joan Blondell and Betty Garrett were reportedly approached about the assignment, but after thinking it over, withdrew from the running.

With Miss Merman withdrawing next May 31 at the expiration of her contract, the long-running musical is due to lay off for the summer.

Revised lyrics of "They Like Ike," bringing the song up to date with Gen. Eisenhower's presumed candidacy for the Republican nomination for the Presidency, are be-

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Another 10% to Harmon Conn. Strawhat Backers

Backers of the Clinton (Conn.) Playhouse have received a 10% payment on their investment, bringing the total return thus far to 40%. The divvy represents profits on last summer's operation. Angle on the situation is that it's the first season that the spot has made money.

Clinton is operated by Lewis and Charlotte Harmon, who moved there last year after five seasons of managing the smaller Chapel Playhouse at nearby Guilford. They sold the latter spot at a profit last spring and acquired the Clinton location, which had incurred losses under previous managements.

The Harmons, who started strawhat operations at Guilford in 1946 wth an investment of $6,500, later increased the capitalization to $7,500. They paid off 30% of the coin during the five years at Guilford.

Havoc's Having a Baby, To Cause 'State' Bowout; Stoddard Seen for Tour

With June Havoc due to withdraw from the starring role in "Affairs of State" sometime this spring, Halla Stoddard, who has been her standby, will probably take over the part for the road. The Louis Verneuil comedy, produced by Richard Krakeur and Fred Finklehoffe, is tentatively due to continue through February at the Music Box, N. Y., but must vacate the house by March 9, as Irene M. Selznick's presentation of "Flight Into Egypt" is slated to open ther March 13.

Although Miss Havoc's contract reportedly calls for her to play Boston and Chicago, she may not be able to do so, as she is due for motherhood early next fall. In private life, she is the wife of radio-tele producer William Spier. Miss Stoddard, who will succeed her i "Affairs," is the wife of legit producer Harald Bromley, and recently closed in his presentation of "Glad Tidings."

With business improving the last couple of weeks, an attempt may be made to continue "Affairs" on Broadway more or less indefinitely. The switch to Sunday performances was figured to have helped business last week and two-for-ones may be tried as additional hypo. Other factors in the possible continuance might be the availability of another desirable Broadway house and the openings for road bookings, including guaranteed dates through Texas.

LaMure May Get Back 'Moulin' From Ferrer

Following several weeks of disagreement between Jose Ferrer and author Pierre LaMure on the production of the latter's play, "Moulin Rouge," which Ferrer was to have produced, the play may revert to its author this week.

LaMure has sought to get the play back from Ferrer, but the latter is returning it only on the condition that LaMure won't balk the film production of "Moulin," which John Huston is expected to produce in Europe this summer with Ferrer as the star. "Moulin" was originally written by LaMure as a novel and was a Random House bestseller.

Plays on Broadway

The Shrike

Jose Ferrer production (Milton Baron, associate producer) of drama in three acts (14 scenes) by Joseph Kramm. Stars Ferrer, Judith Evelyn; features Philip Huston, Will Kuluva, Kendall Clark, Leigh Whipper, Will Lee, Isabel Bonner. Directed by Ferrer; scenery and lighting, Howard Bay; costumes, Edith Lutyens. At Cort, N. Y., Jan. 15, '52; $4.80 top ($6 Friday, Saturday nights; $7.20 opening).

Miss Cardell	Phyllis Hill
Fleming	Tom Reynolds
Miss Hansen	Jennette Dowling
Dr. Kramer	Stephen Elliott
Perkins	James Hawthorne Bey
Grossberg	William Bush
Dr. Barrow	Isabel Bonner
Patient	Vincent Donahue
Ann Downs	Judith Evelyn
Jim Downs	Jose Ferrer
Dr. Schlesinger	Somer Alberg
Don Gregory	Philip Huston
Sam Tager	Will Lee
George O'Brien	Martin Newman
Joe Major	Joe Comadore
John Ankoritis	Will Kuluva
Frank Carlisle	Leigh Whipper
William Schlos	Billy M. Greene
Dr. Bellman	Kendall Clark
Miss Wingate	Mary Bell
Harry Downs	Edward Platt
Tom Blair	Arthur Jarrett

The significance of "The Shrike" is Jose Ferrer. This is getting to be a serial on Broadway, which is just as well. A few more such dynamic triple-threat talents might invigorate the theatre, which has been steadily drying up for the last quarter-century. Anyway, "The Shrike" looks like a hit, and Ferrer continues a streak in which he apparently can't miss.

As in the case of Ferrer's revivals of "Cyrano de Bergerac" and "Twentieth Century" and his still-current production of "Stalag 17," this new play by Joseph Kramm is a property that was available to all the other Broadway managements. And in this instance, too, the success of the show not only has a distinctly personal quality, but appears to be something that Ferrer alone could have brought off. Despite its various other valuable elements, "Shrike" is Ferrer's show.

In the production approach, direction and above all in his own performance, Ferrer makes this combination "Snake Pit" and "Men in White" enthralling, terrifying drama. In a locale that might be taken for New York's Bellevue Hospital, the Kramm story shows how a neurotically possessive wife (the predatory bird of the play's title) poisons the minds of the doctors and staff against her estranged husband, who has tried to commit suicide.

Since it is a municipal institution and he has been taken there by a police emergency squad, he cannot leave until the authorities release him, or his wife insists. Moreover, when he is discharged, it must be in her custody. If such a situation can actually happen, and the author and Ferrer make an unwilling playgoer believe it can, it is a monstrous comment on the legal-medical conditions of what we call civilization.

At any rate, beginning with ominous quiet as the near-dead hero is wheeled into the hospital ward, the play moves through a succession of numerous short scenes, with the trapped victim slowly realizing, with growing horror and panic, the virtual hopelessness of his predicament. His wife has poisoned the minds of the smug, ritual-happy psychiatrists against him, and she will not authorize his release unless he agrees to return to her on her terms. Finally, in utter desperation as his self-control is near collapse, he gains a grim mockery of freedom as his wife's helpless, presumably permanent prisoner.

Besides supplying the expressively multi-colored, lithe direction, Ferrer gives a sternly-disciplined, affecting performance as the tortured hero. Judith Evelyn is believable in a persuasively-warped characterization as the lethal but plausible wife. Although they lack the suggestion of sympathy that a psychiatrist should display, Kendall Clark and Somer Alberg have the proper manner of self-satisfied professional self-satisfaction, as the hero's inquisitors. Isabel Bonner (the author's wife, incidentally), Will Kuluva, Philip Huston, Leigh Whipper, Will Lee, Tom Reynolds, Stephen Elliott, William Bush, Mary Bell, Edward Platt and Phyllis Hill (Mrs. Ferrer) are notable in the large supporting cast.

Howard Bay's setting, including single wall with a row of tall, screened windows, plus a few tables, chairs and props to indicate the various wards, offices and rooms, provides an ominous background for the action, and the Edith Lutyens costumes offer an assist.

Although the morbid quality of "The Shrike" will limit its mass popularity, the play's suspense, sympathetic appeal and the intensely personal impact (which strikes at an almost universal secret terror) should give it a healthy run. Also, it's a prospect for picturization. *Hobe.*

Desire Under the Elms

American National Theatre & Academy presentation of drama revival in three acts (12 scenes) by Eugene O'Neill. Features Karl Malden, Carol Stone, Douglas Watson, Lou Polan, George Mitchell. Directed by Harold Clurman; setting and lighting, Mordecai Gorelik; costumes, Ben Edwards. At ANTA Playhouse, N. Y., Jan. 16, '52, as first of five-play, limited-performance series; $20 top for series.

Eben Cabot	Douglas Watson
Simeon Cabot	Lou Polan
Peter Cabot	George Mitchell
Ephraim Cabot	Karl Malden
Abbie Putnam	Carol Stone
Young Girl	Jocelyn Brando
Man	Charles Aidman
Fiddler	Mark Gordon
Another Man	John McLiam
Old Farmer	Howard H. Fischer
Woman	Minette Barrett
Sheriff	Russell Gaige

Neighbors: Elwyn Dearborn, Colleen Dewhurst, Don Elson, Norma Hayes, George Hoxie, Barbara Schultz, Jutta Wolfe.

After a 28-year absence, Eugene O'Neill's "Desire Under the Elms" is being given a smash revival under the auspices of the American National Theatre & Academy. "Desire" is the first of five limited-performance productions on ANTA's annual production schedule, and the initialer is an overpowering presentation that will be difficult to surpass in the series. There's no questioning its b.o. strength beyond the subscription backing.

"Desire" O'Neill at his best, and the passage of years has failed to dim his taut drama of lust and passion on a New England farm. ANTA, with Harold Clurman directing, has peopled the play with such excellent performers as Karl Malden, Douglas Watson and Carol Stone, and they distinguish a drama that has long since emerged as a classic in American playwriting.

"Desire" will be recalled as the story of the old farmer who brings home a young wife, and the complications that ensue with the resentment toward her by his three grown sons. Two of the sons storm out of the house, but the third remains to become enmeshed with his stepmother in a love triangle that finds her parenting the youth's child, while the father believes that the child is his own.

Original 'Desire' Cast

Provincetown Playhouse, Inc., production of play in three acts by Eugene O'Neill. Direction and scenery by Robert Edmund Jones. At Provincetown Playhouse, N. Y., Nov. 11, '24.

Simeon Cabot	Allen Nagel
Peter Cabot	Peter Ivins
Eben Cabot	Charles Ellis
Ephraim Cabot	Walter Huston
Abbie Putnam	Mary Morris
Young Girl	Eloise Pendleton
Farmers	Romeyn Benjamin, Arthur Mack, William Stahl, John Taylor
Fiddler	Macklin Marrow
Old Woman	Norma Millay
Sheriff	Walter Abel
Deputies	Arthur Mack, Walter Stahl

Other Folks: Albert Brush, Hume Derr, Donald Oenslager, Alama O'Neill, Lucy Shreve, Mary True, Ruza Wenclawska

It is drama within drama, as is pointed up by the subsequent tragedy that finds the young mother smothering the infant when the child threatens to become the focal point of the lovers' breakup. It is here that O'Neill rises to his peak with some of his tensest moments. It is all memorable theatre.

If there has been any questioning the starring potentialities to date of Watson, this must certainly be dispelled with his performance as Eben Cabot, the youngest son. Watson projects all the youthful passion that must certainly have been intended by the author. Malden is no less powerful as the father, in a characterization far different than anything he has yet played. It is a performance that is always full of vitality. Miss Stone gives the third in this trio of fine performances. Supporting players who go over are Lou Polan and George Mitchell, as the older brothers.

Mordecai Gorelik has designed an interesting two-level set in this one-set play, the interior of the farmhouse, and Clurman has staged his characters for pace following the initial 15 minutes of comparative inertia. But then the opening moments of any O'Neill play are inclined to be subdued theatre, until he gets rolling. When he does in "Desire" there is no doubt why he has become America's most-imitated playwright. *Kahn.*

Atlanta Civic Preps New Newspaper Play

Atlanta, Jan. 22.

Lee Fuhrman, Atlanta Constitution staffer, is author of "The Local Angle," comedy-drama about newspaper biz, to be presented for three days starting Thursday (24) by the Atlanta Civic Theatre. Story line of "Angle" concerns life in a small town in the deep South, with the burg's daily newspaper playing a strong part.

Play Out of Town

Come of Age

Hartford, Jan. 16.

N. Y. City Center Theatre presentation of Guthrie McClintic production of drama in prolog and two acts (five scenes) by Clemence Dane and Richard Addinsell. Stars Judith Anderson; features Robert Brown, Melville Ruick, Robert Harrison, Muriel Rahn. Directed by McClintic. Settings by Raymond Sovey, from designs by James Reynolds; orchestra conducted by Macklin Marrow. At New Parsons, Hartford, Jan. 15, '52; $4.20 top.

Boy	Robert Brown
Shadow of Death	Robert Harrison
Woman	Judith Anderson
Man	Melville Ruick

Friends of the Woman: Jacqueline deWit, Phoebe Mackay, James Noble, Richard Barbee, Barbara Torrance, June Jollie, Marian Seldes, Peter Brandon, Gerry Jedd, James Bronson, Stephen Reese, Ethel Colt, Lita Del Porto, Bill Krach

Entertainer	Muriel Rahn
Orchestra Leader	Macklin Marrow
Duo Pianists	George Bauer, Jack Eisenberg
River Music	Beverly Hosier
Singer for	Thomas Motta

"Come of Age," last seen in New York in 1934, seems likely to again go under wraps after its City Center, N. Y., presentation next week (23). On opening night Tuesday (15) a defective sound system forced the temporary abandonment of a 16-piece orchestra. Instead, a duo of pianists in the wings subbed. One of the players was composer Richard Addinsell. With a house of the smallness and intimacy of the New Parsons, it seems the orchestra could have fulfilled its part without amplification, instead of being stilled.

Although "Age" is labelled "a play in music and words," it is a mixture of pretension and poetry. Addinsell has lent it a score that is thoroughly integrated with the plot. Music, opening night, was played too loudly by the piano duo and was reminiscent of a cocktail lounge offering.

In this recreated plot, playwright Clemence Dane chose as her literary liberty and pretension the suicide of the young 18th-century English poet, Thomas Chatterton. Her prolog has him at his suicide bedside, at the age of 17, bargaining with Death for a return to life until 21, so that he can learn life, its pangs and pleasures. Play shows his return to life in the current century and how he finds love, eventually loathing life and returning to Death.

From the time of his return to and departure from life, the poet is the lover of a middleaged woman in modern, cocktail-imbibing London. As the frustrated woman, Judith Anderson (who also had the lead in the 1934 presentation) turns in her usual artistic thesping. Her drunken scene at the cocktail party, and later her plea at the door of her youthful lover, are standouts. Her role is brief but brilliant.

Robert Brown, as the young poet, also turns a stirring performance. Murial Rahn and Thomas Motta sell high-quality vocal efforts with minimum effort as the singers for the woman and the boy, respectively. Melville Ruick, as another lover, turns in an okay performance as do remaining cast-members. Direction by Guthrie McClintic is fast-moving and well-balanced. Raymond Sovey settings, from designs by James Reynolds, are lavish and lush. *Eck.*

Springfield Playgoers In Dissolve to Ready New Legit Road Setup

Springfield, Mass., Jan. 22.

The Playgoers of Springfield, a non-profit organization of 100 charter members, formed 11 years ago to bring legit back to this city, was formally dissolved last week (16), to make way for a commercial enterprise, The Court Square Co., Inc., which will take over operation of the Court Square Theatre March 1.

Officers and directors of the new company, including president Harvey Preston and executive director Elihu Glass have been enlisted from The Playgoers.

First major attraction under the new management will be "Member of the Wedding," April 21, when the Court Square will be reopened after a major cleanup job. House has been operating on second run and vaude, with legit spaced in whenever it didn't interfere with other operations. Legit stymie by this part-time policy is one of the reasons local interests took over. Lease of E. M. Lowe's of Boston, from the Gilmore Associates, expires Feb. 28.

Local organization hopes the city will eventually become a part of the New Haven, Hartford, Worcester, Providence wheel for touring shows.

Inside Stuff—Legit

Mixup in the shipment of the scenery for "Venus Observed" from England has required a switch in the schedule for the play's tryout in Philly and the previews before the Broadway opening. The Philly engagement, originally slated to preem Friday night (25) and continue through Feb. 1, skipping the final two performances Saturday, Feb. 2, is now set to open next Monday (28) and run the full two weeks through Feb. 9. Instead of a week of previews at the Century, N.Y., the Theatre Guild production will have two paid previews Feb. 11-12 and its originally scheduled premiere Feb. 13. Altered plans mean that Laurence Olivier, doubling as stager from his co-starring appearance with Vivien Leigh in the "Caesar and Cleopatra" and "Antony and Cleopatra" repertory at the Ziegfeld, N.Y., will have to commute to and from Philly a few additional days. Situation occurred through a misunderstanding, when the scenery used in the original London production was put on the wrong vessel for shipment to the U.S., arriving 10 days later than intended.

Backers of "Gertie," Herman Shumlin production of the Enid Bagnold comedy due Jan. 30 at the Plymouth, N.Y., include Phyllis Perlman, the show's pressagent, $300; playwright S. N. Behrman and his brothers H. J. and M. H. Behrman, $650 each; former publisher George Backer, $650; lighting company exec Edward F. Kook, $1,300; St. Louis theatre owner John G. Cella, $1,300; theatre executive and manager, Louis A. Lotito, $1,300; television producer Max Liebman, $1,300; Shumlin himself, $2,600; San Francisco realtor and financier Louis R. Lurie, $2,600;; Herman Bernstein, general manager for producer Leland Hayward, representing the latter, $2,925; producer-theatre owner Anthony Brady Farrell, $5,000, and John F. Waters, representing theatre owner Lee Shubert, $21,667. The venture is capitalized at $65,000, with provision for 12½% overcall.

Julie Harris, recently upped to stardom "I Am a Camera," has verbally assured producers Gertrude Macy and Walter Starcke that she will continue with the John van Druten play next fall, either on Broadway or the road. She told them that she will probably accept producer Stanley Kramer's offer to re-enact her original role in the film edition of "Member of the Wedding," to star Ethel Waters, provided shooting is done during the summer, when "Camera" would presumably lay off. Miss Harris has a run-of-the-play contract for "Camera," expiring May 31, and a verbal agreement with Kramer for "Wedding."

Corporate name of Thomas Hammond's touring production of "Candida," starring Olivia de Havilland, has been changed from De Havilland Co. to Candida Co. Reason for the switch is that the former tag was already being used by the airplane firm owned by Sir Geoffrey de Havilland, who incidentally is the actress' uncle. No other switch was involved in the renaming of production, Hammond remaining as sole general partner and the same backers continuing as limited partners.

Negotiations for a resuscitation of the Coast production of "My L.A." by Wallace R. Parnell have been called off because of "insurmountable difficulties," and virtually all hope has been abandoned for the revue, which folded in L.A. after three days with a loss of around $300,000, of which $173,000 was raised through the public sale of stock. An emergency committee of stockholders now is trying to round up enough coin for an audit of the books. An additional $500 is needed to complete the task of refunding tickets.

Jennifer

Continued from page 57

ence comment has been favorable, both on the show and the star's performance, and there has been considerable mail to the management expressing disagreement with the notices.

The Cassidy Gauntlet

The outstanding critic in Chicago, both prestige and in severity of opinions, is Claudia Cassidy, of the Tribune. She has acquired a rep in trade circles for her rough pans of touring productions and scathing raps of stars, especially Hollywood players. Moreover, the other local reviewers are apparently following Miss Cassidy's lead is writing more critical notices. Evidence of such a trend was especially evident in the case of "Candida," but was noted in the cases of "Anne of the Thousand Days" and "Lost in the Stars," both of which abruptly ended their tours in Chicago after poor notices there.

Odd angle of the "Joan" situation is that it's understood that one of the reasons Miss Hagen declined to go on the road with the show; was the possibility that Miss Cassidy is supposed in some quarters to be predisposed against shows staged by Margaret Webster. However, the Chi Trib critic saw the revival on a visit to New York a month or more ago, and wrote a piece in her paper praising it generally, and approving Miss Webster's direction and the star's performance specifically.

Although Miss Cassidy was thus presumably committed in advance to give "Joan" a favorable notice in Chicago with Miss Hagen in the title part, the situation is obviously wide open when the production gets there with Miss Jones as star. The latter is not actually signed for the stint, but she's figured set and is due to start rehearsals in a few days. Eduardo Ciannelli is replacing Alexander Scourby as Cauchon for the road.

Fritz Reiner doubled between the Metropolitan Opera and Carnegie Hall, N. Y., Saturday (19), conducting Strauss' "Salome" at the Met in the afternoon and the NBC Symphony less than an hour after the curtain fall on the matinee performance.

N.Y. City Opera to Preem Modern Trio; 'Amahl' Set for Cleve. as Well

Karamu Players, semi-pro Negro legit group in Cleveland, has received right to do the Gian-Carlo Menotti TV operatic drama, "Amahl and the Night Visitors," which had a sock telecast Xmas Eve. Group is producing it early March for reportedly the preem stage presentation. Opus will also be done by the N. Y. City Opera Co., April 9, in a double-bill with Menotti's "Old Maid and the Thief."

N. Y. City Opera Co. will present three new productions during its six-week spring season at City Center, N. Y., March 20-April 27. Three are "Amahl"; the late Kurt Weill's "The Beggar's Opera," in a new translation and adaptation by Marc Blitzstein, and Alban Berg's controversial "Wozzek."

Trio of preems is not only as much as the N. Y. opera troupe has presented in one season, but it reportedly heralds a strong move on the part of the organization towards the modern wing of opera. Instead of concentrating on European novelties (like "Ariadne") to supplement the classics (like "Aida," "Traviata"), N. Y. troupes tendency seems now to be to do living composers' material or contemporary themes where possible, doing work of the current period. Berg died only a few years ago, and Weill more recently, while Menotti and Blitzstein are busily current.

"The Beggar's Opera" was produced originally in Germany in 1928 and had over 2,000 performances there alone. Original music is unchanged, Blitzstein adding some tunes and transferring locale to the N. Y. of 1870. "Wozzek" preemed in Berlin in 1925. Members of the Philadelphia Grand Opera Assn. performed it at the N. Y. Met, under Leopold Stokowski, in 1931, but it's never been in the repertoire of a regular U. S. opera company.

Equity Library Show

"Timon of Athens"—Lenox Hill Playhouse, N. Y., Jan. 30-Feb. 3.

Mild Weather Hypoes Chi B.O. Take; 'Candida' $21,100, 'Pacific' $38,100

Chicago, Jan. 22.

Mild weather seems to have hypoed the legit take, with all attractions reporting an increase. Still heading the pack is "Candida," and "South Pacific" has taken a spurt with the final weeks' announcement. Musical leaves Feb. 23. "Moon Is Blue" is also up. Sadler Wells Theatre Ballet opened yesterday (21) to fair advance.

Jose Greco Ballet starts a two-week stand at the Blackstone Jan. 27 and "Cocktail Party" comes in next day at the Erlanger for four weeks, and possibly longer. Mail order on this has been heavy.

Estimates for Last Week

"Candida," Erlanger (2nd week) ($3.80; 1,334). Excellent $21,100, topping the fine first week; could make a run of it, but has other bookings, and moves on after this week.

"Fledermaus," (2nd week) ($4.94; 3,600). Closed Saturday (19) with mild $30,500.

"Moon Is Blue," Harris (38th week) ($4.40; 1,000). Jumped up again; nearly $19,400.

"South Pacific," Shubert (62nd week) ($5; 2,100). Going into last five weeks, closing Feb. 23 to continue travel; nearly $38,100.

Current Road Shows

(*Jan. 21-Feb. 2*)

"Autumn Garden" (Fredric March, Florence Eldridge) — Erlanger, Buffalo (21-24); Aud., Rochester (25-26); Colonial, Boston (28-2).

"Bell, Book and Candle" (Rosalind Russell, Dennis Price)—Hanna, Cleveland (21-26); Shubert, Detroit (28-2).

"Candida" (Olivia de Havilland) —Erlanger, Chicago (21-26); Aud., Louisville (28); Victory, Dayton (29-30); Murat, Indianapolis (31-2).

"Cocktail Party" (Dennis King, Marsha Hunt) — American, St. Louis (21-26); Erlanger, Chicago (28-2).

"Darkness at Noon" (Edward G. Robinson) — Hartman, Columbus (21-23); Murat, Indianapolis (24-26); American, St. Louis (28-2).

"Dear Barbarians" (tryout) — Playhouse, Wilmington (31-2) (premiere).

Dickens Readings (Emlyn Williams) (tryout)—Plymouth, Boston (21-2) (reviewed in VARIETY this week).

"Gentlemen Prefer Blondes" (Carol Channing)—KRNT Theatre, Des Moines (21); Orpheum, Omaha (22-24); Lyceum, Minneapolis (26-2).

"Gertie" (Glynis Johns, Albert Dekker) (tryout)—Plymouth, Boston (21-26) (Reviewed in VARIETY, Jan. 16, '52).

"Guys and Dolls"—Royal Alexandra, Toronto (21-2).

"Jane" (Edna Best, Basil Rathbone) (tryout)—Walnut St., Phila. (21-26) (reviewed in VARIETY, Jan. 16, '52).

"Member of the Wedding" (Ethel Waters)—Mayfair, Portland (22-26); Metropolitan, Seattle (28-2).

"Merry Widow" — Shubert, Boston (28-2).

"Mister Roberts" (Tod Andrews) —Biltmore, L. A. (21-2).

"Month of Sundays" (Gene Lockhart, Nancy Walker) (tryout)—Forrest, Phila. (21-26) (reviewed in VARIETY, Jan. 2, '52).

"Moon Is Blue" (2d Co.)—Harris, Chicago (21-2).

"Moon Is Blue" (3d Co.)—Nixon, Pittsburgh (21-2).

"Oklahoma" —Orpheum, Kansas City (21-26); KRNT Theatre, Des Moines (27); Orpheum, Sioux City (28-29); Coliseum, Sioux Falls, S. D. (30-31); Aud., St. Paul (1-2).

"Paris '90" (Cornelia Otis Skinner) (tryout)—New Parsons, Hartford (21-23); Shubert, New Haven (24-26); Locust St., Phil. (27-2) (reviewed in VARIETY, Jan. 16, '52).

"Rose Tattoo" — Cass, Detroit (21-2).

"Sleep of Prisoners" — People's Church, Chicago (21-23); Episcopal Church, Milwaukee (24-26); Hanna, Cleveland (28-2).

"South Pacific" (Janet Blair, Webb Tilton) — Shubert, Chicago (21-2).

"Student Prince" — Gayety, Washington (21-2).

"Venus Observed" (Rex Harrison, Lilli Palmer) (tryout) — Shubert, Phila. (28-2) (premiere).

'Age' $9,800 (7), Hartf'd

Hartford, Jan. 22.

"Come of Age" netted $9,800 for the five-day (seven performances) stand at the New Parsons here last week.

Revival gave the house its best take in more than a month.

Mpls. Expects One of Best Seasons in Legit With 20 Attractions for Lyceum

Minneapolis, Jan. 22.

This promises to be the most active season for the Lyceum here, since the Nederlanders, of Detroit, took over four years ago, judging by the number of attractions that already have played the house and the one underlined.

Theatre already has had 10 attractions, compared to a total of 13 for all of last season. The lineup has comprised "Springtime for Henry" (two weeks), "Guys and Dolls" (10 days), "Mister Roberts," "Autumn Garden," "Candida" and "Cocktail Party" for a week each; the first Drama Quartet and Ballet Theatre three days each, and the London Opera Co. in "Carmen" for two days. House also had the film "Tales of Hoffmann" for three weeks on a roadshow basis.

Definitely set for the next several months are "Gentlemen Prefer Blondes" for eight days, and "Oklahoma," "Member of the Wedding" and Ballet Russe de Monte Carlo for a week each. Tentative bookings for the late winter also include "Darkness at Noon," "The Rose Tattoo," "Bell, Book and Candle," "The Moon Is Blue," Lewis & Young's "The Happy Time" and "The Student Prince." If everything comes through, the house will wind up with 20 attractions to its credit.

Up to the present, seven of the 10 attractions have done well.

SADLER'S FINE $48,700 IN SEVEN-STAND SPLIT

Sadler's Wells Theatre Ballet had another fine week of split stands, rolling up $48,700 in seven performances last week. Troupe garnered a hugh $8,800 in Shreveport Monday (14); $7,700 in Little Rock, Tuesday; $6,600 in Springfield, Mo., Wednesday, and $25,600 in four shows at Kansas City Thursday through Saturday.

Troupe is in Chicago all this week.

'Cocktail' 8G In 4, K.C.

Kansas City, Jan. 22.

Legit followers had a choice of two shows here last weekend, "The Cocktail Party," playing a three-day stand in the Orpheum Theatre, while Sadler's Wells Theatre Ballet played a three-day stand in the Music Hall. Both attractions played Thursday through Saturday, with matinee Saturday (19).

Ballet, brought in by impresario Walter Fritschy, was virtually a sellout at each performance. Four shows topped $25,600, with a $4.88 top. The T. S. Eliot play at the Orpheum drew an unfavorable review, and never got going. Its four shows, with a $3.66 top, figured $8,000.

"Oklahoma" opened a week's engagement Sunday (20) in the Orpheum, being brought in by John Antonello and playing at a $4.27 top.

'Garden' OK $12,400 In Strike-Bound Toronto

Toronto, Jan. 22.

Despite a city-wide streetcar and bus strike, Fredric March and Florence Eldridge in "Autumn Garden" grossed a fair $12,400, with the Royal Alexandra (1,525-seater) scaled at a $3 top.

Current fortnight's engagement of "Guys and Dolls" had an advance sale of nearly $90,000, mostly mail orders, with a heavy return list of these. Royal Alexandra is sold out for all performances except matinees to date. At $6 top, capacity for the two weeks will be $96,000.

Greco $21,600, D.C.

Washington, Jan. 22.

The Jose Greco Spanish Ballet built steadily during its two-week run at the Gayety Theatre, winding up the second week with $21,600 in the till, $4,000 better than the opening chukker.

Shubert's hardy evergreen, "Student Prince," opened at the Gayety last night (21) for its umpteenth D. C. appearance. Business started fairly strong.

'BLONDES' SOCK $71,700 IN ST. LOUIS STANZA

St. Louis, Jan. 22.

"Gentlemen Prefer Blondes," ($4.88; 4,000) shifted to the 4,000-seater Municipal Auditorium, had SRO biz throughout its stand last week, the eight performances grabbing a whammo $71,700 at a $4.88 top. Adding a take of $9,400 for the Sunday night (20) opening of the musical at KRNT Theatre, Des Moines, gave it a total of $81,125 for the eight performance week, the best stanza it has ever had. "Clutterbuck," at the Empress, at $2 top this midtown 1,450-seat house, wound up with an estimated fair $8,000.

American Theatre, dark five weeks, reopened last night (Mon.) with "The Cocktail Party," with Dennis King, Estelle Winwood and Julie Haydon. "Over 21," with Ilka Chase, begins a week's run at the Empress tonight (Tues.).

'Sundays' 16G in 6, 'Jane' 15½G, Philly

Philadelphia, Jan. 22.

Philly has only two legit attractions currently showing this week, because holdup on high seas of scenery of "Venus Observed" has set that show's American preem back until next Monday (28) at the Shubert. With this house and the Locust dark, city's only activity is centered around the Forrest and Walnut which have "A Month of Sundays" and "Jane," respectively.

Estimates for Last Week

"A Month of Sundays," Forrest (1st week) ($4.55; 1,760). Opened Wednesday night (16) to bad notices. Got scant $16,000 in six performances (matinee Thursday). Show closes for repairs Saturday. House dark until Feb. 14, when "Curtain Going Up" preems.

"Student Prince," Shubert (2nd week) ($3.25; 1,870). Terrific trade for this oldie, with absolute capacity at end of week; $26,500—very big for this scale. "Venus Observed" next Monday.

"Jane," Walnut (1st week) ($3.90; 1,340). Got fair $15,500 in first of two weeks on ATS subscription. Notices were not too good. Management has decided to hold show here for three extra days, instead of moving to Hartford as planned. Theatre's next offering is on Feb. 4, "Dear Barbarians."

'TATTOO' FINE $18,400 IN CLEVELAND STANZA

Cleveland, Jan. 22.

Fortified by an extra-good advance sale, "Rose Tattoo" punched out a fine $18,400 at a $3.70 top at the Hanna last week.

Rosalind Russell and Dennis Price came in Wednesday (21) in "Bell, Book and Candle." Hanna opened mail order sale of "Guys and Dolls" Sunday (20), and was almost buried under a flood of requests. Due Feb. 4 for two weeks, tuneshow already has had half of its tickets grabbed off by theatre's regular subscribers, who have first choice on best seats.

'Bell, Book' Sock $30,800 In Week at Pittsburgh

Pittsburgh, Jan. 22.

"Bell, Book and Candle," with Rosalind Russell and Dennis Price co-starred, was a boxoffice bonfire last week at the Nixon here, grossover $30,800. That was only a trifle under the house record set last season by Henry Fonda in "Mister Roberts."

Efforts are being made to bring the Shepard Traube production back for a repeat stand later in the season.

Raymond-'Voice' $3,400 In Baltimore Arena

Baltimore, Jan. 22.

Gene Raymond, in "Voice of the Turtle," attracted fairish trade to Don Swann's season of theatre-in-the-round at the Sheraton Belvedere Hotel, winding up with $3,400.

Joan Blondell, in "Come Back, Little Sheba," is current.

'Roberts' $37,300 Split

Sacramento, Jan. 22.

Not even disastrous flood conditions throughout the region could stop "Mister Roberts" last week.

The Thomas Heggen-Joshua Logan play, with Tod Andrews starred, grossed a huge $37,300 in eight performances over five stands, all first appearances for the show in those towns.

B'way B.O. Zooms; 'Christie' $36,200, 'S.P.' OK $46,300, 'Wagon' Up to $44,200, 'Poster,' 'Camera,' 'Gigi' to New Highs

Broadway took a big jump last week. Following the seasonal boxoffice pattern, business spurted to the top average of recent years, with all shows participating in the improved conditions.

The total gross for all 23 shows was $720,900, or 89% of capacity (for the corresponding week last year the total gross for all 27 current shows was $718,100, or 82% of capacity, a rise of 4% from the week before).

Week before last the total for all 25 shows was $695,700, or 79%, a rise of 1%.

Of the new entries, "The Shrike" got a seven-out-of-eight break from the first-string critics and started briskly, while the limited-run "Desire Under the Elms" also got a seven-to-one favorable reception and has been extended an extra two weeks. "Fancy Meeting You Again" was panned and folded Saturday night (19).

There is only a single opening this week, a revival of "Come of Age" arriving tonight (Wed.) for a limited run at the City Center.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

*Other parenthetic designations refer, respectively, to top price; (*indicates using two-for-ones), number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.*

"Affairs of State" Music Box (69th wk) (C-$4.80; 1,012; $26,874) (June Havoc). Nearly $14,300 (previous week, $11,700).

"Anna Christie," City Center (2d wk) (D-$3; 3,090; $38,000) (Celeste Holm, Art Smith, Grace Valentine, Kevin McCarthy). Almost $36,200 (previous week, $33,700); moves to the Lyceum, reopening tonight (Wed.) for a commercial run at $4.80 top, with a seating capacity of 995, gross capacity of $22,845, and break-even nut of around $15,000.

"Call Me Madam," Imperial (66th wk) (MC-$7.20; 1,400; $51,847) (Ethel Merman). Over $50,100 (previous week, $46,300).

"Cleopatras," Ziegfeld (5th wk) (D-$7.20; 1,628; $59,526) (Laurence Olivier, Vivien Leigh). Repertory of "Caesar and Cleopatra" and "Antony and Cleopatra" drew capacity again, over $59,500 (previous week, press list held the take to $59,400).

"Constant Wife," National (7th wk) (C-$4.80-$6; 1,172; $31,000) (Katharine Cornell, Brian Aherne, Grace George). Nearly $28,000 (previous week, $27,700).

"Desire Under the Elms," ANTA Playhouse (1st wk) (D-$4-$4.50; 925; $19,000). First ANTA Play Series production opened Wednesday night (16) to seven favorable notices (Atkinson, Times; Chapman, News; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune; McClain, Journal-American; Pollock, Compass; Watts, Post) and one pan (Coleman, Mirror); first seven performances drew over $16,000, including about $9,000 in subscriptions; engagement has been extended two weeks beyond the original scheduled fortnight.

"Fancy Meeting You Again," Royale (1st wk) (C-$4.80; 1,035; $27,000). Grossed over $11,400 for the single week; closed Saturday night (19) after eight performances, at a loss of about $55,000.

"Fourposter," Barrymore (13th wk) (C-$4.80; 1,060; $24,996) (Jessica Tandy, Hume Cronyn). Over $25,100, new high for the engagement (previous week, $22,800).

"Gigi," Fulton (9th wk) (C-$4.80; 1,063; $23,228) (Audrey Hepburn). Over $22,000 (previous week, $21,500).

"Guys and Dolls," 46th Street (61st wk) (MC-$6.60; 1,319; $43,904). As always, $44,400.

"I Am a Camera, Empire (8th wk) (CD-$4.80-$6; 1,082; $24,000) (Julie Harris). Nearly $24,300, new high for the run (previous week, $24,100).

"King and I," St. James (43d wk) (MD-$7.20; 1,571; $51,717) (Gertrude Lawrence). As usual, nearly $51,700; Yul Brynner out this week because of illness.

"Moon Is Blue," Miller (46th wk) (C-$4.80; 920; $21,586) (Barbara Bel Geddes, Donald Cook, Barry Nelson). Almost $20,300 (previous week, $18,900).

"Paint Your Wagon," Shubert (10th wk) (MC-$7.20; 1,361; $46,000) (James Barton). Nearly $44,200 (previous week, $43,500).

"Pal Joey," Broadhurst (3d wk) (MC-$6.60; 1,160; $39,584). Standees at all performances except the midweek matinee; almost $39,400 (previous week, $39,000).

"Point of No Return," Alvin (6th wk) (D-$4.80-$6; 1,331; $37,924) (Henry Fonda). Nearly $38,200 (previous week, over $38,200).

"Remains to Be Seen," Morosco (15th wk) (D-$4.80-$6; 912; $25,700). Almost $20,800 (previous week, $20,400).

"Saint Joan," Century (16th wk) (D - $3.60; 1,645; $30,000) (Uta Hagen). Over $9,400 (previous week, $6,800); continues through Feb. 2 or 9, then goes on tour with Jennifer Jones starring in the title part.

"Shrike," Cort (1st wk) (D-$4.80; 1,056; $27,700) (Jose Ferrer, Judith Evelyn). Opened Tuesday night (15) to seven positive notices (Atkinson, Times; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Pollock, Compass; Watts, Post) and one negative (Hawkins, World-Telegram & Sun); first seven performances grossed over $19,400, plus $1,600 for a single preview.

"South Pacific," Majestic (144th wk) (MD-$6; 1,659; $50,186) (Martha Wright, George Britton). Nearly $46,300 (previous week, $41,000).

"Stalag 17," 48th Street (37th wk) (CD-$4.80; 921; $21,547). Over $15,000 (previous week, $14,000).

"Top Banana," Winter Garden (12th wk) (MC-$6.60-$7.20; 1,519; $51,881) (Phil Silvers). Over $50,400 (previous week, $50,200).

"Two on the Aisle," Hellinger (27th wk) (R-$6; 1,527; $49,563) (Bert Lahr, Dolores Gray). Over $34,500 (previous week, $27,800).

OPENING THIS WEEK

"Come of Age," City Center (D-$3; 3,090; $38,000 (Judith Anderson). N. Y. City Theatre Co. revival of the play by Clemence Dane, with musical score by Richard Addinsell; opens tonight (Wed.); production cost about $60,000, including two weeks' operation; tryout reviewed in VARIETY this week.

'Paris' $28,000, 'Gertie' 14G, Hub

Boston, Jan. 22.

Only one legit entry this stanza —the new comedy "Gertie," which winds a two-week stint at the Plymouth this week. Three newcomers are skedded for next week (28), "The Autumn Garden" bowing into the Colonial for two weeks; "Merry Widow" into the Shubert for a two-weeker, and Emlyn Williams presenting a series of Dickens' readings at the Plymouth for one week.

Estimates for Last Week

"Gertie," Plymouth (1st wk) (1,200; $3.60).—Not too much reaction, near $14,000. Final week current.

"Paris '90," Shubert one wk) (1,700; $3.60)—Nifty $28,000. House currently dark.

'DOLLS' SOCK $53,500; 'NOON' $16,000, DETROIT

Detroit, Jan. 22.

A phenomenal $203,000 was grossed by "Guys and Dolls" in a four-week run at the Shubert. It was a record-breaker from every standpoint and probably could have continued at a $50,000-a-week clip for several more weeks, judging from the number of persons unable to get tickets. The fourth week gross was $53,500. Shubert now has a week of Jose Greco's Spanish Ballet. Then comes "Bell, Book and Candle."

The second week of "Darkness at Noon" at the Cass grossed $16,000, a drop of $4,000 from the first week take. Current presentation is "Rose Tattoo," in for a fortnight.

'Wedding' $19,200, S.F.

San Francisco, Jan. 22.

"Member of the Wedding," with Ethel Waters and Betty Lou Holland, concluded its fourth and final stanza at the 1,775-seat Geary, Saturday (19), chalking up a big $19,200, despite flood conditions hereabouts.

House was scaled to $3.60.

'Gents' Mgr.'s New Peripatetic Office Seen Answer to Old Roadshow Need

St. Louis, Jan. 22.

In recent years, with conditions on the road erratic at best, one of the great questions facing company managers is often: "Where's my desk?" Now that many big musical comedies are booking nonlegit houses, playing auditoriums and amphitheatres, company managers have found themselves making out payrolls in closets, furnace rooms and lavatories.

Joe Grossman, with "Gentlemen Prefer Blondes," believes he has solved the problem, and is considering filing for a U. S. patent. He has invented what he calls "the company manager's mobile office."

This is a huge traveling box, about twice the size of the usual wardrobe trunk, on casters, the top and front of which open and reveal a complete manager's office: desk top, metal safe box under lock, side racks for letter files and stationery equipment, compartment for, and including, adding machine and portable typewriter, metal drawers for statements, and the multiple business ledgers and sheets.

Grossman's 300-pound portable office includes 12 brackets for holding rubber stamps, and, perhaps most important of all, a pencil-sharpener neatly screwed to the inside of the frame. He also carries shaving equipment in a special compartment.

Grossman's peripatetic office is a handsome affair painted battleship-grey and standing 52 inches, with 20-inch depth and 36-inch front. It represents about $500 worth of equipment and building cost and is now on its maiden voyage, having been constructed in Chicago while the Carol Channing show was there. Grossman said labor was $125, adding machine $120, typewriter $109, with $43 for machinists theft-proof metal cabinet and the rest of the cost in hardware and lumber.

Grossman's ambulatory office also includes electric connections sunk into the rear panel, and he is prepared for any kind of light equipment. No matter where he sets up office, Grossman claims, he is ready in five minutes to go to work, and they haven't invented a problem he can't handle, including his own illumination.

Kungsholm Puppet Opera Back at Chi Stand After 4-Year Gap, 467G Fixup

Chicago, Jan. 22.

Kungsholm Puppet Opera, dormant for the last four years, reopened last week. The most elaborate permanent puppet installation in the country, it cost $467,000 and took 18 months to rebuild after a disastrous fire.

Boasting a complete stage with a $15,000 lighting system, the building, adjunct of the swank Kungsholm eatery, seats 208, about double its previous capacity. It was build by Frederik Chramer, and is under the management of Karl Lanfcotter, former Metopera, N. Y., tenor, who will have 10 opera students under his wing to operate the 3,000 figurines.

Past sked called for 300 performances a year. When the theatre closed in 1947, requests for seats were taken four months in advance. House is patterned after the Royal Opera House in Copenhagen. "Madam Butterfly" was the open-

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Alexander Hilsberg, associate conductor of the Philadelphia Orchestra, resigning at end of season to devote time to guest batoning stints.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Collector's Item" (C) — Roger Clark, prod.-dir.

"Curtain Going Up" (R)—Murvyn Nelson, prod.-dir.

"Dear Barbarians" (D) — Gant Gaither, prod.-dir.

"Little Evil" (C)—H. Clay Blaney, Leonard Altobell, prods.; Altobell, dir.; Henry Hull, star.

"Long Watch" (C)—Anthony B. Farrell, prod.; John Larson, dir.

"Missus McThing" (CD)—ANTA, prod.; Joseph Buloff, dir.; Helen Hayes, star.

"Three Wishes For Jamie" (MC)—Albert and Arthur Lewis, prods.; Abe Burrow., dir.; Anne Jeffreys, John Raitt, stars.

"Venus Observed" (CD) — Theatre Guild, prod.; Laurence Olivier, dir.; Rex Harrison, Lilli Palmer, stars.

Twin Cities' RKO Houses See Snub; Ran Trailers On 'Gents' But Lyceum Got It

Minneapolis, Jan. 22.

When "Gentlemen Prefer Blondes" inaugurated a legitimate roadshow policy at the RKO Palace in Chicago, both local RKO filmhouses, the Orpheum and Pan, as well as the St. Paul Orpheum and other RKO theatres, ran long screen trailers plugging the attraction, urging those going to Chicago to see it, and offering to obtain seat reservations. These trailers were run during the show's entire Chicago engagement. They were attractive and included shots of scantily-clad beautiful gals, along with descriptions calculated to arouse a desire to witness the musical.

It now develops that the two RKO theatres here, and the one in St. Paul, actually were helping to create business for a local, opposition theatre, the Lyceum. "Gentlemen Prefer Blondes" is coming to Minneapolis Saturday (26) for eight days, but instead of being housed at the Twin Cities RKO theatres, the Lyceum gets it. Local show circles feel sure that the trailers helped to create an audience here for the show.

Merman

Continued from page 57

ing written by Irving Berlin. They will be inserted into "Call Me Madam" in place of the present version, as soon as Berlin completes them. He's currently working on them at Nassau, Bahamas.

Fact that Berlin, and Howard Lindsay and Russel Crouse, coauthors of the "Madam" book, as well as stager George Abbott and producer Leland Hayward, are all members of the Citizens Committee for Eisenhower, removes any prospect of protest over substitution of the new lyrics. The song is sung in the show by Pat Harrington, Ralph Chambers and Jay Velie.

Another rewrite of the same song, retitled "I Like Ike," has been prepared by Berlin for performance at a "Draft Eisenhower for President" rally Feb. 8 at Madison Square Garden, N. Y. Joshua Logan will stage the show, which will be televised and broadcast.

Polyna Stoska, ex-Met soprano, and her husband-manager, Felix Ehren, to Europe for two and a half months of concert dates.

Equity Show

European Scrapbook
(LENOX HILL PL'H'SE, N. Y.)

Two out of three selections score in the "European Scrapbook," at the Lenox Hill Playhouse, second in the Equity Library Theatre's series designed as one-hour programs for high schools, and aimed at attracting young audiences to legit with these professional samples of the classics.

Unlike the heavy-handed ELT "Shakespeare Scrapbook" (reviewed in VARIETY, May 30), the scenes from "Anatole" and from "The Importance of Being Earnest" both emerge with considerable style, charm and comedy, thanks to their direction.

Director Mary Hunter gives a brittle, buoyant interpretation of "The Farewell Supper" scene from the Schnitzler play, with James Lanphier best of the cast of three as the mercurial Anatole. James Costigan is fidgety but adequate as the confidant, Max, and Betty Morrissey has pertness and good looks as the girl whose cheating caps Anatole's, but her labored drunk scene spoils the play's spirit of high comedy.

Ernestine Perrie, whose "The Enchanted" direction was an ELT topnotcher last season, directed "The Importance of Being Earnest" selection from Act II with a crisp stylization which brings out the sharp wit in the lines and the satire in the plot. The quartet of actors carries out this design very well: Elizabeth Parrish as Gwendolen, James Lanphier as Earnest, Betty Morrissey as Cecily and James Costigan as Algernon.

Most unfortunate in its choice and interpretation is the "balcony scene" from Act III of "Cyrano de Bergerac." Lacking action, this loquacious Rostand scene requires lyrical powers of delivery which are lacking in John Lormer's Cyrano. Elizabeth Parrish is not credible as the spell-bound Roxanne and Porter van Zandt's inarticulate Christian is not much better.

Though designed for the N. Y. city public schools, the "Scrapbook" productions have been finding their best customers in N. Y. State and N. J. private schools, because funds to cover the presentation in the city's public schools ($75 per showing) are not available, since teachers nixed extra-curricular activities which raise money for such purposes. "Scrapbook" is unable to charge admission, condition set by the Fact Finding Committee when it granted union concessions to the project.

Vene.

17.7 Pct. Equity

Continued from page 57

employment or earnings in television, radio, films or other fields.

Only 1,469 members had gross earnings of $2,000 or more during 1950-51, compared with 1,455 the preceding year and 1,400 in 1948-49. Fewer than one in eight made $5,000 or more, less than one in 20 earned more than $10,000 and, in the higher brackets, only 24 individuals hit the $50,000 level, while six topped $100,000 and two reached the $150,000 mark.

As always since the growth of strawhat theatres, actor employment reached an annual peak in mid-July, when 1,991 players, or 32.3% of the total Equity membership, had jobs. Of this number, 1,491 were playing in stock and the balance on Broadway and the road. There were 2,545 actors who appeared in at least one show on Broadway or the road and 3,058 in at least one barn production. There were also 826 players who worked in winter stock during 1950-51. Paid-up membership in the union hit a peak of 5,733 last October out of a total membership of 6,689 at the time.

The annual employment survey was conducted again under the direction of Alan Hewitt, a featured player in "Call Me Madam" and a former member of the union's council.

Theatre '52 in its sixth Dallas season, cancelled a performance for the first time last Tuesday (15) when actor **Peter Donat** was stricken with food poisoning just before the curtain, and was rushed to Parkland Hospital. Young Donat, nephew of English filmite **Robert Donat**, had been playing Lysander in "Midsummer Night's Dream" for three weeks when stricken. He returned to the cast for two performances Wednesday (16).

Plays Abroad

Thieves' Carnival

London, Jan. 8.

London Arts Theatre Committee production of play in three acts; translated by Lucienne Hill from Jean Anouilh's "Le Bal des Voleurs." Directed by Roy Rich. At Arts Theatre Club, London.

Peterbono	John Laurie
Hector	Harold Lang
Gustave	Robin Bailey
Lord Edgard	Wyndham Goldie
Lady Hurf	Judith Furse
Eva	Maxine Audley
Juliette	lizabeth Henson
Dupont-Dufort Sr.	David Bird
Dupont-Dufort Jr.	Gerald Harper
The Musician	Tutte Lemkow
Policeman	Derek Rosen
Policeman	Derek Westlake
Nursemaid	Sara Luzita
Little Girl	Alicia Holt

This 10-year-old Anouilh comedy is gayer and more whimsical than his recent cynical offerings. It has a haunting artistry, with delicate backgrounds and a flute-like running accompaniment that enhance its ethereal quality. However, it lacks the stamina of "Ring Round the Moon," which was one of London's biggest successes. Its production outside this small club would be a big gamble, and it will not likely appeal in the U. S. unless in a very small house.

Story is unfolded to miming antics and piping by an "invisible" Pan, who occasionally acts as prop supplier in the Chinese tradition. Three thieves rob each other at a French coast resort until their disguise is penetrated revealing master and two student pickpockets. Posing as Spanish Grandees, they get invited to a wealthy home by a lonely peeress. The party set out in costume for a carnival, during which the youngest crook cleans out the treasures. He has fallen in love with a niece of the household who surprises him in the act. She is so infatuated with him that she insists on going with him. But when she falls asleep in his car, he carries her home and returns the stolen property. The second of the trio relentlessly pursues the other heiress niece, who finally succumbs to his charm. When the family discover the looted home the police are sent for, but the stately hostess refuses to prosecute. She has known all along that her guests were imposters and has entertained them from sheer boredom.

John Laurie, Harold Lang and Robin Bailey make a likeable assortment of rogues while Maxine Audley and Elizabeth Henson are an attractive pair of marriageable femmes. Judith Furse plays the sanest character in the play with a sweeping air of logical indifference, that of the aging aunt seeking for adventure before she is too old. Wyndham Goldie has little to do but tag along after the others and look the characteristic English Milord abroad. David Bird and Gerald Harper enact a tiresome father and son who hover round hoping to marry some of the available millions. Tutte Lemkow, provides by expression and movement alone a sympathetic, and musical type of hovering Harlequin.

Some neat and picturesque ballet work is supplied by Derek Rosen, Derek Westlake, Sara Luzita, Alicia Holt, with the whole presentation artistically directed by Roy Rich.

Clem.

La Main de Cesar
(The Hand of Caesar)

Paris, Jan. 8.

Marcel Karsenty and Pierre Dux production of three-act play by Andre Roussin. Stars Pierre Blanchar, Pierre Dux. Directed by Andre Roussin. Sets by Philippe Tallien. At Theatre de Paris.

Monsieur Pinatel	Louis Ducreux
Tonin	Robert Thomas
Le crieur public	Maffre
Elle	Annie Roudier
Lui	Charles Richard
Tibere Dieulefi	Pierre Dux
La Maraichere	Milly Mathis
L'Une	Nicole Vervil
L'Autre	Catherine Monot
Guy	Charpini
Dodo	Jean Fayou
Adelaide Dieulefi	Madeleine Silvain
Justinien	Andre Bervil
Caligula Jupiote	ierre Blanchar
Remy	Christian Marquand
Bernadette	Jacqueline Gauthier
Madame Chantemoutarde	Annie Monnier
Mireille	Antoinette Moya
Pedalugue	Georges Dany
Cernacci	Louis Faure

The play is not the thing this time. This Andre (petite Hutee) Roussin comedy in the big Theatre de Paris will cover the huge cast expense due to Roussin's name because of the fine production given the play by operators Pierre Dux and Marcel Karsenty and the fact that both Pierre Blanchar and Dux himself are matinee idols. Added assets are comedienne Milly Mathis and femme impersonator Charpini, both being very popular with the masses here. But apart from a few yocks which Roussin could not fail to insert in the lines, the script is below par and there is nothing in it for either Broadway or Hollywood.

The first act is an imitation of the Marcel Pagnol style of Marseillaise comedies. The second stands on an imitation of the funny scene in Jacques Deval's "Rayon de Jouets" take-off of classical tragedy. The third one is a chaser.

The story concerns an apothecary of a French southern village, Roman-tragedy minded, having penned a play, "The Hand of Caesar." This is to be produced by a village cast supporting one professional comedie Francaise actor who is to act Nero. The play is meant to establish the village as an important resort. When this act is unable to appear recruited amateurs muddle the play, but the druggist attracts attention at least to the village.

Pierre Blanchar, as the druggist, manages to remain blind to what is going on with a sock performance. Pierre Dux in the part of the friend, who tries to open his eyes, also scores. Charpini in a minor role gets plenty of laughs, as does Milly Mathis as a peasant woman. Others an the cast including Jacqueline Gauthier, as the guilty woman, give creditable performances.

The Roussin direction is fair. The producers have given the play nice mounting. On the Roussin's and Blanchar names, it may tempt a French film producer to make a quickie. Otherwise, nothing.

Maxi.

Chi Opera House Has New Staff; Prez Thompson Out

Chicago, Jan. 22.

Latest development in the change in management of the Chicago Opera House last week found James C. Thompson resigning from his post as president, and Charles Outman, auditor of the theatre, also leaving. With these changes James Kempner, who took over the building, now has a complete staff of his own.

Herb Carlin, former manager, who left earlier this month, has not as yet announced his plans, although he said that reports of reopening the Auditorium, with him as manager, are a bit premature.

Future B'way Schedule

(Theatre indicated if set)

"Come of Age," City Center, tonight (Wed.).

"Gertie," Plymouth, Jan. 30.

"Jane," Coronet, Feb. 2.

Dickens Readings (Emlyn Williams), Golden, Feb. 4.

"Collector's Item," Booth, Feb. 8.

"Missus McThing," ANTA Playhouse, Feb. 12.

"Venus Observed," Century, Feb. 13.

"And Then One Day," early February.

"Little Evil," Feb. 18.

"Dear Barbarians," Feb. 19.

"Fire Sale," during February.

"Curtain Going Up," early March.

"Thre Wishes For Jamie," week of March 3.

"Paris '90," March 11.

"Golden Boy," ANTA Playhouse, March 12.

"Flight Into Egypt," Music Box, March 13.

"Line Between," early March.

"One Bright Day," March 19.

"Bernardine," Playhouse, March 20.

"Long Watch," March 20.

"Grass Harp," March 27.

"Don Juan in Hell," (return), March 30.

"How to Fly With One Feather," late March.

"Candida," April 14.

ANTA Play Series productions, ANTA Playhouse, April 16, May 14.

My Sincere Thanks and Appreciation to
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Literati

Pubs' Tribute To Chi Vet

Much of the book publishing fraternity in the U.S. will be in Chicago tomorrow (Thur.) night to honor Rose Oller, who is retiring after 39 years as book buyer for the Marshall Field store. She will be succeeded by Robert Bangs.

Dinner for her will be emceed by Bennett Cerf, of Random House, who's rapidly becoming known as "The George Jessel of the publishing business." Cerf, who with his wife, Phyllis, is on his way to La Quinta for a month's vacation, will lecture in Evanston, Tulsa and Los Angeles.

During his absence, his "Trade Winds" column in the Saturday Review will be taken over by Laura Hobson. Substituting for him on the "What's My Line" tele show will be Arthur Schwartz, Joseph Mankiewicz and Howard Dietz.

Lauterbach Award

Council of the Authors Guild has taken over responsibility for a new award kudosing writing in the field of civil liberties. Tagged the Lauterbach Award, it will be given each year to person who has made contributions to civil rights through his writings. Project honors the late Richard E. Lauterbach, who was an editor of Life, the New York Star and the mag '48. He died of polio '50.

Prize is being contributed by AG members, and preliminary pledges indicate the award will exceed $1,000. Recipients will be chosen by mail ballot of the entire membership of Authors League of America, AG parent body. Nominations will be made by Feb. 1 each year with the poll conducted in March.

CHATTER

Sam Boal sold article on Helen Traubel to Coronet.

Allen Churchill profiling literary agent Carl Brandt for Nation's Business.

Profile of Dean Martin and Jerry Lewis, by Joel Edwards, due in February Coronet.

George Wiswell, former Esquire and Park East editor, inked first-novel contract with Scribner.

February Park East featuring article on striptease in New York, covering 52d Street and Greenwich Village niteries.

Charles Robbins, associate editor of Coronet mag, for the past three years, resigned to become story editor of The American Weekly.

Cecelia Ager, former film critic for PM and erstwhile VARIETY muggess, doing a film column and reviews for Park East, N.Y. mag.

Robert Ardrey, dramatist and film scripter, authored a novel, "The Brotherhood of Fear," which Random House is publishing next Monday (28).

John Beecroft, editor-in-chief of the Literary Guild of America, sailed Saturday (19) on the Saturnia for a two-month vacation in Italy, Israel and Egypt.

William Shawn, managing editor of the New Yorker mag since 1939 and staff member since 1933, has been named editor to succeed the late editor-founder, Harold W. Ross.

"William R. Hearst—A Portrait Mostly In His Own Words," edited by Edmond D. Coblentz, and culled from Hearst letters, telegrams and other memorabilia, will be published by Simon & Schuster in late spring.

New edition of "Who's Who in the Theatre," the 11th, will be published in a few weeks by Isaac Pitman, London. John Parker remains editor of the series, the last edition of which was issued in 1947.

Henry R. Luce, editor-in-chief of Time, Inc.; Frances Harrington, fashion editor of the Philadelphia Bulletin, and Eric G. Underwood, British author-lecturer, sailed for Europe yesterday (Tuesday) on the Queen Mary.

Simon & Schuster this week published Arthur Godfrey's "Stories I Like to Tell," comprising 306 yarns he's told on his radio and television shows for CBS. Book, which has drawings by Robert Day, sells for $2.75 and, in the paper-bound edition, for $1.

Phil Silvers and his starring vehicle, "Top Banana," get a seven-page picture-story spread in color in the February Argosy. Same mag also carries a 52-page novelette edition of 20th-Fox's forthcoming "Viva Zapata," illustrated with stills from the picture.

Because Robert Sherwood, chief contributor to Collier's "War We Did Not Want" symposium, backed out after checking with D. C. officials, the issue wont be put out in book form (by Simon & Schuster) as originally planned. Sherwood admitted the mag's motives had been misinterpreted, and would be further misunderstood in book form, with possible repercussions abroad. Hence the nix.

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Legit Suburbia

Continued from page 1

ity of the theatre is rapidly becoming the local skidrow.

This trend of many cities to move away from themselves is well known to department store and hotel men, and the result is that in these more successfully organized business fields the issue is being met. Big new hotels for Pittsburgh and Cleveland, now planned or under construction, are being built nearer the city limits than to the old financial district. Department stores, such as J. L. Hudson of Detroit, are following the population tide. Hudson has plans for three monster new community shopping centres, with a branch of their store located in the heart of all three in a radius of eight miles from the Cass Theatre.

This emptying of the great cities at the close of the day's work is not new, and occurs in New York as elsewhere, but with a vast difference when studied in relation to road cities and theatregoing.

Cities such as New York, Boston and even Philadelphia have extensive rapid transit facilities. This is not true of Pittsburgh, Cleveland, Detroit and St. Louis. Traveling at night is slow and tedious.

Moreover, even more than the east, people in the midwest all have motorcars and they go where they can go in comfort their cars.

In addition to the great old theatres being located in areas now abandoned after dark, many of these theatres are on narrow downtown streets with severe parking restrictions, limited parking facilities and other hazards which make going to the theatre in an automobile costly and problematical.

Parking Importance

As an example of how important parking is considered by department store executives, J. L. Hudson is providing parking facilities for 3,500 automobiles in its Northland development in Detroit, and has actually purchased land for expanding this, if necessary. The parking will be free, of course.

In St. Louis recently, management made a curtain speech at Kiel Auditorium during a symphony concert saying that the parking problem was now being studied, and that a system of buses was being inaugurated to bring people in from the suburbs. It was hoped this move would facilitate attendance, and restore subscriptions to a former level.

Milton Krantz, manager of the Hanna Theatre in Cleveland, has developed a deal with an indoor garage for inexpensive parking for Hanna theatregoers. Krantz feels the theatre should not only provide parking, but most carriage trade likes to enter a warm car after leaving the theatre—thus the indoor parking rather than an outside lot.

Another bit of evidence which seems to point up this great shift in gravity is that the various successful community playhouses in these cities are all located halfway or completely in the suburbs. The Pittsburgh Playhouse is three miles from downtown; Cleveland's four miles, and both do a husky winter-long trade.

Real Estate Problem

Many road managers are fully aware of the problem, but solution seems out-of-sight. Decline of the road has placed many theatres in the red; some of them are owned by trust companies for estates, and in general, building or moving money doesn't exist. Banks are reluctant to lend money for building either motion picture or legit theatres. They are as stranded as Robinson Crusoe.

The one practical solution would be to pick up shop and follow the customers to the suburbs, building new legit houses into these modernistic and attractive shopping centres now under plan or construction. Department store people admit they would like to include every shopping facility in their new centres, and might welcome a theatre. They have already been approached by motion picture interests.

The ideal solution, as discussed with several theatre managers along the road, would be to take the theatre out of the real estate business entirely.

There is great likelihood that the day of prosperous operation of the road theatre is a thing of the past. The road theatre of tomorrow may have to become a civic or culturally endowed theatre, built by public subscription, and maintained for multiple uses, including concert, lecture, ballet and special events.

New Shopping Centres

If such theatres could be built as part of these new suburban shopping centres—such as the great new one on Shaker Heights in Cleveland—many factors might contribute to reduce the overhead and lighten the ultimate financial load for the touring attraction. First item is that these new centres are in low tax areas, sometimes out of the city tax limits altogether. Second item is that if municipally or civicly subscribed, they might be available on cost-plus rentals rather than percentages of the gross, which would reduce the touring nut by as much as 25%.

Actually, the means with which these theatres could be moved do exist. Some of the road theatres occupy valuable property as potential office building sites. One estate was recently offered a handsome price for its theatre to be converted into a garage and parking motel. Sentiment plays a big role in this stalemate—for the wealthy estates controlling these theatres rather cling to the thought of keeping their family name on the marquee. However, if the downtown theatre in the city was moved into a more desirable suburban location—with name, tradition, and community sentiment—perhaps this block would be overcome.

One plan recently proposed calls for a new kind of legit theatre entirely—a sort of indoor drive-in theatre, a vast area for parking in the centre of which is the modern, legitimate theatre. Cars can be driven under protecting winter roofs and patrons walk under shed to the theatre entrance. Same plans call for a theatre with an audience built out from both back and front of the stage—one house seating 3,000 and the other house seating 600 or 800 persons, with two asbestos curtains for blocking off whichever house is not used for a particular attraction.

The advantage of this two-way theatre would be adaptability to various community needs, main objective of the suburban theatre being to keep the building constantly in use, a focal point of nighttime rural-city activity with people coming and going constantly. There is nothing worse than the dark week, which has become the nightmare of every road manager from Philadelphia to Los Angeles. The effect on the morale of the managers is almost as bad as the effect on the boxoffice.

These new suburban shopping centres may be the new cities of tomorrow, in this kind of cell-like sub-dividing which is going on in municipal inland America. If this is so, and the legitimate theatre finds a way to follow its patrons, the day could come when a city like Detroit would have three or four suburban theatres and a road show would play a circuit around the city, doing two-night stands in each theatre. In Cleveland, for instance, the east and west halves of the city are 25 miles apart.

The residential emptying of these great road cities with its consequence of social change everywhere may be responsible for a mystery of contemporary show business—loss of matinee and balcony trade. A department store survey of merchandising trend recently disclosed that half the housewives never shop downtown these days. Even the musical comedy giant hits on tour have under-capacity matinees, and feel a big drag on the balcony.

Strangely enough, what this seems to indicate is not that the road is gone. There is now two or three times as much road, but the route has changed. Many of these road theatres may be like a little hamlet bypassed by a new dual highway—more traffic than ever, but it's all gone somewhere else.

(Ed.—Ned Armstrong is a veteran legit publicist who has toured with shows for years).

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Jan. 17.

Years ago I was importuned to ask a $5,000-a-week actor if he would help a worthy charity. Before doing so I consulted a famous personage whom the actor had portrayed most convincingly on the screen. I asked if he thought the actor's heart was as big as his part. The original of the biopic smiled and said ever so softly, "He's a very good actor."

In time it became evident to all, even me, that the actor's head was as big as his parts but not his heart. The discovery that this was a frequent discrepancy in the private lives of actors loused up my perspective for years. Even today it is hard for me to see an actor play a person I knew and liked. I find that chewing soda mint tablets all through his performances doesn't really help much.

But with women it's different. The emotions they portray are more likely to be real—at least as real as the emotions of the originals. In addition they are usually far more beautiful than the originals, and I'm still a sucker for a looker.

With Women It's Different

The latest in this long and alluring line is Betsy Drake, playing the role of Anna Perrot Rose, author of "Room For One More," and as gay a family picture as the Warner dynasty has ever produced. Cary Grant plays the husband of Betsy Drake, which shouldn't be hard, but whether he really portrays the husband of the author to the letter I wouldn't know because I never met him, and can't now, more's the pity, because Pappy Rose has been dead for some time.

But the author is still very much alive. I met her last October at the national convention of the Society for Crippled Children in Chicago. She addressed several hundred delegates and had them in stitches. She looked more like Marjorie Main than Betsy Drake, and had a voice that jumped around among three octaves. The chairman, a victim himself of cerebral palsy, let off some funny cracks himself, but nothing I'd heard in years could quite top Miss Rose's case-history of the brat they took in who had polio.

She and her husband had three children of their own when she began developing an ear for children. They had lost a fourth baby and she sort of felt they were owed another anyway. She didn't want to adopt them because then they couldn't turn them back if they proved beyond her powers to improve them. Besides, she hankered for "disturbed adolescents," as the social workers call those kids who are too old to be babies and too young to be dating. She's still in the business, because in addition to her own three and three she took from welfare homes on lend-lease, she picked up two more which are neither in her book nor the picture.

The Brat In Braces

But her proudest byproduct was with polio problem-child called Jimmy-John and played by Clifford Tatum, Jr. Broadway may remember Junior. He played with the late Mady Christians in "I Remember Mama" and Ethel Merman in "Annie Get Your Gun." He worked with Fred Allen and Henry Morgan in radio, too, but he never got a part quite like this brat in iron braces. Even social workers rated the original as mean as a rattlesnake.

I remember Miss Rose telling us she planned to take him only for two weeks. She and her husband were taking the family to the beach and she figured that a ducking now and then couldn't hurt the crippled kid and might do him some good. He fought like a mad man against going into the water but before they left the beach for their home in Montclair, N. J., he had conquered this fear at least. But he was still far from housebroken.

Nevertheless she kept him from week-to-week. He tried to ride her oldest boy's bike and, failing, kicked the spokes out with his iron braces. In fact, he became such a pest that it was decided to return him as hopelessly anti-social. The parents let the other kids decide whether to keep him. It was decided by an overwhelming majority to heave him back to where he came from. But Tim, whose bike the brat smashed, moved for a reconsideration and it was decided to give him one more try.

A Ham At Heart

He once tried to walk downstairs without holding on to the bannister. He fell the whole flight. Everybody rushed to pick up the pieces but he apparently had come through unharmed. Tim praised him for this, whereupon the mad moppet wanted to try it again. In fact, he became a showoff, wanting to do the trick every time they had company.

Though 13, he still couldn't read and Miss Rose started him on the Adventures of Bunny Rabbit. After a while this drivel drove him nuts and he ripped the book to pieces, an act I could applaud, but I'm afraid if he had done the same to Blessed Mother Goose ($7.50 net) I'd have booted him right out of his braces. Miss Rose, feeling for all authors and destined to become one herself, spanked him for ruining the book.

Ten Miles Wearing Braces!

With that he decided to walk. This time she had to catch up with him and bring him home. He got hold of a Boy Scout handbook and she had to read that to him from cover to cover. After that he wanted more than anything else to win a Boy Scout's merit badge. This required the completion of a 10-mile hike, which in time he did.

Miss Rose wrote "Room For One More," she explained, under her maiden name because she didn't want to bring notoriety on her own legitimate children. But when the book became a success they went around bragging that the book was all about them. "I was appalled," she said. "It made them out a lot of little so-and-so's."

Her married name is Anna Perrot Rose Wright. Her children, both legit and borrowed, are all grown now and doing fine. Just how well these mergers of one's own and other people's problem children would work out on a wider scale is hard to say. It would depend, of course, on a mother's (and father's) capacity to absorb punishment. But anybody flirting with the idea of taking on a brood of displaced persons should see this picture before making the plunge.

Good For Tim!

Asked if the foster children effected any of her children directly, Miss Rose thought that Jimmy-John had directly influenced the career of her boy Tim.

"He studied medicine," she said, "and has decided to specialize i the treatment of polio."

During her talk in Chicago I sat next to Fanny Butcher, who for years has acted as a sort of refined oil to be poured on the Tribune's troubled waters. We both agreed that here was a great woman, a rich and rare soul, full of humor and mother-love, and that her husband must have been a wonderful guy, too.

Broadway

Cecil Beaton, photographer and stage designer, in from Britain.

The Lambs honor longtime member Jed Prouty tomorrow night (Thurs.) at the clubhouse.

William Pine off for Puerto Rico and Haiti to scout locations for the next Pine-Thomas pic for Paramount.

Ben Goetz, head of Metro's production in England, back to London last weekend after three weeks in N. Y. and Hollywood.

Philip Freund, novelist and film writer, will give two courses in scriptwriting during the spring semester at the City College Institute of Film Techniques.

William Pierson went to the Coast last week to repeat his original stage role in the Paramount film edition of "Stalag 17," to be directed by William Wyler.

James E. Perkins, Paramount's managing director in Britain, returned to his London headquarters after several weeks in the U. S. for homeoffice and Hollywood confabs.

Robert K. Christenberry, prez of the Hotel Astor and chairman of the N. Y. State Athletic Commission, re-elected head of the Broadway Assn. at the group's 41st annual meet.

William Wyler, Paramount director, arrived in N. Y. from the Coast yesterday (Tues.) to eye Audrey Hepburn in "Gigi." Film-maker is considering her for his next, "Roman Holiday."

Nino Martini, film and operatic tenor; actor Richard Barthelmess and film producer Eugene De Liguoro off to Genoa, Gibraltar and Naples, respectively, on the Saturnia, Saturday (19).

Donald Buka, screen and legit actor, enroute to Austria where he'll costar with Francis Lederer in "I Was Jack Mortimer." Turhan Bey is producing the picture for Trans-Globe Films.

Franco Colombo, head of G. Ricordi & Co., New York music publishers, is recovering from injuries in a plane crash at the Milan airport on his recent return to Italy. He'll be back in the U. S. shortly.

A. Pam Blumenthal, associated with Howard Welsch and Joseph H. Seidelman in Fidelity Pictures, "improving nicely" from a heart attack sustained last Thursday (17). He's a patient at New York Hospital.

Gaby Andre arrives from Paris Feb. 1 for a p.a. tour in behalf of "The Green Glove," United Artists release in which she's featured. English-languager, made in France, stars Glenn Ford, Geraldine Brooks and Cedric Hardwicke.

Roland Petit, French choreographer who'll stage the ballet numbers for Samuel Goldwyn's upcoming "Hans Christian Andersen," arrived on the Liberte yesterday (Tues.) enroute to the Coast. He's accompanied by Clave, French stage designer, who'll execute sets and costumes for the picture's ballet sequences.

Novelist Marcus Goodrich planed to Mexico last week and will accept the award of the Mexico City film critics "for the best performance of the year," on behalf of his wife, Olivia de Havilland. The actress is currently touring in a legit edition of "Candida," but the award was for her title portrayal of the title part in "The Heiress" (Par). Goodrich will remain to revise the script of a new novel.

Eddie Cantor's 60th birthday celebration on Jan. 31 at the Hotel Commodore, which is helping the "Bonds for Israel" drive, will have Vicepresident Alben W. Barkley, Basil O'Connor, President of the National Foundation for Infantile Paralysis, and Walter White, executive secretary of the National Assn. for the Advancement of Colored People, as chief speakers.

Paris

By Maxime De Beix

(33 *Bd. Montparnasse, Littre* 7564)

Jack Forrester to U. S. for three weeks.

Danny Dauberson off to Switzerland to rest a bad arm.

Borrah Minevitch, back from Riviera, now planning another fast trip to N. Y.

Barbara Laage doubling at the Chez Gilles from the Theatre du Quartier Latin.

Local producers considering American support to salvage some of the currently halted productions.

Even French playwrights agree that there is little export material to be found in the new crop of plays.

A Victor Hugo drama, never done before, will be produced at the Gaite Montparnasse by the Tsingos.

Roberta, daughter of the Politico Edmond Gay, now singing Yvette Guilbert's song "The Cab" at the newly decorated Florence in Montmartre.

Mort Spring, Metro's foreign veepee, here for huddles with continental rep David Lewis. He planes to Spain and Lisbon before returning to U.S.

Henry Charles Richard and Albert Grey scoring with their stage adaptation of Peter Cheney's "Dance Without Music" at Theatre des Noctambules.

Chicago

"Moon Is Blue" passed 300 performance mark last week.

Robert Taylor planed in to visit Willard Rutzen, manager of Morrison Hotel.

Film actor Lawrence Tierney in town for personal appearances with "The Bushwackers."

Carl Sandberg, poet and biographer, spoke at Marshall Field's 100th anni dinner last week.

Edward Johnson, former general manager of Metopera, N. Y., named a trustee of Chicago Musical College.

Jose Greco Spanish Ballet moved up its opening date to Sunday (27) to avoid conflict with "Cocktail Party" which starts on 28th.

Howard Mayer and Dale O'Brien, public relations firm which handles Columbia pix and the Academy Awards, has joined Public Relations Management Corp. in a national affiliation.

Las Vegas, Nev.

By Bill Willard

Maurice Binder in town for nitery whirl.

Henny Youngman a click at Thunderbird.

Dagmar making preem nitery appearance at Desert Inn.

Lula Malina ensconced at El Rancho Vegas as topliner for two frames.

Buddy Rogers heads Last Frontier bill opening Friday (25) with Fran Warren supporting.

Myron Cohen and Will Mastin Trio with Sammy Davis, Jr., open tomorrow (Thurs.) at Flamingo.

The Marty Mays (June Johnson) celebrated 12th wedding anni here last week when Olsen & Johnson were plying Flamingo with their revue.

Jack Walsh, former local Flamingo and Arrowhead Springs, Cal., manager, returns to town for similar post with Desert Inn on Feb. 1.

Abe Schiller, given nod for talent booking post at Flamingo, currently poking around such talent hideouts as New Orleans, Miami and New York.

Montreal

The Dornan Bros. scoring at Ruby Foo's.

Paula Watson a click at Venus De Milo Room.

Comic Lew Seiler clicking at refurbished Downbeat Club.

Jan Peerce doing a one-nighter at His Majesty's tonight (Wed.).

Shipstad & Johnson's "Ice Follies of '52" into the Forum Feb. 3.

Montreal Rep Theatre currently doing G. B. Shaw's "You Never Can Tell."

Ballet Theatre inked for six performances at His Majesty's starting Feb. 12.

McGill U.'s annual "Red, White and Blue" revue tees off Jan. 31 for one week.

Tony Bennett in initial Montreal date at the Seville and breaking house records.

Roxy Theatre, last vauder in town, bought by city and will be torn down for street widening purposes.

Ronnie Conn, English chirper and mimic, headlining new Bellevue Casino revue tomorrow night (Thurs.).

Metro's "Quo Vadis" opens Feb. 1 at Consolidated Theatres' flagship, Loew's for indef run at advanced prices.

French radio and legit artists doing bang-up variety week to celebrate comedian Jean Raffa's third year at Montmartre.

The Canadian National Ballet under the direction of ex-Sadler's terpster Celia Franca opening at His Majesty's Jan. 31 to Feb. 2.

Honolulu

By Mabel Thomas

The Four Knights extending stay at Yau Yee Chai's.

The Norman Taurogs at the Royal for a month's vacation.

Metro plans musical production to be made at the Royal Hawaiian.

Mrs. John Ford and daughter, Barbara, at the Niumala Hotel for long stay.

The Walter Brennans celebrating their 31st wedding anni at the Surf-Rider Hotel on the beach.

Met's prima ballerina Miss Marina Svetlova and Robert Clader giving two performances at McKinley Auditorium.

London

Arthur Blake returning to London for a 12-week season at the Empire starting in April.

Victor Gollancz shortly publishing "The Last Years of Nijinsky," book on life of the Russian dancer written by Romola Nijinsky, his wife.

Wiere Bros., currently starring in Val Parnell's "Peep Show" at the Prince of Wales, set for a cabaret date at the Embassy Club next month.

Anglo-Polish Ballet, operated by Jan Cobel, dickering with the London County Council to play season at the Festival Hall starting late in June or July.

The new Arthur Askey-Julie Wilson musical, "Bet Your Life," trying out at Manchester, opens in London Feb. 14 at the Hippodrome. Current attraction there, "Folies Bergere," to tour.

Although Warners recently granted an extended permit for Allyn McLerie to stay in the London stage version of "To Dorothy a Son," show is skedded to fold next month after a run of 14 months.

Nat Cohen, director of Anglo-Amalgamated Productions, planed out last weekend on his annual trip to N. Y. and Hollywood where he plans to finalize a co-production deal with William Nassour Productions.

The Ballet Russe opened a three-week season at the Adelphi last Wednesday (16) under Jack Hylton's management to enthusiastic reception. Sonia Arova, Toni Lander and Paula Hinton are guest artists with Nina Stroganova, Joan Tucker, Kiril Vassilkovsky, John Paget and Robert Harvey regular leads.

Riviera

By Edward Quinn

Espanita Cortez doing one-niters at Cannes and Nice.

Paul Henissart in Cannes to act as the Time-Life correspondent of Southern France.

Alicia Markova replaced by Natalie Krassovska for Monte Carlo season of London Festival Ballet.

Magda Tagliaferro gave recitals at Palais de la Mediterranee, Nice, and casinos of Cannes and Monte Carlo.

Laura Mitchell, ex-Kenton songstress, played the Ambassadeurs, Cannes, afterwards leaving for a Greek tour.

"Toa," by Sacha Guitry, with Victor Francen and Dora Doll in leads played Nice, Cannes and Monte Carlo.

Kennerly Edwards here to make a series of short films on Riviera activities in color, as well as black and white, for British television.

Eileen O'Dare, acrobatic dancer who was in London Casino's "Latin Quarter" for a year, played Ambassadeurs Cannes before opening in Paris at Folies Bergere and Bal Tabarin.

Scotland

By Gordon Irving

Tonio Cinema in Glasgow using European pix three nights per week.

George Urie Scott, vet exhibitor off on winter cruise to South Africa.

Empire Film Productions lensing documentary, "Birth of a Liner," on the Clyde.

"Scrooge," British pic, with Alastair Sim in title part, did record biz at Gaumont in Glasgow.

Les Ricards, French acrobats, scoring in "Mother Goose" pantomime at Gaiety Theatre, Ayr.

Tommy Morgan, Scot comic, scoring in English pantomime at Empire Theatre, Middlesbrough.

Vaude bringing good biz again to Exchange Theatre, Kilmarnock, after disappointing trial with legit.

John Grierson to Glasgow for talks on his next pic, based on Scot mining disaster at Knochshinnoch, Ayrshire.

Sir Alex King, Scot cinema magnate, feted by fellow exhibitors on celebrating 50 years in show biz. He controls 82 cinemas in Scotland.

Miami Beach

By Lary Solloway

Monica Boyar into Little Palm Club vice Luba Malina.

Joey Adams and Al Kelly into Martha Raye's Five O'Clock Club (24).

Archie Robbins into Nautilus Hotel Driftwood Room following Copa engagement.

Jackie Miles set for comedy slot with Frankie Laine in mid-February at Clover Club.

Comic George Chatterton, took over the Saggitarian Lounge in the Sagamore Hotel.

Gus Van into Monte Carlo Hotel's Club Casino for season, joining Luis Gomez & Beatrice.

Tommy Raft, Paddock Club comic and emcee, hospitalized after late-hour altercation in local pub.

Mac Pepper, vaude-cafe comic, took over management-hosting of new San Marino Hotel's Carnivale Room.

Jay Lawrence added to Lena Horne opening (plus Dunhills and Arden-Fletcher Dancers) at Clover Club today (Wed.).

Abe Schiller (Flamingo, Las Vegas) joined Lord Tarleton Hotel's show biz colony, which also includes the Jack Carters and video's Irv Mansfield.

Joe Bushkin into Ciro's Cub Room tomorrow (Thurs.) when Joe E. Lewis and George Hale production, including Bernice Parks, preem in the main room.

Fourteen-hour WTVJ marathon benefit show for Cerebral Palsy Foundation, produced by local columnist Paul Bruun and station director Lee Phillips, took in over $54,000 via telephoned pledges, with additional dough from mail-ins still to be counted. Acts from all spots appeared through the ayem. Comedian Jack Carter emceed.

Frankfurt

By George F. Gaal

R. A. Stemmle will direct "Toxi," Real Film's first 1952 film.

Boston Symphony to tour the GI circuit in Germany early this year.

"Holiday on Ice" stay in Frankfurt, prolonged week. Biz socko.

Government authorities okayed the establishment of a gambling casino in Heidelberg after long wrangle with city and church authorities.

Gene Kelly flew into Munich to scout locations for new Metro pic, "Autobahn," set for shooting in Bavaria this spring. Pier Angeli costars. Andrew Marton is director.

Munich's Geiselgasteig studios produced only 14 films in 1951 because of lack of financing. Normal capacity is 35 pix per year. Dubbing studios handled 77 pictures, mostly American product.

Local National Broadcasting Co. staffer, Ed Haaker, doing TV show on Yank soldiers in Germany, to be incorporated in a similar world-wide roundup for the NBC-TV Dave Garroway show. Haaker's actors include Curt Simmons, former Philadelphia Phillies pitcher, now with the 28th Infantry Division in Germany.

Nassau, Bahamas

Irving Berlin has taken a place at Calie Beach for a month.

Scene designer Richard Senie, here for several weeks, taking water-skiing lessons.

Mrs. Clark Gable and Stuart Symington at opening of Bahamian Club here last week.

Audrey Healey, B. J. Whiting, Anne Dunbar have joined staff of the Bahama Playhouse.

Queenie Smith, here for the Bahama Playhouse season, will be guest of honor at the Playhouse subscription luncheon this week.

British Colonial Hotel manager, Reginald Nefzger, has booked Nancy Andrews and Felix Knight for appearance in his Continental Room in near future.

John Loder planed back to New York last Friday (18) after visiting for three days with Philip Langner, of the Bahama Playhouse. He returns in March for a play.

Tom and Marjorie Ewell, Marta Linden, Katherine Bard, and Martin Manulis arrived Saturday (19) in Nassau by plane from New York to begin rehearsals for "Goodbye Again," opening play of Bahama Playhouse season, opening next Monday (28).

Cleveland

By Glenn C. Pullen

Four Weavers check into Daffy's Stardust Room Friday (25).

Eddie Barnes, singing piano-comedian, back at Alhambra Tavern.

George Shearing's quintet did socko biz for Skybar Club on six-day stand.

Dave Ennis orch taking one-month vacation while Johnny Pineapple's Hawaiian band and revue take over Alpine Village's stage.

Allen Lester of Ringling circus, again handling publicity for Al Sirat Grotto circus—its 23d edition—in civic auditorium Feb. 11, running a fortnight.

Columnists here had a field day ribbing Joe E. Lewis about his purple parodies and the old Mounds Club-roulette crowd he drew to Vogue Room on sellout nine-day visit.

Following current show topped by Mary Mayo and Ray Barber, Moe Nahas' Main Street Club gets Doris Drew and Larry Allen, week of Jan. 25; Marion Morgan and Cliff Ayers, Feb. 1; Four Aces, Feb. 8 for two weeks, and June Christy, Feb. 22.

Hollywood

Pat Duggan laid up with flu.

Agnes Moorehead in from N. Y.

Ben Peskay out of hospital after a heart attack.

Whitey Hendry on the mend after major surgery.

Virginia Mayo and Michael O'Shea returned from Chi.

Ursula Theiss in town after four months on location in India.

Jerry Wald back on the job at RKO after a siege of bursitis.

Lauretta Luez filed suit to annul marriage to Edward A. Harrison.

Humphrey Bogart's and Lauren Bacall's son, 3, recovering from surgery.

Charles Laughton to Bartlesville, Okla., to open a five-week reading tour.

Joe Laurie, Jr., was a featured speaker at the Hollywood Advertising Club.

Lou Schor joined the M. C. Levee agency as head of literary department.

Loretta Young and Tom Lewis in town after a month's vacation in Troy, N. Y.

Joseph I. Breen home from hospital to rest for a month before resuming work.

Jules Bucher left for Rangoon, Burma, to supervise pix for Burmese government.

Yumeji Tsukioka in from Japan for Foreign Press Assn's International Film Festival.

Rupert Hughes will celebrate his 80th birthday Jan. 31 at a luncheon at the Brown Derby.

John Rogers celebrated his 50th anni as an actor on "Les Miserables" set at 20th-Fox.

Robert Haggiag in from Rome to huddle with Hollywood producers about making pix in his Scalera studios.

Allen Rivkin will represent the Motion Picture Industry Council at exec meeting of COMPO in N. Y. next month.

Philadelphia

By Jerry Gaghan

Gene Autry and western show booked for two performances at Arena, Feb. 14.

Comedian Eddie White has signed with the Tony Phillips-Willie Weber agency.

Gloria De Haven is making her first nitery appearance here as star of Latin Casino revue.

Joey Sherr has quit Ray Anthony's band to take over as house percussionist at Big Bill's

Del Wood, currently riding crest of "Down Yonder" waxing popularity, in for week at Ciro's

Newly-elected Mayor Joseph Sill Clark, Jr., is planning city censor board to chcek films, plays and niteries.

Charles Vanda, v.p. in charge of TV for the WCAU stations, spent several days in hospital for a checkup.

Dick Armstrong, publicity head of Philadelphia Athletics doubling as broadcaster with "Here's the Pitch," twice weekly over WIBG.

Label Spiegel, former owner of Club Ebony, has regained control of the spot and will reopen and launch new floorshow policy mid-February.

Rome

By Helen McGill Tubbs

Composer Paul Gruenberg and family to Naples.

Gracie Fields off to Germany to entertain the "GI's" there.

Odile Versois, French actress, here huddling about a new picture.

Reginald Armour, Republic Pictures foreign exec, here on big trip.

Bricktop of the ABC Club, leaves for Madrid to entertain during the carnival season.

"Legend of a Voice," Italian film story of Caruso's early life, ready to be dubbed into English.

Columbia Concerts booked Rome's Collegium Musicum for a tour of Canada, U. S. and Mexico.

Annibale Scicluna, film inspector general of Italian government, planed out for the Uruguay film festival.

San Francisco

John Derek in; ditto Louis Hayward.

Kathryn Forbes ("Mama's Bank Account") off to Mexico.

Dana Andrews and Farley Granger doing the seven hills.

Joe Laurie, Jr., guest of honor at Press Club and Critics Council dinner.

Mucho kickbacks on Sugar Ray Robinson's cancellation of his Jan. 20 fight here.

Gorgeous George scoring heavy impresh on his first round of local TV programs.

Louis Armstrong concerting at Berkeley High Theatre, sponsored by Univ. of California.

OBITUARIES

ED EAST

Ed East, 56, vaudeville, radio and screen performer, died Friday night (18) of a heart attack at the Lambs Club, New York. He had been playing pool with fellow members and was stricken soon afterwards.

Born in Bloomington, Ind., East first worked with local dance orchestras as a pianist. After World War I he formed a partnership in vaudeville with Ralph Dumke. This was a standard No. 2 act for years, in the $350 class, using special material of East's. He penned such numbers as "Swing Waltz," "When Mama's Gone," "Sing Good Morning," "Keep on Smiling" and "The Day Will Come." First via WGN, Chicago, and later at NBC under the Niles Trammell regime, East and Dumke, jumped to $1,250 in three months. At their radio peak, as "Sisters of the Skillet," the pair earned as high as $3,000 weekly.

After the team split up and Dumke went into musical comedy, East formed a professional partnership with his wife. As Ed East and Polly they originated "Ladies Be Seated" WJZ, N. Y. For some five years, through the last war, the man and wife team, one of the first in that vogue, were heard at 7 a.m. over WEAF. In 1948 East moved to Hollywood and continued there as a radio emcee, also making a number of film appearances. He and his wife returned to Manhattan a year ago.

A big man, weighing 260 pounds, East had lately been discussing a revival of the partnership with Dumke, another husky, for possibly TV. Individually East was in the midst of producing a series of TV commercials for George Kamen.

A member of the Lambs, Masquers, ASCAP and the several actor guilds, East is survived by his mother, widow, a daughter, Mrs. Wheeler Sammons, Jr., and two grandchildren.

Private services yesterday (Tues.), with cremation and interment in Arlington Cemetery, Washington.

KATI SANDWINA

Mrs. Kati Sandwina (Heyman), 68, who was billed for 38 years as the "world's strongest woman" at circuses here and abroad, died Jan. 21 i New York. Her husband, Max Heyman, also was a circus performer.

Miss Sandwina began her professional career in the circus at the age of two. Under her parents, Philip and Johanna Nock, she developed into a child acro and trapeze artist with the Sandwina Circus operated by her father in Germany. She came to the U. S. in 1903, appearing with Ringling Bros. and Barnum & Bailey Circus and other shows until her retirement in 1941. She also played vaude.

In addition to her husband, two sons, Theodore, a professional boxer, and Alfred, an actor, survive.

RICHARD F. CONNOR

Richard F. Connor, 49, former general manager of KNAK, Salt Lake City indie, and secretary of Granite District Radio Broadcasting Co., died Jan. 17 in Laramie, Utah, after a heart attack. He was with KNAK until October of last year, then became general manager of KOWB in Laramie.

In 1929, Connor entered the radio field as a coordinator for Southern California Broadcasting Co., later joind the Associated Broadcasting System, and subsequently became station relations director for Mutual in New York.

During World War II he was chief of stations relations division, domestic radio bureau, of the Office of War Information.

Survived by wife, two sons and daughter.

LARRY BORIE

Lawrence M. (Larry) Borie, 73, former pressagent, died in Atlantic City Jan. 15. For many years he publicized vaude and burlesque productions. He fronted for Jack Johnson when latter was heavyweight champ and making stage appearances, and was a vaude and burlesque reporter for the old New York Clipper.

Borie went to Atlantic City with Clark & McCullough about 30 years ago, and when show closed there, he took a job with the Atlantic City Press-Union, being continuously employed there until his death.

Survived by a son.

DONALD DAME

Donald Dame, 34, Metropolitan Opera tenor who was appearing with the touring production of "Die Fledermaus," died of a heart attack in Lincoln, Neb., Jan 21. He last appeared in the opera in Chicago on Jan. 19.

Dame was known to radio audiences via his appearances for several years on "The American Album of Familiar Music." He made his debut at Town Hall, N. Y., in 1943 and his first appearance at the Met was in "Mignon" in 1943.

Wife and two children survive.

GORDON ANDERSON

Gordon Anderson, 51, managing director of CKOC, Hamilton, Ont., until appointment as public relations director of Canada's Dept. of Labor in 1941, died Jan. 15 in Toronto.

After leaving law school, Anderson acted for several seasons in stock companies in Hamilton and Winnipeg and then went to New York where he appeared in radio dramas. He returned to Canada upon formation of CKOC.

With his federal appointment, he was the originator-producer of the weekly Dept. of Labor broadcasts, "Canada at Work."

Survived by wife.

JEROME (CURLY) HOWARD

Jerome (Curly) Howard, 46, one of the original Three Stooges of stage and screen, died Jan. 19 in a sanitarium at San Gabriel, Calif., after a lingering illness.

Trio, consisting of Jerome, his brother, Moe Howard, and Larry Fine, appeared in a number of shorts and features at Columbia. In 1946, when Jerome Howard suffered a stroke, he was replaced in the act by his brother, Shemp.

Surviving, in addition to his brothers, are his wife and two daughters.

MRS. BURT SQUIRE

Mrs. Burt Squire, (Astid Jason), 50, composer and former legit actress, died Jan. 13, in Western Springs, Ill. Wife of midwestern station relations head of Broadcast Music, Inc., she was starred in "The Town's Woman" on Broadway (1928-29) and on several network radio shows. Her most recent tune, "Dusty Road," is skedded for release by Mercury Records with Al Trace Feb. 1.

In addition to husband, a daughter survives.

BERT JOHNSTON

Bert Johnston, 53, founder of Cincinnati's first industrial, sales promotion and television commercial film production firm, died Jan. 18 in Cincinnati.

Johnston was advertising manager of the Kroger Co. for 12 years up to 1942 and organized Bert Johnston Productions, Inc., six years ago. He authored a book on selling, "One Nation for Sale."

Surviving are his wife, a son, a daughter and his mother.

ARTHUR FARWELL

Arthur Farwell, 79, composer and former music publisher, died in New York Jan. 20. His compositions were based on music of American Indians. In 1901, he founded the Wa-Wan Press for the publication of works of American composers, especially American folk themes. In 1912, G. Schirmer acquired the catalog.

Surviving are his wife, daughter; and six children by a former marriage.

ROYAL DANA TRACY

Royal Dana Tracy, 71, legit character actor, died in New York Jan. 17. Tracy began his stage career in "Quo Vadis" in England, 1899. He also appeared there with the Ben Greet Players, British Shakespearean company.

His last appearance on Broadway was in "Ramshackle Inn" in 1944. He also played in "If Booth Had Missed," "The Mountain," "Precedent" and "Kill That Story." A daughter survives.

HENRY (DAD) GARRETT

Henry (Dad) Garrett, 90, electronics pioneer and inventor of the automatic traffic light system and for 33 years superintendent of Dallas' fire and police signal division, died in Dallas Jan. 16.

Garrett built station WRR in Dallas, the world's oldest city-owned airer; later he installed KVP, police shortwave outlet. A daughter and two sons survive.

RAMON ALVAREZ ESCUDERO

Ramon Alvarez Escudero (Ramper), Spanish clown, died in Seville Jan. 11. He began his stage career as an acrobat with his brother, Perico, and upon latter's death he created a one-man act. He had also made appearances in South America.

Death occurred on the day he had ended his season in Seville, with dates booked at next stand in Barcelona.

CHARLES DONALD FOX

Charles Donald Fox, author of a number of books about Hollywood, died in Jacksonville, Fla., Jan., 18. Among his works are "Famous Film Folk," "Mirrors of Hollywood" and "Standard Photo Plot Chart." With assistance of Milton L. Silver, Fox edited "Who's Who on the Screen."

A daughter survives.

B. A. d'AMELIO

B. A. d'Amelio, 68, former Philadelphia Orchestra violinist and highschool music director, died Jan. 14 in Philadelphia.

A former member of Victor Herbert's orchestra, d'Amelio was a lifelong friend of Jose Iturbi, pianist-conductor. His wife and a daughter survive.

OWEN LAMONT

Francis Poultney Clark, 35, actor-writer known professionally as Owen Lamont, committed suicide in New York Jan. 17. He was the great-grandson of John Bigelow, Minister to France during the Lincoln administration.

Lamont appeared tour in "Golden Wings."

JAMES FRED KELLY

James Fred Kelly, 80, retired actor, died in New York Jan. 20. Kelly began his stage career in Philadelphia with the Karn & Cross Minstrels. From 1905 to 1922, he appeared in vaude, chiefly with an act billed as Kelly, Kent & Pollock.

A brother survives.

EDWARD B. CLAYPOOLE

Edward B. Claypoole, 68, pianist-composer, died Jan. 16 in Baltimore. He wrote the music to such pop tunes as "My Guiding Star" and "Little Echo."

Among his instrumental pieces are "Ragging the Scale," "Spooky Spooks" and "Cake Walk Lindy."

JEAN BURTON

Jean Burton, 47, author-playwright, died in Berkeley, Cal., Jan. 18. She penned the bestseller, "Lydia Pinkham Is Her Name."

Miss Burton collaborated with William DuBois on the play, "Left Turn."

HARRISON J. MARTIN

Harrison J. Martin, 51, Universal Pictures branch manager in Philadelphia, died in New York Jan. 19. Martin was with Universal for more than 31 years.

Wife, two daughters and a sister survive.

WILLIAM WESCOTT

William Burton Wescott, 68, chemist, who had been associated with the early development of color films, died Jan. 19 in Philadelphia.

His wife .

LLOYD C. THOMAS

Lloyd C. Thomas, owner and president of KGFW, Kearney, Neb., died in that city Jan. 21.

Thomas, a former NBC exec, had been in radio field since 1927.

Flavius (Whitey) Gibbs, 62, chief of Republic's construction department for 15 years, died after a heart attack Jan. 17 in Hollywood. His wife, a son and two grandchildren survive.

Mrs. Charles G. Hickox, 84, pianist and founder of the Cleveland Orchestra, died Jan. 19 in Cleveland. She also founded the Cleveland Institute of Music and the Cleveland Chamber Music Society.

Rene Voisin, 58, trumpet player with the Boston Symphony Orchestra since 1927, died in Boston, Jan. 16. Survived by his wife and son, Roger, first trumpet player in the BSO.

John H. Heake, Jr., 33, staff engineer of WIP, Philadelphia, died Jan. 14 after an auto accident in Camden, N. J. His wife and two sons survive.

Bernard Pearlman, 70, until his retirement in 1949, general manager of the National Theatre Supply Co., Chicago, died in that city Jan. 18.

Giles Steele, 44, costume designer at Metro, was drowned Jan. 15 in Culver City when his car was swept off the road by a flood.

Father, 63, of film actor Buster Crabbe, died in Phoenix Jan. 18.

Roland J. Strathern, 59, member of UI's transportation department, died of a heart attack Jan. 12 in Hollywood.

Hunter Gardner, 53, legit actor, died Jan. 16 in Hollywood Receiving Hospital after slashing his wrists with a razor.

Beth Clymer, 65, screen actress, died Jan. 14 of a heart attack while visiting the Actors Home in Woodland Hills, Cal.

Osso Van Eyss, 48, ex-Metro screen writer, died Jan. 14 in Hollywood after a heart attack. Wife survives.

Ed King, 55, gaffer at Metro for 25 years, died of a heart attack Jan. 13 in Los Angeles.

Rene Louis Voison, 58, trumpeter in the Boston Symphony Orchestra, died Jan. 16 in Boston.

Father, 85, of Vance Graham, CBS producer, died Jan. 17 in Denver.

Harry R. Spier, 63, composer-pianist and voice coach, died in New York Jan. 20.

MARRIAGES

Anna May Lampton to Ferde Grofe, Las Vegas, Jan. 12. He's veteran composer.

Mrs. Margaret Fretter Nye to Upton Close, in Michigan last summer and revealed in Cleveland last week. She's an author; he's radio commentator.

Virginia Gallagher to Michael Grignoli, N. Y., Jan. 19. Bride is VARIETY office aide in N. Y.

Patricia Alma Hitchcock to Joseph Edward O'Connell, New York, Jan. 17. Bride is actress and daughter of film director Alfred Hitchcock.

Wahneta Gardner to James Hough, Pittsburgh, Dec. 29. Bride's a Metro booker in Pitt.

Angela Lubowiecki to Bernard Burns, Pittsburgh, Jan. 12. Groom manages the Rex Theatre, Corey, Pa.

Martha Lewin to Fred Miller, New York, Jan. 11. Bride's with Carnegie Tech drama group; groom acted with Pittsburgh Playhouse.

Peggy Moore to E. Jonny Graff, Baltimore, Jan. 1. Bride is a TV model; he's veepee of Snader Telescriptions.

Joan Burnham to William Downs, Jr., Las Vegas, Jan. 18. She's a TV actress.

Barbara McElyea to Buddy Page, Providence Jan. 13. Groom is staffer on Ted Mack's "Original Amateur Hour."

Carolyn Wrensch to Paul Dudley, Upper Montclair, N. J., Jan. 15. He's a radio-TV writer and producer.

Virginia Smith to Harry Kramer, N. Y., Jan. 18. Bride is actress.

BIRTHS

Mr. and Mrs. Clyde Beatty, son, Los Angeles, Jan. 15. Mother is the former Jane Abel, stage and radio singer; father is the animal trainer and circus owner.

Mr. and Mrs. Nat Brandt, , Jan. 16, New York. Father is an assistant in the CBS Radio home-office news department.

Mr. and Mrs. Rex Ramer, daughter, St. Petersburg, Fla., Jan. 14. Mother is comedienne Eileen Marsh; father is vaude, nitery and legit performer.

Mr. and Mrs. Milton Klein, son, Brooklyn, recently. Father is chief auditor for Columbia Pictures.

Mr. and Mrs. Dick Brown, Jr., son, Pittsburgh, Jan. 11. Father's the son of Pitt theatre owner.

Mr. and Mrs. James Jansen, son, Pittsburgh, Dec. 30. Father's the son of Jake Blatt, of Blatt Bros., theatre chain.

Mr. and Mrs. Franco Biamonte, daughter, Pittsburgh, Jan. 5. Mother's the daughter of Bart Dattola, Pitt theatre owner.

Mr. and Mrs. Harry Noonan, daughter, Pittsburgh, Jan. 5. Father operates State Theatre, Youngville, Pa.

Mr. and Mrs. Paul Picerni, daughter, Hollywood, Jan. 15. Father is a screen actor.

Mr. and Mrs. Bert Arnold, daughter, Hollywood, Jan. 15. Mother is Muriel Maddox, actress; father is a screen player.

Mr. and Mrs. Bud Robinson, son, Worcester, Mass., Jan. 8. Father is male half of Bud and Cece Robinson; mother is former partner.

Mr. and Mrs. Pete Marshall, son, Hollywood, Jan. 17. Father is of the Noonan & Marshall nitery act.

Mr. and Mrs. Michael Higgins, son, N. Y., Jan. 20. Father is legit-TV actor.

Former Commie

Continued from page 2

viously named at former committee sessions, as participants in Commie meetings he attended:—Larry Parks, Gordon Kahn, Leo Townsend, Morris Carnovsky, Sandra Gorney and Paul Jarrico. He also stated that William Blowitz and George Thomas, Jr., SPG members, had approached him to attend "strike fraction" meetings at the home of Ben Margolis, then attorney for the Guild, and later for many "unfriendly" witnesses.

Attendance at these meetings, particularly the "three or four" at Margolis' home, convinced him, Daggett said, that the studio strike was "the wrong kind of a strike" and was "not for the betterment of the workers or for salary increases."

Daggett said two factors caused his final break from the group. First, his business dispute with Glass became "a larger concern than the strike." Secondly, Sandra Gorney, wife of the songwriter, objected to picketing the Warner Theatre in Hollywood because the feature film then current had been written by Albert Maltz, whom she called a "friend of the people." He then realized the bias of the Commie viewpoint. He has not been affiliated with the party si then, he said, adding "I again shall be."

Other highlights of the Daggett testimony:

1. James Roosevelt, for whom he wrote radio scripts after leaving the party, never had any Communist sympathies.

2. He could not identify either CSU prexy Herbert Sorrell or actor Lionel Stander as Communists.

3. He believes the Communist Party should be "legally outlawed" in the U. S., since it is a revolutionary movement affiliated with the Soviet Union.

He urged the committee to "concentrate on present Communists, since they are the real menace," and to turn its attention to "completely right wing groups now capitalizing on the Communist scare." He included groups "which picket theatres saying the film is Communist," adding that these "motion pictures actually have no Communist content or slant." He named as one such group, the Wage Earners' Committee, which is currently being sued by Stanley Kramer for $1,000,000 libel on a Red rap.

Glass, top publicist for Kramer, reiterated former testimony on the efforts of the Communists to control SPG, but denied the close association with the Communist Party described by his former partner.

"I had no intention of joining the party," said Glass, "I never did join, and I never paid dues." He admitted attending the initial meeting at Lardner's home, but stated he had been approached to join only once and then by Janet Stevenson at a much later date, when his interest had already begun to wane. Glass admitted he attended the Lardner party, understanding it was to discuss "meetings of the Communist Political Association," the group which briefly replaced the Communist Party in this country. He agreed that he had attended about "six meetings," but insisted there had been only a single meeting at the Margolis home in which he participated.

Glass gave the opinion Daggett was confusing "other guild meetings" with further ones at Margolis' home. He attended the single one, he said, because it seemed natural, since the attorney was then representing SPG. The meeting, he declared, was a "great eye-opener" and had a "conspiratorial feel." He added: "It smelled fishy. It didn't fit in with the peaceful tone of the dinner at Lardner's house."

Glass stated he subsequently supported the strike "because the guild did," and it didn't "dawn on me until later" that it was Communism on a democratic platter." He implied his main reason for going to meetings was his personal relationship with Daggett, saying "My personal differences with him meant there was no longer any social reason to go" so he stopped.

Committee adjourned until tomorrow (Wed.), when Communist activity in Los Angeles legal circles will be tackled. Producer Sidney Buchman is skedded to testify on Thursday (24).

A grateful salute for the pleasure of working with all these wonderful people over the past two years:

Noonan and Marshall

Steve Allen
Roscoe Ates
Bonnie Baker
Barr and Estes
Trio Bassi
Bedell and Mattson
Polly Bergen
Bunny Bishop
John Boles
Dorothy and Lloyd Bridges
Pupi Campo
Charlita
Myron Cohen
Johnny Conrad Dancers
Rosalind Courtright
Cover Girls
Billy Daniels
Sandra Deel
Dell and Abbott
Banda DeLua
Di Gitanos
Roy Douglas
Bows Dru
Kathryn Duffy Dancers
Gigi Durston
Virginia Fait
Peggy Fears
Arden-Fletcher Dancers
Frank Fontaine
Jacqueline Fontaine
Phil Foster
Charlie Foy
Mary Foy
Charles Fredericks
Joe Frisco
Ganjou Brothers and Juanita
Jackie Gleason
Doctor Giovanni
The Glens
Grace and Nicco
Billy Gray
Jack Haley
Stuart Harris
Jane Harvey
Jim Hawthorne
Helene
Louise Hoff
Brenda Hollis
Hollywood Studio Dancers
Jacqueline Hurley
Smiles Ireland
Artie James
Jack Kilty
Dick Kimball
Dude Kimball
Frances Langford
Langley and Ferguson
Ada Leonard
Lober and Grebb
Luba Malina
Peggy Mann
Will Mastin Trio
Robert Maxwell
Mazzone and Abbott
Tommy Melody
Manor and Mignon
Carmen Miranda
Marguerite Padula
Lenny Paige
Lois Ray
Cully Richards
Beverly Richards
Teddy and Phyllis Rodriguez
Joe E. Ross
Peggy Ryan and Ray McDonald
Ukie Sherin
Arthur Lee Simpki
The Szonys
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VARIETY

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JAN 29

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DISK JOCK PUBS IN TIN PAN STEW

Presidential Candidates Seek to Buy Choice TV Time (Just Like Sponsors)

Reversal by the television networks of their long-standing policy, which now restricts allocating of network time to election candidates prior to the national conventions on a "pay as you talk" basis, is already beginning to establish new precedents.

Major candidates already thinking in terms of grabbing up choice time segments of their own, similar to regular program sponsors, on the basis of term deals. It's known, for example, that Harold E. Stassen, who is seeking the Republican nomination for President, has been making overtures toward pacting a TV time segment over a 13-week period. Thus television is taking shape as the major stumping medium for the national candidates.

Stassen inaugurated his pre-convention TV campaigning on the DuMont facilities last Saturday night (25), going into the 11 to 11:15 period and pre-empting the web's skating program. For an 18-station hookup, it cost him $5,300 on the basis of DuMont's regular rate card charges. (Along with DuMont, ABC has already put into effect its pre-convention sponsorship policy, with NBC scheduled to officially make its announcement this week. CBS is expected to follow suit, but the matter is still in the laps of the William S. Paley-Frank Stanton high command).

Just how the webs will be able to resolve such signaturing of pacts and remain within the "equal-time-

(Continued on page 63)

Cornell-McClintic Set Own Mark at $89,400 For Week of 3 B'way Hits

With three hits pulling top grosses last week, the Katharine Cornell-Guthrie McClintic legit office had the biggest stanza in its approximately quarter-century history. The total take for "Constant Wife," "I Am a Camera" and "Come of Age" topped $89,400. The only other time that the office had three top draws on the boards simultaneously was in the 1936-37 season, with "Wingless Victory," "High Tor" and the John Gielgud "Hamlet." However, the total gross was considerably less in that case, principally because the prevailing top price was $3.30 at that time.

Biggest money draw of the current trio is McClintic's revival of "Come of Age," presented by the N. Y. City Center, with Judith Anderson in her original starring role. The Clemence Dane-Richard Addinsell revival was produced by McClintic out of his and Miss Cornell's office, and he staged it. In the 3,090-seat City Center, the verse drama-with-music grossed almost $36,500 and has been extended a week beyond its originally scheduled fortnight run.

Miss Cornell's own revival of

(Continued on page 2)

Carradine's Culture Spiel, With N.Y. Cafe as 1st Date

Legit actor John Carradine will enter the nitery circuit Feb. 5 at the Village Vanguard, N. Y., where he'll put on a reading series a la Charles Laughton.

Carradine will declaim from the Bible, Shakespeare, "Madwoman of Chaillot," the play in which he appeared a couple of seasons ago, and poet Rupert Brooke.

Jennifer a 'Pawn' In 'St. Joan' Deal; Selznick Says Nix

Ostensibly because insufficient time remains for rehearsal, plans for a spring tour of Jennifer Jones in "Saint Joan" have been abandoned. It's officially announced that the project is still under consideration for next fall, but the actress' husband, film producer David O. Selznick, says she would prefer to do a new play then.

Selznick's assertion that cancellation of the prospective tour was caused by the Theatre Guild's repeated failure to meet his deadlines for completion of business details and start of rehearsals, is disputed by representatives of the legit firm. The latter claim that the actress' husband kept changing terms of the proposed agreement, and finally refused to accept a long enough tour to earn back the cost of sending out the revival.

According to Selznick, his wife was being "used as a pawn" in negotiations between the Guild and the Shuberts. He explains that the tour was to have been underwritten by the Shuberts, including payment of losses on the revival's Broadway run, in return for a share of the road profits. "While they bickered over terms, with

(Continued on page 54)

Old Mex Law Reveals Stage Names Liable To Criminal Prosecution

Mexico City, Jan. 29.

Show people who use pseudonyms come under the legal heading of criminals, according to an obscure law recently unearthed here.

The Federal Supreme Court, ruling on an appeal in an obscure tax case, discovered a little known clause in the penal code that outlaws using any name other than

(Continued on page 2)

DICTATE PLUGS OF OWN TUNES

Vet music execs are currently doing a burn at a growing trade phenomenon which has taken the place of the payola as the industry's No. 1 evil. Their latest bugaboo is the activity of disk jockeys and artists in the publishing end of the business.

The emergence of the jockey-publishers is an especially sore point, particularly when such deejays also play the role of song critics on their programs. These jocks are in a position to boost and plug their own catalog numbers, while brushing off the competition's tunes with some negative cracks on the air. Any jockey-publisher, moreover, is able to cop as many wax versions of his tunes as he wants, since the disk companies have to play ball in order to get spins for their other releases.

One prominent deejay with an active publishing firm has been the target for heavy attack, all of it sotto voce because of the jockey's alleged power to make or break songs. This jockey has been - cused of flagrantly pushing his own tunes and any artist who has waxed them, either in the U.S. or abroad. Publishers feel that this jockey can no longer have an objective viewpoint on disks, since he has a partisan interest in his own wax entries.

More or less the same criticism is being made of the flock of artists who have been operating publishing firms. These artists are tempted to record their own tunes where they have power to determine their own wax repertory. There have also been complaints that artists are trading tunes with an "I'll wax your tune if you wax my tune" pitch.

Result of this condition has been the appearance of a lot of unimportant tunes on the market which have been artificially hypoed by the jockeys or artists. Legitimate publishers thus are having less opportunity to place their own songs with the disk companies.

Equipment Wrought of Scrap Metal Is Story of Israel's Radio Network

By BERT BRILLER

Saga of the creation of a radio network in the new state of Israel, with equipment wrought by hand out of scraps of metal from the debris of a wartorn land, is told by Dan Enright, who just returned from a seven-week assignment to reorganize the Voice of Israel.

Enright, partner in (Jack) Barry & Enright Productions, indie package outfit, and former production exec at WOR, N.Y., had spent some 10 years in the Near East before World War II. He said that the situation of Israeli radio is typified by a list of items the Jewish technicians requested: pliers, tweezers, screw drivers, slide rules and even the simplest kinds of meters. The transmitter at Jerusalem, he reported, is operating at only half efficiency for lack of a transformer that costs $30.

Reason behind the new government's need for radio equipment is not the lack of engineering skill, but the fact that Israel's leaders have to make the choice of importing electrical tools and devices or items that are needed to support life, such as seeds. The engineers, many of them graduates of Europe's top universities, have the knowhow to make equipment from old iron fence posts, to wind coils

(Continued on page 61)

N.Y.-D.C. Relay Would Be 1st Link In Nat'l Tie if FCC OK's Theatre TV

'Ike' Song From 'Madam' Seen Ike's GOP Theme

Irving Berlin's number, "I Like Ike," from his current Broadway legit musical, "Call Me Madam," is virtually cinched to wind up as the theme song for Gen. Eisenhower boosters for the Republican Presidential nomination. Tune has already been cleared for use at Eisenhower rallies.

Although the tune's reference in the musical show is clear, Berlin is currently at work drafting a new lyric with a more pointed political impact.

Witnesses Who Aid Probers Get House Job Help

Washinton, Jan. 29.

House Un-American Activities Committee is preparing to take positive action to urge all segments of the entertainment industry to take a sympathetic attitude towards "friendly" witnesses who have testified before the committee.

Individual committee members have been disturbed by reports that some cooperative witnesses, who admitted onetime Communist membership but who have now renounced all Red ties, are still being refused employment in show business. It's understood that this is particularly true in radio and television.

On that basis, the committee's projected action is regarded as an indirect slap at Red Channels, publication which purports to list the names of all radio-TV personalities with Communist leanings. It has

(Continued on page 17)

If the film industry is granted the theatre television channels it is seeking, it will tell the Federal Communications Commission it is prepared to establish as soon as practicable a relay system to transmit shows by air between New York and Washington. That was disclosed to VARIETY this week by James Lawrence Fly, former FCC chairman, who is serving as counsel on the channel applications for the Motion Picture Assn. of America.

The New York-to-Washington point-to-point relay system would only be the first link, of course, in a nationwide grid of transmitters and booster stations that the industry is prepared to set up eventually to carry shows to every theatre equipped with large-screen TV, Fly said.

He also disclosed that the entire transmitting-relay setup would be owned and operated by a private corporation in which the exhibition, distribution and production companies using its services would—in the foreseeable future, anyway—own all the stock.

Those points are major ones to be presented at FCC hearings on the TV channel applications. They'll start Feb. 25. Fly estimated that they'll take at least three to four weeks, if held continuously.

It's possible, he added, that the Commission may call a number of adjournments, so that the hearings could be spread over months. Counsel for the filmites will object to

(Continued on page 15)

Veteran Disk Names Continue Big Despite Newcomers' Impact

Despite the heavy impact of new names in the disk market for the past year, many of the vet wax stars are holding their own in the platter sweeps with a steady stream of etchings that click on the retail level. Without the razzle dazzle promotion techniques applied to the newcomers, many of the vets are coming through with enough consistent sellers to warrant their high diskery guarantees.

Diskery execs claim that the young group of recording artists haven't won away the fans developed by the vets during their waxing years. Most of the vets have a pre-sold audience who latch on to their releases at a relatively high sales figure. The newcomers, however, have been coming up on the spectacular hits which have been making the noise.

In the RCA Victor stable, such perennials as Perry Como, Dinah Shore and Tony Martin can be counted on to rack up hefty platter sales. Como's etchings of "If" and "You're Just In Love" were on top in the 1951 sales finals and Victor teed off '52 with a big push of his coupling of "Tulips and Heather" and "Please, Mr. Sun." Martin had a winner in '51 i

(Continued on page 61)

Berkeley Gives Red Probers 40 New Names; Cite Buchman for Contempt

Washington, Jan. 29.

Screenwriter Martin Berkeley, who provided the House Un-American Activities Committee with the names of many alleged Hollywood Communists last September in Los Angeles, reportedly added 40 additional names to that list in a closed session with committee members here today (Tues.).

Committee session yesterday was highlighted by a unanimous vote among committee members to cite scripter-producer Sidney Buchman for contempt of Congress for failure to appear for questioning in defiance of a subpoena. It's expected that the committee will present its citation resolution to the House next week. Remaining committee hearings following the Buchman citation will reportedly not be focussed on Hollywood.

The House is almost certain to give the green light for the contempt citation, conviction for which carries a maximum penalty of $1,000 fine and a year's imprisonment. Thus, by yesterday's action, the former studio exec was launched on the long road which ultimately sent the "Hollywood 10" to prison. The resolution to cite Buchman, passed at a closed session of the committee, followed a tense succession of steps which originally terminated in an order by acting chairman Francis A. Walter (D, Pa.) to have the House sergeant-at-arms "place Mr. Buchman under arrest and incarcerate him wherever convenient to insure his appearance before this committee."

The order for immediate arrest was later deferred when a question of procedure arose. Committee Counsel Frank S. Tavenner stated he thought such action would require formal approval by the House. The contempt vote was then substituted.

Committee's action came after failure of a second attempt by Buchman's lawyers to have his appearance halted by court action. Morton Pepper, New York attorney, teed off the morning's session by announcing that new court proceedings had been initiated for a temporary injunction to stay the committee's questioning of Buchman. He asked the legislators to "wait a few more days," until the question of the new motion could be settled.

Rep. Walter angrily responded by accusing Buchman and his counsel of engaging in "a deliberate attempt to deceive this committee." He then demanded to know where Buchman was. "He is in the vicinity of Washington," Pepper replied.

At one point, when Pepper was arguing for a delay, Walter snapped, "we have been waiting for several days already. We won't permit your Communist client to make a fool of this committee. Your first application to stay this mmittee was denied before you even told us about it. No court in the land is going to interfere with the orderly process of government."

Orders Buchman's Arrest

It was at this point that Walter ordered Buchman's arrest and started the wheels in motion by having Tavenner read into the record the steps leading to this decision.

In the midst of Tavenner's recital, word arrived that the new

(Continued on page 18)

Baker's Bonds Lectures

Phil Baker starts this week on a "Bonds for Israel" lecture tour to help sell Israeli government bonds.

Baker will play a minimum of 20 dates within the next six weeks.

Same Old Faces Give Miami Cafes Case of Jitters

Lack of new headliners is catching up with Miami Beach bonifaces. Resort cafe operators are finding that majority of toppers are too weak for extended runs. Business peters down after one week with a headliner and there aren't enough attractions to buy new ones weekly.

The nitery owners have been getting agencies to prowl the Coast in an effort to get some fresh faces on the agenda. Situation was better last year when there was a concentration of TV headliners headquartering in New York. Several made quick trips to Florida between monthly video shots.

The bistros are complaining that the entertainment diet has gotten stale. The old axiom that you can't play the same faces year-in-year-out has become all too evident.

Dearth or staleness of headliners has resulted in the virtual disappearance of supper trade in the Beach niteries. Cafes, fortunately, are getting a healthy dinner trade, which apparently is strong enough to keep the operation in the black for this season.

The hotels are also giving the Beach cafes plenty competition. The inns do not have the high nut of the cafes and can stand a loss on the nitery operation.

Miami Beach nitery biz hasn't reached a desperate stage as yet, but it's fairly apparent that fancy profits won't be realized by most spots this season.

Harpo & Chico's Vegas 'Audition'

Two of the Marx Bros. will unite for the first time in several years for a nitery engagement. Harpo & Chico Marx (billed in that order) will play the Last Frontier, Las Vegas, for two weeks, starting Feb. 8. Other dates will depend on their reception there.

The Three Marx Bros. have gone their separate ways for many years. Groucho, major component of the famed trio, is now in radio and video, and does an occasional film. Harpo and Chico have been playing vaude, nitery and occasional TV engagements during the past few years. About three seasons ago, Harpo and Chico combined for a stand at the Palladium, London.

The trio reunited for a Lester Cowan pic, "Love Happy," a few years ago, and haven't worked together since.

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B'way in Corn King Role Via Astor Hotel's Yen For 'Grand Ole Opry'

The hillbilly craze seems likely to spread to the centre of New York. The Astor Hotel Roof is ready to jettison the name band policy during the summer and install the WSM, Nashville, "Grand Ole Op'ry," an NBC network show which has played arenas and auditoriums throughout the country.

Should the deal be consummated, hillbilly and folk music will get the most cosmopolitan showcase they've ever had, and it's conceivable that the folkways craze will hit even greater proportions than it has at this point.

Theatre operators, music publishers and talent agencies admit that there's considerable b.o. in barnyard ballads. As a matter of fact, because of the growing importance of hillbilly music, many music pubs must maintain branches in Nashville, which is regarded as an important rival of Tin Pan Alley.

The music hold by hillbillyites is tremendous. Eddy Arnold, Lefty Fritzell, Hank Williams and Pee Wee King disks are regarded among the top-selling platters. Perry Como is booking the folk-balladeers on his video show. He has played King; has Williams set for Feb. 27, and Fritzell for March 19. This will be Williams' second date on this show, his first one in November bringing such response that the new booking was made.

Further proof of the hillbilly b.o. potential is seen by the fact that top tunes such as "Cold, Cold Heart," "Little White Cloud," "Slow Poke" and "Down Yonder," among others, have strong hillbilly characteristics.

Country-style entertainment has been spreading to the cities for the past decade. World War II gave the sticks songs tremendous impetus, when many deserted farm work for more lucrative jobs in war plants.

The Astor Hotel is still mulling the hillbilly step. Hotel topper Robert Christenberry is reported as favoring this radical departure for the hospice. Preliminary talks have already been held with station execs.

However, Music Corp. of America, which booked most of the name bands into the Astor for the past few years, is still making a pitch to retain the spot. It's submitting counter proposals which include name and name band packages. It's believed that the expense of such groupings will be too high for the Astor Roof, and the inn may have to go along with the hillbilly experiment.

Cornell-McClintic

Continued from page 1

Somerset Maugham' "Constant Wife," in which she's costarring with Brian Aherne and Grace George, had its best week to date, grossing over $28,200 at the 1,172-seat National, N. Y., at the $4.80 top ($6 Friday and Saturday nights). This production, too, was directed by McClintic, Miss Cornell's husband.

The third show out of the office, the Gertrude Macy-Walter Starcke production of "I Am a Camera," John van Druten's dramatization of the Christopher Isherwood "Berlin Stories," also had a new high for the run, grossing over $24,700 in the 1,082-seat Empire, N. Y., at a $4.80 top ($6 Friday and Saturday nights). This was new house record for the 59-year-old theatre at a regular scale, having been topped only by "Life with Mother," which hit $25,500 for a sellout Christmas-New Year week (including the extra-price New Year's Eve performance) in the 1948-49 season. Miss Macy, co-producer of "Camera," is Miss Cornell's personal manager.

Biggest single-week gross for any one Cornell-McClintic show is believed to have been the $49,800 registered by a revival of "Barretts of Wimpole Street" at the Boston Opera House in February, 1945, prior to the New York run. The profit on that stanza alone repaid the production cost on the show.

Incidentally, "Constant Wife," the actress-manager's current hicle, this week repays the backers the second half of their $40,000 investment. The revival is now in its eighth week on Broadway.

Amus. Shares' Slide

Total market value of amusement shares listed on the N.Y. Stock Exchange eased off to $1,198,446,790 as of Dec. 31, according to figures released by the Big Board this week. Tally for the month previous was about $13,000,000 higher while the 1951 high was racked up at the end of September. At that time the aggregate came to $1,225,273,711.

Although the year-end figure indicated a downward trend may have been in the offing for amusements, the total nevertheless is well ahead of the total recorded as of Dec. 30, 1950. Overall sum then amounted to $1,010,074,335, with an average price per share of $21.22. Current per-share average is $19.59.

Trading in RKO Stock Soars With Report of Backlog Sale to Video

Wall St. sensitivity to potential TV values in the film libraries of old established pic-companies was perfectly illustrated by the quick response last week to reports of a deal for a $12,000,000 sale of RKO's backlog to tele. Day the story appeared in VARIETY, trading in RKO mounted to 50,300 shares as against 1,500 for the previous day.

It is this watchfulness on the Street for moves indicating a break in the majors' iron front against opening backlogs to tele that has kept the film shares very stable in the past year. Aside from the possibility of a quick killing, the picture stocks have few friends among the pro traders.

How much the deal would mean in the way of rapid-fire profits is evident in that the cash payment involved would amount to more than $3 on each RKO share outstanding. It was selling last Wednesday for $4.25.

Price reaction on the shares was in keeping with the Wall St. attitude. Despite the huge volume, quotation went up only 25c. This indicated that the downtowners wanted in on the act if there was a chance for a quick take, but they weren't going to pay much more than the then market price unless the TV deal was confirmed.

Although it was officially denied, some Wall St. insiders claim to have reason to believe the reports were correct and that a deal may yet be consummated. There has been considerable buying, despite the denials, although nothing like the volume of last Wednesday. Quotation has dropped back only to about where it was.

Various Wall St. analysts have long been totting up the estimated per-share values of the vast film libraries owned by the major companies. They've felt certain that the dam would break some day and have advised clients to watch carefully for the indicators.

Prospects of cashing in via TV have kept the prices of film shares very steady. Wall Streeters see them as highly unlikely for normal growth or even for certain continuation of their generally good rate of dividend return. However, no one wants to part with the shares for fear of losing out on a hefty capital divvy if the dike should suddenly open.

Howard Hughes, RKO's principal stockholder, has himself been buying up shares in recent months to add to his original 929,020-share hoard. Reason for his buying created considerable speculation in financial circles. It is one of the reasons that certain Wall Streeters cling to the belief that unloading of the library to TV may be imminent.

Betty Hutton to Korea

Hollywood, Jan. 29.

Next Hollywood star to entertain troops on the Korean war front will be Betty Hutton, who leaves within two weeks on a tour arranged by the Hollywood Coordinating Committee.

Accompanying the actress will be five Skylarks, Donna Fowler, Gilda Maiken, Joe Pryor, George Becker and Tom Kenny.

Pix Tip Mitt In Ken Murray Bid For 'Movietime'

Extent to which each of the major film companies is now willing to cooperate with television, even if that cooperation may be for its own benefit, was underscored this week by Ken Murray, who's devoting his CBS-TV show Saturday night (2) to a "history of the movies." With the blessings of the Council of Motion Picture Organizations, who view the project as a welcome addition to their "Movietime, U. S. A." tours, Murray has been trying to line up clips from the majors' film libraries for the show.

As of now, he has received flat refusals from Metro, RKO, Universal and Warner Bros. Columbia and Walt Disney are both providing him with the footage he wants, and 20th-Fox is granting him some clips from its 1951 newsreel roundup, "Farewell to Yesterday." Paramount board chairman Adolph Zukor, as the film industry's elder statesman, will appear personally on the show and Par is also considering the advisability of giving Murray a clip from an old Clara Bow picture.

Fullest cooperation was offered by United Artists, through indie producer Stanley Kramer. UA not only okayed clips from any of its releases which could be cleared through its producers, but granted Murray some lengthy footage from Kramer's "High Noon," which won't be released until later this year. According to Murray, UA execs recognized the exploitation aspects of the show not only for its product but for the entire industry and were eager to cooperate in any way possible.

Murray, noting that the program has been worked out in cooperation with COMPO exec veepee Arthur L. Mayer and "Movietime" chief Robert J. O'Donnell, emphasized that "this is not just a cheap way of trying to get some stars for my show." He's undertaken the project, he said, to "make the people aware of the good entertainment and the fine work being done by an industry which has had too much bad publicity. No matter what anyone tells you or what you read in the papers, I'm convinced that movies will live. I'm going to try to show on my program why the industry cannot die."

It's noted that RKO and U, among the four majors which turned down Murray's request for film clips, have been among those experimenting with TV trailers from time to time. Those two, plus Metro and WB, gave him generally the same answer i ixing his requests. They were "sorry" that they couldn't cooperate, but explained that they had established precedents by turning down similar requests by other TV producers in

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Old Mex Laws

Continued from page 1

that with which a person is baptized or christened. This makes use of stage or pen names a felony punishable by fine or imprisonment, or both.

The court ruled definitely that no exceptions can be made to this rule because the law doesn't allow any. However, the Tribunal allowed stage or pen name users might be pardoned if they go before a court and swear the name they use is the one and only name.

Since this is a ruling of the highest court in Mexico, stage and pen name users here are in an uproar.

Ruling directly hits "Cantinflas" (Mario Moreno), stage-pic comic, who is much better known by his stage than by his real name. Many performers and writers in all phases of amusements are likewise affected.

PIX EARNINGS BOUNCING BACK

Rank's John Davis 'Neutral' on U's Decca Tie; His Merger Aid Sought

John Davis, attending a Universal board meeting last week, took a "neutral" attitude in discussions of a proposed merger of U with Decca Records. Davis is operating chief of the J. Arthur Rank empire, which controls the second largest single block of U shares.

Davis has been reported "hostile" to the idea of a merger since it was first broached with the disclosure that Decca was acquiring a 30% interest in U. He is understood to have felt that Rank, then largest single stockholder, should have been kept better informed of details of negotiation for purchase by Decca of the interests of prez Nate J. Blumberg, production chiefs Leo Spitz and William Goetz and others.

Actually, Davis' attitude at the board meeting and at sessions with a special committee of directors going into the problems of merger was not "hostile" at all. Rather, his attitude was one of "wait-and-see."

Davis had come over from London for the talks. He was in New York only about three days. He will return in about a month or six weeks, it is expected, for a further look-see.

By that time, the exploratory committee headed by director Preston Davie hopes to be able to give Davis a better answer on whether a merger is feasible and, if it is, on what basis. Davis expects at that time, with something more definite to go on, to be able to take a more definite stance.

Committee of Decca board members is likewise exploring merger advantages and problems. And

(Continued on page 12)

20th's Nat'l Theatres Books 'Latuko' Despite Nix by Breen Office

Another of the blows that have struck at the potency of the industry's self-regulatory Production Code in the past few years was delivered last week with booking by National Theatres, 20th-Fox subsid, of "Latuko." Jungle pic has been nixed by the Joe Breen office, which administers the Code, and has been placed in the "Condemned" category by the Legion of Decency.

Surprisingly smash biz the pic rang up at the Hollywood Paramount resulted in the NT booking. The 20th chain is slated to play the pic as top feature on percentage in first-runs on all four of its subsid circuits, Fox West Coast, Fox Midwest, Fox Intermountain and Fox-Wisconsin.

Until threatened with antitrust action some years ago, the industry made its Code bans stick by a voluntary agreement among the producers, distributors, major theatre chains and many smaller circuits. This called for a $25,000 "fine" for anyone playing a pic without a Code seal.

With elimination of the penalty provision and a slackening of biz,

(Continued on page 54)

Ailing Korda to Curb U.S. Visit Activities

His business activities will be kept to a minimum when Sir Alexander Korda arrives in New York next Tuesday (5). British film producer has been recuping slowly in London from a long hospital siege and is forced to limit his activity. He's coming in on the Queen Mary and is expected to remain about three weeks.

Arriving about the same time, but by air, will be Carol Reed, who produced "Outcast of the Islands" under Korda's banner. His visit is for publicity prior to the opening.

Korda will huddle on his U. S. distribution with Ilya Lopert and Robert W. Dowling, toppers of Lopert Films, which handles the product.

O'Donnell Abroad

Robert J. O'Donnell, head of the Interstate chain in Texas, sails from New York Feb. 8 for a 90-day Mediterranean cruise.

This will keep him from the sessions of the Council of Motion Picture Organizations in New York Feb. 19-20. He is general chairman of COMPO's "Movietime" promotional activities.

Coyne's Former TOA Post Snarls Job With COMPO

Choice of exec v.p. for the Council of Motion Picture Organizations is still in the air as the result of reported opposition by Allied States Assn. of Motion Picture Exhibitors to Robert Coyne. There's no personal feeling against Coyne, now COMPO counsel, but objection is based on the fact that he was formerly exec director of Theatre Owners of America.

Committee headed by Jack Alicoate is charged with lining up successors to Arthur L. Mayer, exec v.p., and Ned E. Depinet, prez, before COMPO's membership meet, Feb. 20. Nominating committee's choice would be voted into office at that time.

Mayer has made definite his intention to leave the COMPO post and has booked passage for Europe March 11. COMPO board is still hopeful that Depinet can be persuaded to remain in the presidency another year, so the pressure to find another chief exec is not so pressing as that of getting a successor to Mayer.

Coyne has been with COMPO from its inception and is held in high regard for his organizational ability. In addition to his TOA experience, he was national field director for the Treasury Dept. during the war.

He has been felt by most of the

(Continued on page 54)

JOHNSTON TO COAST FOR STUDIO CONFABS

Eric Johnston planes to Hollywood today (Wed.), Motion Picture Assn. of America prexy to spend two weeks in confabs with studio chieftains. Move will be similar to that in New York recently, when Johnston visited all the homeoffices in an endeavor to better acquaint himself with steps that might make the MPAA of greater service to the industry.

MPAA topper was in New York yesterday (Tues.) for a huddle with company presidents and James L. Fly, MPAA's special TV counsel, on high policy in regard to Feb. 25 hearings before the Federal Communications Commission. Industry will plead at that time for special theatre television channels.

Johnston's trip to the Coast and his scheduled leadoff position

(Continued on page 54)

Benjamin Staying East; Krim, Youngstein West

Robert Benjamin, United Artists official, has cancelled his planned trip to the Coast, where he was to work on product deals, to give full time to homeoffice affairs. His pard, prexy Arthur B. Krim, currently is Hollywood resuming negotiations for product which were begun some time ago and working on one new releasing deal.

Ad-pub v.p. Max E. Youngstein intends a trek west to see pix already slated for UA handling but doesn't have a definite departure date as yet.

$37,272,000 IN 9-CO. '51 INCOME

After several lean years, the film industry appears likely to show a gain in earnings when complete figures for 1951 are in. Returns to date show that costs and income have been brought into better balance to make for an improved outlook.

Statements covering all or a major part of fiscal 1951 disclose combined total earnings of $37,272,000 for Columbia, Loew's, Paramount, RKO Pictures, RKO Theatres, 20th-Fox, United Paramount Theatres, Universal and Warners. That compares with $37,115,000 for the previous year.

Here's how they shaped up on the money-making front, with the figures covering the full year of operations unless otherwise shown:

	1950	1951
Col	$1,981,000	$1,148,000
Loew's	7,854,000	7,804,000
Par	4,571,000	4,205,000
	(9 Mos.)	(9 Mos).
RKO Pix	(4,374,000)*	(146,000)*
	(9 Mos.)	(9 Mos.)
RKO Theatres	897,000	$1,056,000
	(9 Mos.	(9 Mos.)
20th	6,516,000	2,148,000
	(9 Mos.)	(9 Mos.)
UPT	7,963,000	9,537,000
	(9 Mos.)	(9 Mos.)
Univ	1,356,000	2,093,000
WB	10,271,000	9,427,000

*Indicates deficit.

The gain is slight, but takes on

(Continued on page 17)

British Threaten U.S. Pic Coin Cut

London, Jan. 29.

A warning of impending cuts in Britain's dollar expenditure for films was made in the House of Commons tonight (Tues.) by Chancellor of the Exchequer Richard A. Butler. But in announcing a major austerity policy, Butler said that immediate action could not be taken on dollar remittances to Hollywood inasmuch as the government is bound by an agreement which runs through September. This deal permits American film companies to withdraw $25,200,000 annually.

Although unable to act now, Butler warned the House that the

(Continued on page 63)

Loew's Wins Some Unique Points—And Loses a Few—In Final Decree

Washington, Jan. 29.

Initial study of the Loew's divorcement decree discloses that the outfit submitted to plenty tough provisions on unloading theatres but, in turn, won unique concessions from the corporate homewreckers of the Department of Justice.

Consent judgment, which means the bowout of the final major defendant from the 14-year-old industry antitrust suit, calls for outright divestiture by Loew's of a minimum of 24 theatres. Additionally, upward of 40 others may have to be lopped off the chain unless it's established that competitive conditions exist in each market zone. In the event such competition is not established in periods up to five years, the circuit may, at its option, continue operation of these houses but could not license more than 60% of features released by the distribs, excepting such product which is not desired by competitors.

Loew's chain now comprises 67 houses in N. Y. and 64 so-called out-of-town spots. Decree's dictates could force cutting the circuit to less than 100 houses, and reducing the important N. Y. owner-

(Continued on page 18)

Exhibs Safe

Washington, Jan. 29.

Theatremen who run bank nights, gift nights and other b.o. hypos that hinge on chance should be relieved to know that they are "officially" not gamblers.

Internal Revenue Dept. has ruled that such giveaways do not constitute gambling and thus exhibs are not required to purchase the new $50 tax stamps demanded of bookies and others of similar ilk.

TV Exhibs Would Rent Theatres To Election Rallies

Theatre television exhibitors, wrapping up plans for the national political conventions in Chicago this summer, are expected to bypass most of the pickups from the floor on the assumption that such material will receive full and complete coverage from the network broadcasters. Exhibs, instead, hope to rent their houses in non-boxoffice hours to both major parties for special "get-out-the-vote" rallies, in which it's expected that some of the leading candidates would speak.

Big-screen exhibs, of course, hope to be able to bring their regular patrons the top convention events, such as the acceptance speeches by the winning candidates of each party. But, they pointed out, they not only have no time for the run-of-the-mill coverage, but the fact that such coverage will be available to home viewers for free indicates it would have little boxoffice value. As for the acceptance speeches and other outstanding events from the floor of Chi's International Amphitheatre, the exhibs hope they can work a deal to take a feed from the networks' pooled pickups.

For special shows, however, the big-screen operators believe they are in a good position to compete with the networks on selling time

(Continued on page 17)

Some Exhibs Unimpressed By 20th's Optimism After Chas. Skouras' Sour View

While 20th-Fox drew plaudits for its series of merchandising meetings which began last week, some exhibs this week said it's difficult to reconcile the company's expressions of optimism with Charles P. Skouras' still widely-circulated downbeat comments on the trade.

Skouras, head of 20th's National Theatres subsid, predicted some time ago that television eventually will kill off about 50% of the nation's theatres. The quote appeared originally in Life and was picked

(Continued on page 18)

National Boxoffice Survey

Top Pix Continue Strong; 'Quo Vadis' No. 1, 'Dreams' 2d, 'Model' 3d, 'Poison' 4th

Milder weather for a brief period but few new entries is spelling a generally moderate week currently. Such key cities as N. Y. and Philadelphia had to contend with rain and colder weather near the end of the session while Minneapolis had a resumption of below-zero temperatures.

"Quo Vadis" (M-G) still is leading the field with nearly $260,000, grossed in key cities covered by VARIETY this week. Still in second position is "See You In Dreams" (WB) although total gross necessarily is considerably less since playing normal scales.

"Model and Marriage Broker" (20th), a bit uneven this stanza, again is finishing third. "Another Man's Poison" (UA) still is holding onto fourth place while "Room For One More" (WB) is capturing fifth spot. Latter indicates it will climb higher with added bookings.

"I Want You" (RKO) moves up to sixth position. "Pandora" (M-G) is landing seventh money, with "Westward the Women" (M-G) in eighth.

"Wild Blue Yonder" (Rep) is finishing ninth while "Hong Kong" (Par), new this week, rounds out the Big 10 list. "Decision Before Dawn" (20th) and "Boots Malone" (Col) are week's two runner-up films.

Chief interest the Pacific northwest was in unveiling of "Bend in River" (U), with principal preems in Portland, Ore., and Seattle. It is terrific in Portland to pace city and great in the latter key where also leading other pix currently. In these two spots as well as other northwest cities "Bend" is on pre-release, with early reports indicating it will equal or beat "Egg and I," top Universal grosser.

Trade watched closely the launching of the two sailor comedies, "Sailor Beware" (Par) and "Girl in Every Port" (RKO). Former is sock in Boston, smash in Buffalo and strong in L.A. "Port" is mild in K.C. and Cincy, slow in Pittsburgh but rated good in Cleveland to pace city.

"Cry Beloved Country" (Indie) teed off with a great opening week in N. Y. "Cimarron Kid" (U), also new, ranges from good to brisk currently.

"Death of Salesman" (Col) is doing mild to sock trade this frame but in only three keys. "Callaway Went Thataway" (M-G), though in some four cities, is only fair to light.

"Distant Drums" (WB) shapes big in Toronto. "Aladdin" (Mono), paired with vaude, is neat in Philly.

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More and More Film Theatres Using Occasional Stage Shows (Sans Pix)

More and more pix theatres throughout the country are seeking occasional attractions outside of films for b.o. stimulants. With the touring company of "Mr. Roberts" set to play the Interstate Theatre Circuit's Majestic Theatre, Dallas, Feb. 27 and 28 and other Interstate theatres throughout Texas, circuit's bookers are on the prowl for other presentations. Although circuit has played legit shows before it's reportedly seeking more stage fare to vary with its pix policy.

Circuit is negotiating with Blackstone, the Magician, to appear possibly late in February or early March. There is also a possibility that the Hilo Hatti Hawaiian revue might also play the circuit.

Film theatres got big play from several recent touring attractions which usually seek only legit houses or municipal auditoriums. "Fledermaus" troupes sent out by both Sol Hurok and the Met, The Sadler's Wells Theatre Ballet and the "Don Juan in Hell" offering frequently replaced pix. "Don Juan" was particularly suitable for presentation in film houses which had no stage facilities. Since Charles Laughton, Charles Boyer, Sir Cedric Hardwicke and Agnes Moorehead read the Shaw opus, no props or sets were necessary.

RKO circuit is also active in lining up stage fare that can stand on its own without backing from a feature pic. Touring "Gentlemen Prefer Blondes" is set for the RKO Palace, Columbus, O., and the Ballet Russe de Monte Carlo for the chain's houses in Trenton, Providence, Syracuse and Rochester.

Warner Theatre, N. Y., will abandon pix for two weeks next month for the Sadler's Wells Theatre Co., parent of the above Sadler's company. It's the first time in the history of the house that stage presentations will be offered without a feature picture.

SIMONELLI SETS UP BOWIE TURF BUY

Deal in which a syndicate headed by Larry MacPhail gained control of the Bowie racetrack in Maryland for an estimated $2,000,000 was entirely conceived and negotiated by Charles F. Simonelli, Universal pub-ad exec.

As a result of his efforts in bringing the interested parties together and working out the details of the deal, Simonelli will receive a stock interest in the track. However, he pointed out that he will be associated with the MacPhail syndicate in a non-active capacity and might be available on occasions as a consultant on public relations matters, but he otherwise intends to devote full time to his job at Universal.

Simonelli stressed that his connection with Bowie would in no way interfere with his position at Universal.

Simonelli said he looked into the deal in his spare time and carried on negotiations with the principals on weekends. He said he first conceived the idea last June and negotiated "right down the line" until the final contracts were signed.

Its Cairo Theatre Only Damaged in Riot—Loew's

While preliminary reports indicated that Loew's Metro Theatre, Cairo, had been completely destroyed in the rioting which swept the Egyptian capital Saturday (26), a homeoffice spokesman stated this week that damage is principally confined to the interior of the house and undoubtedly is covered by insurance. The 2,000-seater is considered a city showplace and will be repaired "when things cool down."

Press dispatches reaching the U. S. also said that equipment owned by 20th-Fox at the Palace Theatre, Cairo, had also been burned or damaged. A company homeoffice exec disclosed that the firm has a controlling interest in the house, but as yet no word has been received as to what has been damaged. Reportedly, no American company personnel has been injured.

20th Execs Returning To Foreign Posts

Albert Cornfield, 20th-Fox director of Europe and the Middle East, heads back to his Paris headquarters today (Wed.) after attending the outfit's convention at the N. Y. homeoffice.

Also heading home this week is Edward Ugast, 20th's Far East supervisor, who headquarters in Tokyo.

Skiatron Nix By WB, U Makes It Almost Unanimous

Warner Bros. and Universal, which had been hedging on their replies to Skiatron's request for use of their product in its projected Subscriber-Vision test, this week sent Skiatron prez Arthur Levey a definite refusal. As a result, Levey now has okays from only Paramount and RKO, and these two are "conditional."

Skiatron chief declared that negotiations with the other companies, presumably in an attempt to get them to reconsider, are in progress. But he added he would seek help of the Dept. of Justice if the others didn't come through. Skiatron, he said, "would prefer to approach the Department only as a last resort." Levey hopes to gain permission of the Federal Communications Commission to stage the "pay-as-you-see" tests in New York this spring, but claims he must be able to provide the FCC with a lineup of the pictures he'll show before it can okay the project.

Answer from WB was signed by veepee Samuel Schneider, who advised Levey that "we do not wish to permit the use of our features by your corporation in the experiment for which you are seeking authorization." U veepee John J. O'Connor wrote Levey that "we have given careful consideration to your communication and the request therein contained, and we have concluded that it would not be to the best interests of our company to make available our pictures for the tests."

ONE CREDITOR SETTLES ON 'TREASON' SHARE

Financial aftermath of the two-year-old indie production, "Guilty of Treason," last week found one creditor settling for part of a $1,600 producer's share to the film still held by Eagle Lion Classics. He was Harry S. Klepper, who brought suit in N. Y. Supreme court in an effort to satisfy a $10,000 judgment previously won against Edward A. Golden, father of Robert Golden, who co-produced the picture with Jack Wrather.

Out of Klepper's $10,000 Edward Golden assertedly acquired the book, "As We See Russia," which was the story basis for "Treason." Loan was a personal note. When Golden defaulted Klepper sued and was granted judgment. Unable to collect, the creditor proceeded against Golden Productions, which was assignee of the book's film rights.

Also brought in as defendants were Freedom Productions, Wrather, ELC and the Chemical Bank & Trust Co., among others. Settlement reached during a two-day trial before Justice Aaron Steuer provided that the $1,600 which the defunct ELC had in escrow should be split among Klepper and two other minor creditors. But for the balance of his $10,000, it was ruled, Klepper must get in line with others who have coin coming.

"Treason," a story of Cardinal Mindzenty's trial in Communist Hungary, costarred Charles Bickford and Bonita Granville. Latter is Wrather's wife. Emmet Lavery wrote the screenplay. "As We See Russia" was authored by various members of the Overseas Press Club. Chemical Bank provided part of the film's financing, as did Wrather.

Lana's Glam Role

Hollywood, Jan. 29.

First picture to star Lana Turner under her new Metro contract will be "Tribute to a Bad Man," in which she will play a glamorous film femme. Two other films lined up for Miss Turner are "Interrupted Melody" and "Latin Lovers."

Metro is negotiating with Kirk Douglas to costar in "Tribute," which will be produced by John Houseman.

Occasional Live Shows Help Build His Chain In England—Bernstein

RKO and Warner Circuits' current experiments in occasionally eliminating films in favor of a week or more of other attractions is an old—and successful—practice in England. Sidney L. Bernstein, chairman of Britain's Granada chain, said in New York last week that 18 of his houses—all that were equipped with stages—used occasional live entertainment.

"We find it a very profitable practice," he declared, "in that it builds up a house, as any good attraction will. In reverse it is also advantageous in that it enables us to avoid running poor pictures that have a permanently deteriorating effect on the boxoffice."

Bernstein said that Granada avoids, however, having more than 12 one-week live shows without films in any theatre. That's important, he pointed out, to avoid a house's losing its character as primarily a filmery.

Bernstein said his experience had shown that it was essential to maintain this identification with film if films were to be the principal attraction through the year. However, he explained, his general viewpoint was that a theatre should be a place of entertainment, and whether the entertainment was on film or live with really immaterial.

Bernstein left New York for the Coast at the end of last week. He is partnered with Alfred Hitchcock in Transatlantic Productions, indie unit which releases through Warner Bros. They are about to start preparation for their next film.

Resume Zenith Inquiry Into Finnegan Bribe

St. Louis, Jan. 29.

The local U. S. grand jury last week resumed its inquiry into the alleged payment of $50,000 by the Zenith Radio Corp., Chicago, to James P. Finnegan, resigned Collector of Internal Revenue of the St. Louis District, for assistance in obtaining motion picture films for the company's Phonevision tests after such requests had been refused.

Eugene F. McDonald, Jr., prez of the TV company, and Irving Herriott, counsel for Zenith, are reported to have been asked what services, if any, were given by Finnegan to obtain the films, after major film producers refused to furnish them.

McDonald refused to comment prior to his p.a. before the g.j. although Herriott said the films were forthcoming after Finnegan had been hired. Officials of the pic companies have denied that Finnegan had ever approached them or had anything to do with obtaining films from them.

Finnegan goes to trial March 3 to face indictments charging bribery and accepting illegal fees during his tenure in office. United States District Judge Ruby M. Huelen will sit on the bench.

RKO to Test Reissue Of Wanger-Bergman 'Joan'

"Joan of Arc," Ingrid Bergman-starrer made by Walter Wanger for RKO release, is being reissued by the distrib on an experimental basis. Company has set up a string of more than 20 art and offbeat pic houses in the New York territory for a day-date test run.

If this proves successful, RKO's plan is to give the film a similar whirl in arties and specialized houses on a national basis, following the pattern with which it had great success on "Kon-Tiki." "Joan" was originally released in 1948 at upped admissions. It was brought back a year and a half later on regular release, but never caught on with any vigor.

Uruguay Fete, With Relaxed P.A. Sked, Better Run Than in '51; Closes Jan. 31

Montevideo, Jan. 29.

The second Punta del Este Film Festival, which teed off Jan. 10 under a sweltering temperature of 98 degrees, winds up this week. Hot weather tempered after a few days, so no visitors suffered. There have been plenty of changes in the composition of the various delegations as first announced. The Hollywood group planed in on Jan. 17. This was a victory for the organizers because predictions were that Hollywood would give this fest the gate. Yvonne de Carlo, of the U.S. delegation, is the center of attraction.

This time the organizers have made a sincere effort at organization, and are trying to prevent the visitors from being overly feted and driven from one event to another as they were last time. They are also carefully trying to avoid charges of nepotism in the awarding of prizes or distribution of passes to the film shows. Admission to the shows for crix is by pass and each one has been assigned his special stall, but there was a snafu at the start with several commentators being given the same pass number.

Hollywood has entered "The Blue Veil" (RKO), "I Want You" (RKO) and "Gypsy Blood." The organizers have not succeeded in "delivering the goods" in their pledge to the Punta del Este hotelkeepers that the Festival would bring a big influx of tourists. These were notably absent at the start although good number poured in later from across the Brazilian border, but the usual flow of Argentine tourists is re-

(Continued on page 17)

Rickard to Latin America To Ease Several Situations

Joaquim Rickard, Latin American rep for the Motion Picture Assn. of America, flew to Havana Saturday (26) on the first leg of a trip to various film trouble spots south of the border. He'll go to Lima, Rio and Buenos Aires.

He's participating in labor negotiations in Havana. Problems in Peru, Brazil and Argentina involve quotas and currency restrictions.

FCC Now Ready To Tackle Issues Of Par as Trust

Washington, Jan. 29.

With the Paramount-DuMont issues at least temporarily out of the way, the Federal Communications Commission is now ready to tackle the crucial phases of its important one-package proceedings involving Par and the heir, by consent decree, of its once-owned theatres, United Paramount Theatres.

Testimony on these phases, which begins Monday (Feb. 4) before Examiner Leo Resnick, will doubtless furnish the basis for the most far-reaching question that has faced the agency since the advent of TV: whether motion picture producers, particularly antitrust violators, may enter the TV field as station owners.

The Par antitrust issues, it's recognized, go beyond the question of Par's eligibility as a broadcast licensee (its license for KTLA-TV in Los Angeles is on temporary status pending the outcome of the proceedings). Although the Commission has decided that the TV eligibility of each antitrust offender shall be determined separately (when license renewal time comes around), it's generally expected that the decision on Par will set the pattern for policy respecting other major film producers also.

In its more immediate impact,

(Continued on page 15)

L. A. to N. Y.

Josephine Baker
Lloyd Bridges
Eddie Cantor
Ralph Cattell
Eduardo Ciannelli
Scott R. Dunlap
Bill Edwards
Richard Egan
Franca Faldini
Henry Ginsberg
Morey R. Goldstei
Sheilah Graham
Abel Green
Z. Wayne Griffin
Richard Hageman
George Jessel
Ruby Keeler
Ken Langley
Marjorie Lawrence
Charles Lederer
Lloyd Lind
Douglass Montgomery
Edward Morey
Will Price
Richard Rober
Tom Sheils
Walter White

N. Y to L. A.

Sidney Blackmer
Barbara Britton
Paul Douglas
Mitch Miller
Constance Moore
Norton V. Ritchey
Alexander Scourby
Sam Shai
Jan Sterling

N. Y. to Europe

Franka Faldini
Anatole Litvak
Georges Maurer
Marta Toren

Europe to N. Y.

Fred Addison
Suzanne Cloutier
Valentina Cortesa
Hans Hopf
George London
Lou Walters

LAST WEEK AT LA VIE

"THE MIRACLE ON 54TH STREET" is the only way to describe what's happened over on East 54th street where La Vie En Rose has 'caught on' overnight, sparked by the electrifying **Dorothy Dandridge**, ignited by the super-song salesman, Carl **Ravazza**, and kindled into a blaze by the torrid mash notes of the Gentlemen of the Press.

Our "formula" has made La Vie the most exciting room on the East Side in a decade . . . A Guy and a Doll . . . Carl Ravazza, whose "hold-hands" torch sessions have the dolls too limp to swoon and Dorothy Dandridge, whose sexy spine-tingling delivery has the guys of the town goggle eyed.

With a low bow to the critics—"THE MIRACLE ON 54TH STREET" presents a Nightly Double that has become a Daily Double for cafe regulars . . . "The Toast of the Town," crystal-balled Leonard Lyons about La Dandridge . . . "A Rising Song Star," knighted the Journal-American's Gene Knight . . "A Singing Sexation," quipped Earl Wilson . . . "One of the most refreshing and beautiful newcomers in years," raved the News' Bob Sylvester . . . "Makes audiences Look and Listen" said Danton Walker . . . "Most beautiful Negro singer since Lena Horne," LIFE magazine captioned in a spread . . . Louis Sobol summed up: "Slick Singing Chick."

And if the Gentlemen have been kind to Dorothy their colleagues, the sob-sisters on the gazettes, have been delving into dictionaries to swoon in print for Carl Ravazza.

Bert Lahr, Eddie Cantor, Milton Berle, Dane Clark, Dolores Gray, John Carradine, Jan Murray, Frank Leahy, Jackie Robinson, Cab Calloway, Jackie Miles, Mitzi Green, Edmund O'Brien, Olga San Juan, Dan Topping, George White, Mike Todd, etcetera, etcetera and etcetera as Yul Brynner says in "The King & I." That's not a "Who's Who." It's a "Who's Here." They've all been in time and again to help make "THE MIRACLE ON 54TH STREET."

It's become the rendezvous for Hollywood, Park Avenue, and Broadway . . . They all agree—THE PLACE TO BE—IS NOW LA VIE! ! !

MONTE PROSER'S
La Vie en Rose
123 E. 54 · Res. MU 8-8420

DISTRIBUTION'S BIG OVERHAUL

Gotta Read This Slowly

Columbus, O., Jan. 29.

Picture (from the bulletin of the Independent Theatre Owners of Ohio) of a man trying to be on two sides of a fence at the same time:

"While it is nothing to compare with the lush days of old, nevertheless in the past two weeks business has been good. . . . As soon as the public learns that a theatre is crowded they'll bust the doors down trying to get in. On these occasions, however few they may be, when business is good, let's crow about it. Our newspaper friends will doubtlessly cooperate with us on a Monday roundup story to the effect that business was good over the weekend.

"Of course, there are certain 'calculated risks'. If there is action pending to eliminate tax or to resist labor's demand for an crease, you'll have to convince those parties that these stories are simply put out for the purpose intended—to stimulate more business."

Bitter RKO Theatres Proxy Fight May Be in for Repeat in Spring

Long-drawn-out and bitter proxy fight through which RKO Theatres just went may be reprised on a lesser scale within a couple of months. Next stockholders' session is slated for May, and strong possibility is hinted that the minority group headed by David J. Greene will press for one or two more members of the board.

Greene just a few weeks ago won partial victory in a battle that started at the last annual stockholders meeting, Dec. 6. He succeeded in getting two places on the six-man board. His ultimate aim, of course, is to win a majority on the directorate, which would enable him to exercise management control of the chain.

Possible quick repetition of the proxy fight results from the fact that RKO's last annual stockholders' conclave was held in December, instead of May, which is the normal time. Session was the first since RKO Theatres Corp. was formed, following divorcement at the beginning of 1951 from RKO Pictures.

In order not to make the meeting come too quickly after the new company was organized, initial stockholders gathering was set for December. Future sessions were set for spring, which was the regular time before RKO underwent divorcement.

Greene and his associates are understood to be buying up additional shares of RKO. Thus, if he gets the same support from other stockholders that he got during the recent proxy hassle, he might easily get at least one mor place on the directorate.

Amiable Relationship?

Although Greene's relationship with the management since he and his associate, A. Louis Oresman, took their places on the board Jan.

(Continued on page 17)

SPG Takes in Exec Prods

Hollywood, Jan. 29.

Screen producers guild voted 66-8 for a by-laws change broadening membership eligibility to include exec producers functioning as production toppers at last night's (Mon.) membership meeting.

Exec board had recommended revision.

High Court Nixes Dipson Review Of Suit Vs. Majors

Washington, Jan. 29.

Dipson Theatres of Buffalo lost its antitrust suit against Loew's, et al., when the Supreme Court yesterday (Mon.) denied review of a lower court decision dismissing the charge.

Dipson had contended that the second Circuit Court of Appeals, in holding that agreement by three of the majors to limit first and second-run exhibition of their films did not violate the antitrust laws, had ruled contrary to the Supreme Court decision in Paramount divorcement cases.

Department of Justice had filed a memorandum, as amicus curiae, in support of Dipson's position. It had asked for a ruling "on the issues presented here as to the meaning and effect of the Paramount decision" to provide authoritative guidance to the lower courts on similar cases.

A refusal to grant a review, Justice Dept. had asserted, may affect many private antitrust actions brought by private claimants against some or all Paramount case defendants. A number of the cases, said the agency, involved claims for damages alleged to have result-

(Continued on page 15)

N.Y. Group Heartened By Publicity Campaign In Push to Win B.O.

Reviewing nine months' work of the Organization of the Motion Picture Industry of the City of New York, Fred. J. Schwartz, group's topper, in a report to exhibs, indicates that the committee feels "that the community is conscious of a motion picture industry in a more friendly and understanding way."

Other accomplishments, according to Schwartz, since the group launched its public relations campaign on May 1, 1951, include: improvement of relations with newspapers, school children, women, church groups and organized audiences in a move "toward changing the public attitude about pictures to a concrete expression of enjoyment."

The report, a voluminous document, describes in detail the work done with newspapers, institutional and commercial promotions, the community service program, and the cooperative ventures with the Council of Motion Picture Organizations.

Lynn Farnol office is handling the public relations campaign for the group.

SWG BLACKLIST SUIT PUSHED OFF TO APRIL

Originally scheduled to go to trial this month in N. Y. Federal Court, a "blacklist" suit brought by the Screen Writers Guild and the Authors League of America against the Motion Picture Assn. of America and the Society of Independent Motion Picture Producers will now be tried April 7. Switch in date reportedly was made by arrangement between the litigants. Pre-trial hearings are expected to be held at the end of February.

SWG and ALA instituted the action in January, 1949, to challenge a decision by the MPAA and SIMPP that allegedly is aimed at governing political views of persons employed in the motion picture industry. Ruling was adopted at a meeting of company heads in New York in November, 1947, after the House Un-American Ac-

(Continued on page 55)

PUSH ON FOR UPPED INCOME

Large number of changes in major company sales organizations recently reflects the iron-fisted insistence of top-echelon officialdom that greater income be produced by distribution departments. Sales chiefs, virtually with knives in their own backs, have been fine-tooth-combing their staffs, from division managers right down to bookers, to get rid of weaker elements and replace them with men who'll slug for the very last dollar.

The resignations, promotions, territorial switches and other shifts that have marked the sales organizations recently tie in with the regional and home office meetings of distribution forces that almost all companies have been holding. The aim is the same—to drive the men to bringing in more coi

The exhibitor, of course, is going to bear the brunt of all this pressure. Company prexies, their production chiefs and boards of directors feel, however, that it is an absolute must if the industry is to go on. Studying figures, they conclude that only more coin out of distribution can solve their problems.

Production costs have been brought down considerably in the past three years. It appears questionable whether they can be reduced much more—and particularly if it is desirable to reduce them any further. Since it has become obvious that the big payoff is in the big pix, putting clamps on creators of such product is not seen as good business.

There will continue, of course, to be pressure to get maximum values on the screen for each dollar spent. Perhaps there is some

(Continued on page 55)

Arbitration Tops Allied Bd. Agenda

Washington, Jan. 29.

Increasing film rentals will be number one problem at the midwinter board meeting here of Allied States Assn. next Tuesday (5) and Wednesday (6). Question of film rentals will tie in with talks on arbitration in the hope of devising a method of relief for hard-pressed exhibitors.

In addition, attempt will be made to develop a formula for the pricing of pictures which Allied hopes will be fair to everybody. Abram F. Myers, general counsel of Allied, declared: "Plans for an intense aggressive campaign against present pricing policies will be adopted for use unless and until relief is forthcoming by more orderly means."

Prior to the session of the full board, a committee consisting of reps of the arbitration committee, the national film committee and the "Caravan" committee, which supervises Allied's cooperative system for exchange of information

(Continued on page 55)

Mid-South Allied Blasts Withholding Subsequents

Practice of "pre-releasing" films and then withholding the product from subsequent-runs has been blasted by Allied Independent Theatre Owners of the Mid-South. Outfit sent a copy of a resolution attacking the policy to distribs this week.

Allied unit complained that the specially labeled pix should be licensed on the same basis of availability as other product. Theatre outfit asserts that the "roadshowing" system is a violation of court decrees enjoining the companies from price-fixing and discrimination in offering pix to exhibs.

TOA's 'Stand' on Arbitration Seen Tightrope Walk Aimed at Keeping Allied, Distribs Both in the Act

Hollywood, Jan. 29.

Theatre Owners of America board members, in session here, walked down the middle in their proposals for an industry arbitration system. They have endorsed a plan so worded that it could be interpreted as consistent with the programs favored by both Allied States Assn. and the distributors.

It's apparent that TOA's idea is to leave the door open to recommendations by the other groups, rather than formulate a specific arbitration policy which would possibly lead to conflict and the end of all hopes for the entir trade's getting together on a plan.

It's generally conceded that th unending flow of intra-trade actions on antitrust counts represents one of the industry's biggest problems. Certainly, the legalistics and the desire to resolve differences via arbitration have been copping the spotlight at trade get-togethers, such as TOA's board session here, for the past couple of years.

Important rub which has developed so far is Allied's demand for inclusion of rental disputes on any arbitration program. Allied theory is that all distrib-exhib business practices should be subject to attempts at conciliation if any over-all plan is to work. On the other hand, the distribs feel that the cost of licensing pix is a private matter between buyer and seller and not a proper subject for arbitration.

TOA plan, as announced, would cover "any matters arising out of or in connection with film contracts, or any matters involving clearance and runs, or any controversy over or concerning competitive bidding." That is the theatre org's proposed system as approved by the board yesterday (Mon.) and disclosed by exec director Gael Sullivan. As for tthe mechanics, a national arbitration administration would be set up along with the selection of individual arbiters.

Observers noted that whether or not rental differences would be subject to arbitration under the broadly-stated plan was not specifically set forth.

TOA, it seemed clear, was careful to avoid stepping on any toes via taking part in the controversial rentals issue right at the outset. Also suggesting the outfit's con-

(Continued on page 12)

Dialog by 20th-Fox?

Scene in "Anything Can Happen," Perlberg-Seaton production for Paramount, has group of bewildered immigrants seeking accommodations at a N. Y. hotel, but with little success because of language barriers.

An irate member of the group blasts the room clerk in Greek, capping his tirade with the clincher, as he stormed out. The irate one's words: "Spyros Skouras!"

4 N.Y. First-Runs Do the Unusual: Their B.O.'s Build

Four pix currently in New York engagements at first-run houses are displaying an unusual b.o. reaction, with grosses approaching the first week's top after dipping for several weeks. In one case, the 12th week's gross topped the first week's by $6,000.

Pix not following the usual pattern—big first week and a gradual decrease until the end of the run—include "Pandora and the Flying Dutchman" at the Normandie, "Rashomon," the Japanese import at the Little Carnegie, "Quo Vadis" at the Astor and "The Greatest Show on Earth" at Radio City Music Hall.

"Pandora," for example, opened to $10,800, dipped to $5,200 in the second week, and has climbed to $7,000 in its eighth week. Similarly, "Rashomon" opened at $14,127, ran at about $10,500 for three weeks, and this week climbed to almost $12,000. Paramount's "Greatest Show" teed off with a big $146,000, jumped to $148,000 the second week, and returned to the opening $146,000 for the third week. However, latter figure, it's estimated, would have been greater than the second stanza had it not been for the snow and rain encountered during the period.

Most unusual fluctuation was displayed by Metro's "Quo Vadis," which opened to a capacity $25,000 on a two-a-day policy at the Astor. After holding at $25,000 for three weeks, pic began a steady decline until it reached $18,000 in the seventh week and jumped to $22,000 during the Xmas-New Year week. At that point, with closing of the day-date grind run at the Capitol, two-a-day policy was abandoned at the Astor and receipts climbed to $38,000. Under the continuous run policy, "Vadis" consistenly grossed over $30,000. Now in its 12th week, film ended the period at $31,000, $6,000 over the opening week.

Filmites feel the strong comebacks of these films result from strong word of mouth boosts. All the pictures involved are of the type that serve as conversation pieces in social gabfests.

SDG VOTES STEVENS BEST '51 DIRECTOR

Hollywood, Jan. 29.

Screen Directors Guild voted George Stevens the best director of 1951 for "Place in Sun" (Par). Award was made at SDG dinner-dance at the Biltmore Bowl Sunday night (27). Also in finals were Alfred Hitchcock, for "Strangers on Train," and Vincente Minnelli, for "American in Paris."

More than 800 industry toppers attended. SDG prexy George Sidney presided. L. B. Mayer was made an honorary life member of the Guild.

Tax Relief Sought By TOA at Four-Day Bd. Meet on Coast

Hollywood, Jan. 29.

Immediate relief from "discriminatory" Federal, state and local taxation will be militantly sought by the Theatre Owners of America, it was revealed as TOA's board of directors launched a four-day midwinter session here yesterday (Mon.).

Exec director Gael Sullivan declared that "many smaller theatres around the country are paying taxes on losses," and he added that the TOA is taking up cudgels to bring about reform.

Discussing arbitration, Charles P. Skouras, board chairman; prexy Mitchell Wolfson and Sullivan stressed the system delegates will seek will be flexible and subject to modifications which may be suggested by other exhib organizations and distributors. TOA toppers say they are anxious to get th ball rolling towards adoption of an all-industry plan.

Delegates will present to production and studio execs their views on film cycles, pix titles, TV, etc.

Distrib reps are huddling Thursday (31) with a group to discuss "Movietime, U.S.A." pix censorship, etc. Theatre TV and FCC hearings are on agenda. Convention winds up Thursday nite with Skouras hosting a party.

This Woman Is Dangerous

Excellent Joan Crawford starrer of femme crook reformed by love. Good b.o. possibilities.

Hollywood, Jan. 24.

Warner release of Robert Sisk production. Stars Joan Crawford, Dennis Morgan, David Brian; features Richard Webb, Mari Aldon, Philip Carey, Ian MacDonald, Katherine Warren. Directed by Felix Feist. Screenplay, Geoffrey Homes, George Worthington Yates; from story by Bernard Girard; camera, Ted McCord; editor, James C. Moore; music, David Buttolph. Tradeshown Jan. 22, '52. Running time, 97 MINS.

Beth Austin	Joan Crawford
Dr. Ben Halleck	Dennis Morgan
Matt Jackson	David Brian
Franklin	ichard Webb
Ann Jackson	Mari Aldon
Will Jackson	Philip Carey
Joe Crossland	Ian MacDonald
Admitting Nurse	Katherine Warren
Dr. Ryan	George Chandler
Ned Shaw	William Challee
Susan	Sherry Jackson
McGill	Stuart Randall
Club Manager	Douglas Fowley
Oculist	Kenneth Patterson
Mike	Harry Tyler
Hairdresser	Gladys Blake
Prison Matron	Cecil Weston

Joan Crawford is back on the wrong side of the law in "This Woman Is Dangerous" and the result is entertainment cut to the order of her substantial following. It is a slick dramatic entry, furbished with the kind of values that register well in general release, and it has a pulp fiction plot, excellently put together, that can be sold for good returns.

As the mastermind of a holdup gang, and the sweetheart of David Brian, a violent killer-type, Miss Crawford turns in the type of character and performance that especially suits her sophisticated appearance. Her costuming is in keeping, modishly designed to further the Crawford flare for clothing style. While interest is primarily on the actress, her masculine costars, Dennis Morgan and Brian, are not neglected in the story-telling.

Plot is purely make-believe, but the Felix Feist direction of the Geoffrey Homes-George Worthington Yates script, and the playing, lend an air of credence. Dialog is good and, while the situations can be anticipated, pace holds up to sustain interest. Story by Bernard Girard deals with a woman who, after the holdup of a New Orleans gambling house, goes off to the hospital for a dangerous operation to restore her failing sight. She leaves behind a violent, jealous lover, plus a slight clue that tips the FBI she might have been in on the robbery.

Her medico is Morgan and the forced association with him leads to an unwilling romance. Suspicious of her overlong hospital stay, Brian puts a private eye on her trail to protect his romantic interest when he cannot contact her. When the femme mastermind realizes what is happening she renounces her doctor love, hoping to reach Brian in time to prevent a murder, but the climax finds principals all in the hospital where Brian takes a stand in the observation room over the operating-theatre ready to shoot down his rival. The FBI moves in, fortunately in time and, with promised leniency, Miss Crawford can expect to start a life with Morgan after a short prison term.

Brian supplies a vigorous performance and Morgan is entirely likeable in his role as the eye specialist. Richard Webb is good as the FBI man. Mari Aldon shows up excellently as the girl married to Philip Carey, Brian's more cautious criminally-inclined brother. Ian MacDonald, the private eye; Katherine Warren, Morgan's nurse, and the others are capable.

Robert Sisk's production supervision does very well by the story and casting detail. On the technical end, film benefits from the lensing by Ted McCord, the David Buttolph music score and other assists. Sheila O'Brien did the costuming. *Brog.*

The Green Glove

Glenn Ford as ex-paratrooper in routine cops-and-robbers meller set in Monte Carlo; for secondary markets.

UA release of Benagoss (Georges Maurer) production. Stars Glenn Ford, Geraldine Brooks, Sir Cedric Hardwicke; features George Macready. Directed by Rudolph Mate. Original story and screenplay, Charles Bennett; camera, Claude Renoir; editor, Lola Barache; music, Joseph Kosma. Previewed in N. Y. Jan. 24, '52. Running time, 88 MINS.

Michael Blake	Glenn Ford
Chris Kenneth	Geraldine Brooks
Father Goron	Sir Cedric Hardwicke
Count Paul Rona	George Macready
Gaby Saunders	Gaby Andre
Countess	Jany Holt
Inspector Faubert	Roger Treville
Jacques Piotet	Georges Tabet
Madame Piotet	Meg Lemonnier
Inspector	Paul Bonifas
Singer	Juliette G[illegible]
Singer	Jean Bretonnier

"The Green Glove" is a stock cops-and-robbers melodrama, with no particularly distinguishing angles in casting, scripting or production. Filmed in France, its Monte Carlo and rural mountain locales give it some fresh interest. This and the lure of the chase will make it acceptable fare for secondary markets, where it should recoup its modest budget.

The Small Back Room

"The Small Back Room," Michael Powell-Emeric Pressburger production scheduled to open at the Trans-Lux 72nd St. Theatre, N. Y., Friday (1), was reviewed in VARIETY from London Jan. 26, 1949. Picture revolves around a British scientist who fears responsibility but later shakes off his phobia by courageously dismantling an enemy bomb.

Myro opined that the film is a "craftsmanlike job with a ready-made public in Britain and likely to earn more than modest returns for U. S. exhibitors." David Farrar won the critic's praise for his performance as the scientist while Kathleen Byron turns in a "moving characterization" as a sympathetic girl. Snader Productions is releasing in the U. S.

The green glove is a priceless bejeweled medieval relic which has reposed for years in a rural French church, until stolen by a jewel thief (also a collaborator) during the recent war. Glenn Ford, as a paratrooper dropped behind enemy lines, had almost apprehended the thief at the time; had grabbed the briefcase containing the prized gauntlet, but had lost it immediately thereafter when his shelter was bombed. Now, after the war and down on his luck, Ford is back in rural France, hunting for the lost relic with the prosaic, unethical purpose of selling it to make his fortune.

The original thief (George Macready), however, head of an international ring, has also been ceaselessly searching for the glove, and suspecting that Ford eventually would return to lead him to its hiding place. Thereafter ensues a series of chases, harrowing experiences and murders, as thieves pursue Ford and gendarmes follow both.

Plot is further complicated by a half-mad countess who has originally befriended the paratrooper; by an American girl (Geraldine Brooks) serving as tourist guide in Paris who falls for Ford, and gets involved in his escapades, and by the simple country priest (Sir Cedric Hardwicke) who has steadfastly assured his flock that the glove would someday be restored to its proper shrine, and that the long-silent church bells would ring again. And under the proddings of love, Ford does find the glove and return it to the church. But not before a wild chase up and down impassible hills that would unnerve a mountain goat.

Ford's smooth acting lends some credence to the fantastic events, but Miss Brooks is unconvincing (though quite attractive) as his helpmate. Macready plays the heavy with his usual suavity, while Hardwicke brings dignity and a touch of real drama to his brief appearances in the priest role. Jany Holt is also striking as the half-mad countess, and Roger Treville acceptable as a police inspector. Other cast-members, due either to direction or scripting, sometimes act like caricatures.

Claude Renoir's photography is one of the film's better points, with some unusual outdoor camera shots. *Bron.*

Something to Live For

Drama of Alcoholics Anonymous reformation of femme drunk. For distaffers.

Hollywood, Jan. 28.

Paramount release of George Stevens production. Stars Joan Fontaine, Ray Milland, Teresa Wright; features Richard Derr, Douglas Dick, Herbert Heyes, Harry Bellaver, Paul Valentine. Directed by Stevens. Written by Dwight Taylor; camera, George Barnes; editor, William Hornbeck, Tom McAdoo; music, Victor Young. Tradeshown Jan. 22, '52. Running time, 89 MINS.

Jenny Carey	Joan Fontaine
Alan Miller	Ray Milland
Edna Miller	Teresa Wright
Tony Collins	Richard Derr
Baker	Douglas Dick
Mr. Crawley	Herbert Heyes
Billy	Harry Bellaver
Albert	Paul Valentine
Walter	Frank Orth
Young Man	Bob Cornthwaite
Mrs. Crawley	Helen Spring
Chris Miller	Rudy Lee
Johnny Miller	Patric Mitchell

This is a smoothly-fashioned drama with romantic overtones, slanted for distaff favor. Obvious exploitation values, attached to such dramatic devices as a femme drunk who is reformed through love and a marital triangle, will help carry it along, although big boxoffice generally is not indicated.

An added factor that may aid is fact film serves somewhat in the nature of a followup to Ray Milland's successful "Lost Weekend." In this he is a reformed drunk, saved through Alcoholics Anonymous, but interest is thrown to Joan Fontaine, legit actress with a weakness for the bottle, whom Milland, a married man, helps on the right road and in so doing a romance is born. Teresa Wright, as Milland's understanding wife, sees the problem through with an understanding that saves the marriage.

George Stevens' production and direction put the dramatic devices together with his usual meticulous touch, dealing as realistically as possible with what is, basically, a soap-opera formula along tear-jerker lines. Dwight Taylor's writing supplies freshness in handling as an added indication of the taste with which the subject has been approached.

Milland meets Miss Fontaine when he gets an AA call to help a drunk. He pulls her through and an attraction is formed. Further meetings generate an emotional stress that is not helped by Milland's dissatisfaction with the way his advertising work is going nor by the guilt complex by unacknowledged attraction is causing between them.

Stevens sends the principals through the involvements smoothly as events work up to the point where Milland again pulls Miss Fontaine from a drunken stupor, caused by her fear of opening in a Broadway play. They admit the attachment for each, the admission giving them strength to go their separate ways, secure that the knowledge will keep them strong enough to resist escapism of the bottle.

Milland and Miss Fontaine fulfill demands of their roles with a commendable restraint, as does Miss Wright in her understanding-wife part. Several supporting roles stand out excellently. Among them are Harry Bellaver, as the kind elevator boy in the hotel where Miss Fontaine resides; Douglas Dick, ambitious ad agency man after Milland's assignments Richard Derr, egotistical stage director who has figured in Miss Fontaine's romantic past, and Herbert Heyes, ad agency head.

New York locale of the story furnishes a modern background to which the camera of George Barnes and the process work do justice. Victor Young has contributed a good music score to back up the dramatics. *Brog.*

The First Time

Amusing domestic comedy of young couple who become parents for first time. For regular dual bills.

Hollywood, Jan. 25.

Columbia release of Norma (Harold Hecht) production. Stars Robert Cummings, Barbara Hale; features Bill Goodwin, Jeff Donnell, Carl Benton Reid, Mona Barrie, Kathleen Comegys, Paul Harvey, Cora Witherspoon. Directed by Frank Tashlin. Screenplay, Jean Rouverol, Hugo Butler, Frank Tashlin, Dane Lussier; based on story by Jean Rouverol and Hugo Butler; camera, Ernest Laszlo; editor, Viola Lawrence; music, Frederick Hollander. Previewed in Hollywood, Jan. 21, '52. Running time, 89 MINS.

Joe Bennet	Robert Cummings
Betsey Bennet	Barbara Hale
Mel Gilbert	Bill Goodwin
Donna Gilbert	Jeff Donnell
Andrew Bennet	Carl Benton Reid
Cassie Mayhew	Mona Barrie
Florence Bennet	Kathleen Comegys
Leeming	Paul Harvey
Miss Salisbury	Cora Witherspoon
Mrs. Potter	Bea Benaderet

A fairly good round of chuckles is supplied by "The First Time," rating it average prospects in the more general dual bill market. Best response will come from the family trade, to which the trials and tribulations of a young couple with the first baby will have a familiar ring.

Robert Cummings and Barbara Hale brightly sell what merit there is to be found in the light, snappy dialog and homey situations, giving the comedy a substance it would not have had with less facile performances. While the fun comes through with a number of excellent touches, production, direction and writing are inclined to string the footage out too long.

Good device of having the narration that bridges the action seemingly done by the new offspring, both on the eve of birth and afterwards, helps the amusement. The young couple first finds that babies cost a lot more than any original estimate, then go through the nightmare of bills, daily job struggles, the neglected husband routine, outside complications, quarrels and reconciliations. Film ends with a new offspring on the way, event being acknowledged by the wife's unnatural craving for banana sandwiches, a complex that introduced the first kid.

Good support to the antics is given by Bill Goodwin and Jeff Donnell, as next-door neighbors, Carl Benton Reid, Mona Barrie and Kathleen Comegys, the grandparents, Cora Witherspoon, nurse, and Paul Harvey.

St. Matthew Passion

"St. Matthew Passion," Austrian import which preemed at the Park Ave. Theatre, N. Y., Monday (28), was reviewed from Vienna by VARIETY in the issue of Nov. 30, 1949. *Maas* rated the film as a documentary that has good chances in art houses.

Critic described the entry as "a film, but not a moving picture. Raoul Aslan of the State Burgtheatre recites passages of Christ's life and death, opera stars sing and Herbert Karajah directs the Philharmonic Orchestra. But there is no action."

Edited by the late Robert J. Flaherty, the picture is being distributed in the U. S. by Academy productions.

Frank Tashlin directed the Harold Hecht production at an okay pace, although he permits some story holes to show and allows too much repetition. Tashlin, along with Hugo Butler, Jean Rouverol and Dane Lussier, contributed the script, based on a Rouverol-Butler story.

Physical values of the production catch the flavor of the young couple's middle-class circumstances, and Ernest Laszlo uses his cameras to advantage. *Brog.*

Cloudburst
(BRITISH)

Melodrama starring Robert Preston adds up to good supporting fare for secondary situations.

United Artists release of Alexander Paal production. Stars Robert Preston, Elizabeth Sellars; features Colin Tapley, Sheila Burrell, Harold Lang, Thomas Heathcote, Marie Germaine, Edward Lexy. Directed by Francis Searle. Screenplay, Searle and Leo Marks, from latter's play, "Cloudburst"; camera, Jimmy Harvey; editor, John Ferris; music, Frank Spencer. Tradeshown N. ., Jan. 25, '52. Running time, 83 MINS.

John	Robert Preston
Carol	Elizabeth Sellars
Insp. Dav	Colin Tapley
Lorna	Sheila Burrell
Mickie	Harold Lang
Peggy	Mary Germaine
Jackie	Thomas Heathcote
Sgt. Ritchie	George Woodbridge
Chuck Peters	Lyn Evans
Mrs. Reece	Edith Sharpe
Thompson	James Mills
Kate	Daphne Anderson
Cardew	Edward Lexy
Supervisor	Noel Howlett
Carter	Robert Brown
Constable	Charles Saynor
Doctor	Gerald Case
Porter	Fredric Steger
Milkman	Stanley Baker
Desk Sgt	Martin Boddey

Made in Britain by producer Alexander Paal, "Cloudburst" shapes up as palatable celluloid for filmgoers with a leaning toward mellers. Picture, however, calls for some intensive selling, for aside from Robert Preston the cast is composed of British players - known to American audiences.

Yarn is based upon Leo Marks' play, "Cloudburst," which Marks and director Francis Searle screenplayed. It unreels a story of how a vengeful man took the law into his own hands. Theme is a familiar one but this version has sufficient variations to help balance off the triteness of the basic plot.

An ex-commando, Preston plays a chief cryptographer for the British foreign office and happily wed to Elizabeth Sellars, his wartime intelligence associate. At the moment when their future appears brightest a speeding car looms out of the darkness, kills Miss Sellars and disappears in the gloom.

Preston dedicates himself to retaliation and grimly hunts down the occupants of the death car. He kills both but leaves a cryptogram behind which the Scotland Yard inspector (Colin Tapley) employs to crack the case. Preston's use of commando-type methods also gives him away to the sleuth.

Story is slow in getting underway, but once the groundwork is established the script develops ample suspense. Preston's portrayal of the avenger is a finely restrained one. His characterization tends to accent the cold and methodical calculation of a man who has lost everything dear to him.

Miss Sellars is fairly good as the wife, although she's on the screen for only the first few reels. Tapley scores as the inspector and Harold Lang, Sheila Burrell and Thomas Heathcote, among others, provide capable support under Searle's direction. Jimmy Harvey's lensing is good as is Frank Spencer's musical score played by the Royal Philharmonic Orchestra.

Picture originally was to have been distributed in the U. S. by Eagle Lion Classics and is included in the block of films that UA took over from ELC last year. Entry is a joint presentation of producer Paal and Rudolph Monter in association with James Carreras' Exclusive Films, Ltd. *Gilb.*

Navajo

Unusual art house subject dealing with Indian boy's rebellion against white man's civilization.

Hollywood, Jan. 28.

Lippert Picture release of Hall Bartlett production. Directed by Norman Foster. Narration written by Foster; spoken by Sammy Ogg; camera, Virgil E. Miller; editor, Lloyd Nosler; music, Leith Stevens. Previewed Jan. 25, '52. Running time, 70 MINS.

Son of the Hunter	Francis Kee Teller
Grey Singer	John Mitchell
Mother	Mrs. Teller
Ute Guide	Billy Draper
Indian School Counsel	Hall Bartlett

"Navajo" is an unusual subject to be going out under the banner of Lippert Pictures, a releasing organization better known for straight commercial, exploitation pictures. However, film may open a new market for the company since the plan is to sell it along the art-house circuit, it being a subject particularly suited for the sureseaters.

Film is an independent venture by Hall Bartlett, erstwhile actor who formed a company to take cameras into the Navajo Indian Reservation in Arizona. With the forethought to get a story that could be told through a child's eyes as the basis, Hall has come up with an offbeat film that ranks right along with, if not topping, most of the foreign art imports that have previously impressed cosmopolitan critics.

Certainly the camera work by Virgil E. Miller, a Hollywood veteran, is much more impressive than that in any of the art imports and it plays a very major part in giving this film fine visual qualities as well as mood interpretation. Another boosting effect comes from the Leith Stevens music score, adapting original Indian music to counterpoint the simple story.

Norman Foster both directed and wrote the narration that is spoken by young Sammy Ogg. His handling is entirely natural after the simple people he is using to act out the plot become accustomed to the camera. Story centers on Francis Kee Teller, a seven-year-old Navajo who speaks no English. Lad is leading a happy, though materially-barren life with his mother, sisters and an old grand dad on the reservation when the authorities take him off for forced schooling.

True to his Indian blood, he wants nothing from the whites and resists all efforts of Hall Bartlett, playing a school instructor, and Billy Draper, interpreter and guide, to give him an education. One night he flees the Indian school and takes off through the gaunt, weathered canyons of Arizona, with Bartlett and Draper i pursuit. Redskin guile enables him to entrap Draper, but an essential goodness, in turn, makes him save those he was fleeing.

Performers, with the exception of Bartlett, are all unschooled recruits right from the reservation and give the film the impact of complete naturalness that only occasionally succumbs to self-consciousness. Picture is an excellent, unusual first venture and an entirely acceptable entry for bookings on the art circuit. *Brog.*

Buffalo Bill in Tomahawk Territory

Low-budget frontier saga, for Saturday matinee trade.

United Artists release of Jack Schwarz (Edward Finney-B. B. Ray) production. Stars Clayton Moore. Directed by B. B. Ray. Screenplay, Sam Neuman and Nat Tanchuck; camera, Elmer Dyer; editor, Norman Cerf. Previewed in N. Y., Jan. 23, '52. Running time, 66 MINS.

Buffalo Bill	Clayton Moore
Cactus	Slim Andrews
Chief White Cloud	Rod Redwing
Janet	Sharon Dexter
Lt. Bryan	Eddie Phillips
Stokey	Tom Hubbard

Frontier saga is a low-budget quickie destined for the Saturday matinee kiddie trade. Story and production lack imagination, depicting the Indian-settler conflicts in the familiar stereotyped manner. Obvious attempt of the producers to go easy on the coin is displayed in the poor use of ancient footage for the Indian uprising and Buffalo hunting scenes.

Story revolves around Buffalo Bill's attempt to deliver a herd of cattle to White Cloud, chief of the Sioux, as U. S. Government's contribution to a peace pact. However, group of townsfolk, led by Tom Hubbard, find it to their advantage to continue war with the Indians in order to drive the Indians from the territory, since they have discovered gold in Sioux land. Disguised as Indians, they attack wagon trains and harass the settlers. Believing the Sioux on the warpath, the settlers call in the Army to drive the Indians from the territory. Buffalo Bill discovers the plot, unmasks the heavies

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20TH-FOX RACE FOR STORY BUYS

Bd. of Review 'Encouraged' by 1st Move to Make It Self-Sustaining

First effort by the National Board of Review to make the organization self-sustaining via subscriptions to its monthly magazine and weekly guide was described by Henry Hart, board's topper, as "encouraging." Board teed off with an ad in the Saturday Review of Literature and, according to Hart, the ad paid for itself. Convinced that there is an appeal among those seriously interested in films, the Board will soon follow with a two-column by 60-line ad in the Sunday New York Times.

Financial plight of the Board, which operates on a yearly budget of about $25,000, was caused by the withdrawal of three major film companies during 1951. Companies still supporting the Board include Warners, Metro, 20th-Fox, United Artists, Monogram and several indie producers and foreign film importers.

With its income cut in half, the Board is in serious difficulty, and should any of the remaining companies pull out the NBR may have to close down operations unless it can obtain coin from another source. First "source" to be tapped is the general public, and the Board is awaiting the outcome of its subscription campaign before approaching other groups.

It already peddles its mag via newsstand sales at 35c. per copy and these sales have been averaging about 600 to 800 copies per month. All in all, the mag has a total circulation of about 1,500, and the Board expects a substantial increase as a result of its subscription drive, but it's still problematical whether even a healthy circulation boost would put the Board on a self-sustaining basis.

'Economy' Reason Discounted

"Economy" reason offered by the companies that withdrew support was discounted by Hart. Contribution of each major was about $2,000 or $3,000 annually, a sum which Hart believes would not affect to any degree the economic structure of the film companies. He said he

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Ask $2,642,240 From Loew's in Distribution Of 9 Enterprise Films

Loew's International Corp. failed to devote its best efforts in releasing nine Enterprise pictures in the foreign market, the Bank of America, National Trust & Savings Assn., Enterprise Productions, Inc., and Sunset Securities Co. charged last week in a $2,642,240 damage suit brought against the distrib in N. Y. Federal Court. Action claims that in many areas Metro pictures were favored by the defendant over Enterprise pix by outright "discrimination."

Films involved in the case assertedly represent a total production cost in excess of $16,000,000. They include "Arch of Triumph," "The Other Love," "Ramrod," "Force of Evil," "No Minor Vices," "Caught," "They Passed This Way," "Body and Soul" and "So This Is New York."

Bank of America and its fellow plaintiffs, through attorneys Schwartz & Frohlich, contend that a Jan. 16, 1947, distribution agreement was violated by Loew's, which allegedly made "improper" deductions from gross b.o. receipts before a 75% rental for the nine films was applied. Amounts purporting to represent theatre overhead and certain operating expenses were said to have been deducted, although not allowed under terms of the release pact.

Discriminatory sales methods of Loew's, according to the complaint, especially in the British and Italian markets, prevented the plaintiffs from obtaining "revenue and profit" of $1,500,000. While the distrib handled Metro product in Britain in a "diligent and businesslike manner," it didn't obtain as many bookings for the Enterprise

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Order Composer Trial In 'Bystander' Suit

Composer Gail Kubik last week was ordered by N. Y. Supreme Court Justice Samuel Hofstadter to file notice of trial of her $10,000 suit against Laurel Films by March or face dismissal of the complaint for failure to prosecute.

Miss Kubik's action is based upon the claim that Laurel hired her to write the score of its 1950 production, "Guilty Bystander," but later brushed her off in favor of someone else, thus violating a 1949 employment agreement.

N.Y. Flacks Map Demonstration In Pact Fight

With New York pub-ad staffers associated with District 65 making little progress in negotiations with five film companies for a new contract, union this week set in motion plans for its first demonstration. Publicists have set Friday (1) as the deadline for the receipt of concrete proposals from management.

First demonstration, in all probability, will consist of picketing and the distribution of leaflets in front of a Broadway theatre showing a product of one of the companies involved in the talks. Companies negotiating with the District 65 Screen Publicists Guild include Warner Bros., Columbia, United Artists, 20th-Fox and Universal. Some advancement in the talks is reportedly being made at Warners, Col and UA while activities at 20th and U are more or less at a standstill.

Although the theatre and pic to be hit has not been decided, it's likely that the union will aim its initial demonstrations at the company it considers most recalcitrant.

Union is said to have dropped its demands for a minimum basic crew and a pension plan, but are adamantly insisting on certain basic security clauses. These include the arbitration of all layoffs and a union shop. Agreement on wages appears likely, with the union accepting the approximate 10% which appears to have become the pattern for the industry. Other snags include agreement on double severance pay for layoffs and the question of retroactivity on wage hikes to Oct. 31, 1951, expiration date of the former pact.

Meanwhile, pub-ad staffers at Loew's associated with Local 230, Sign, Pictorial and Display Union, AFL, are weighing a wage offer from the company. Since Loew's granted a voluntary cost-of-living increase several months ago, company has offered a wage hike that would bring the total up to $10. Loew's is apparently following the pattern of $10 across-the-board obtained by Local 230 for staffers at RKO Pictures. The AFL union is also negotiating for the publicists at RKO Theatres and expects to open talks with Major Leslie E. Thompson, company's labor negotiator, on Friday (1).

H-63, Motion Picture Home Office Employees Union, IATSE, reps the flacks at Paramount and plans to open talks with company officials next week.

Blank's UPT Gift

A. H. Blank, head of the Des Moines circuit subsidiary of United Paramount Theatres, has gifted 1,000 shares of UPT's common stock, reducing his direct ownership to 2,595 shares.

The A. H. Blank "A" Trust unloaded another 500 shares as a gift, leaving a balance of 500 shares.

SEEKS BOOST IN PIC OUTPUT

Acquisition by 20th-Fox during the past week of screen rights to "Man on a Tight Rope," British novelette, climaxes one of the most active periods of story-buying in the company's history. It also marks 20th as by far the most active of all studios in going afield for story properties.

20th's heavy buying results primarily from its plans to increase its pic output. That naturally requires more stories. To increase production, studio has built up its staff to 23 producers, and with all these men mulling stories, company has been pushed into more buys.

Since Jan. 1, 20th has closed deals for seven properties. They include three books, a long mag story, novelette, a play and an original. Total cost to the studio was $160,000.

With the exception of "Man on a Tightrope" (which also bears the label "International Incident"), prices have been "reasonable." They do reflect, however, willingness of all the Hollywood lots to pay more for desirable yarns than during the heavy economy stanzas that prevailed from 1947 until late last year.

Figure of $50,000 is considered in the trade exceptional for a foreign novelette, although there's agreement that "Tight Rope," written by Neil Patterson, is a highly unusual story. Published in Britannia mag and set to come out in book form in England, it concerns a Czechoslovak circus that escapes through the Iron Curtain into Western Germany.

37½G for 'Number'

Next highest sum laid out by 20th recently was for the legiter, "The Number," by Arthur Carter, which closed recently after an 11-week run on Broadway. Price was $37,500.

An original by Edmund Love, an occasional writer for The New Yorker, brought $25,000. Subsidiary pact also calls for his services on the screenplay at an additional fee. Story is called "90 Saddles for Kengtu," and concerns a U. S. Army weather outfit stationed in Tibet during the war. The weather outfit ordered 90 saddles just to get in some sporting horseback riding to pass time. However, as a result of having the saddles, an important battle was won. It's said to be a true incident.

"A Matter of Life and Death," a

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Judge Orders Trial Of Kimbrough-Vs.-U

A $50,000 damage suit brought in 1949 in N. Y. Federal Court by author Emily Kimbrough against Universal Pictures and Dodd, Mead & Co. must be settled by trial, Federal Judge Sylvester Ryan ruled last week. Court's decision was made in the course of a denial of motions made by all three litigants for summary judgment.

Case stems from an April, 1948, agreement in which Miss Kimbrough sold Universal worldwide film rights to three of her stories under the overall title of "It Gives Me Great Pleasure." Company paid a $10,000 advance on a total purchase price of $60,000.

Action claims after the deal was made U backed out. Miss Kimbrough seeks to hold U to the original deal. Film company counterclaimed with the charge that the writer failed to preserve the copyright abroad, thus her stories are not marketable overseas due to a cloudy title. It asks that the pact be rescinded.

Judge Ryan held that the U. S. copyright to the works is valid but did not rule on its validity abroad since Miss Kimbrough is "silent on what steps she has taken to secure copyright protection in foreign countries." Authoress, in naming publisher Dodd, Mead a defendant, contended it was up to them to protect the property.

More Advance Notice on Product Seen in '52; More Pix Uncertain

Whether exhibs will have more choice of product in 1952 than they had last year still is unclear. It does appear certain, however, that they'll have notice farther in advance than normal of what is coming up, and can lay booking and exploitation plans accordingly.

While production schedules have been climbing during the past couple years, release slates of the eight majors show no definite trend as to quantity of pix going into distribution. Current, preliminary estimates by the various distribs show three so far having scheduled more pix for '52 than '51, four fewer and one the same.

While a few companies have made up schedules that carry them all the way into September, there seems to be no doubt that they are still "playing by ear." The rosters admittedly open to change the year develops.

As always, if biz slows up, runs are shortened and there's exhib demand for more changes per week and thus, of course, for more product. If the b.o. brightens, the reverse is true. So only the economic year, as it unfolds, will dictate the number of releases.

Distrib execs customarily try to hold off submitting to exhib demands for more product. Naturally, with shorter runs, it means less money per pic. That's obviously not good business for producers.

However, when the pressure gets real strong, distribs generally find discretion is the better part of valor. Exhibs, if biz isn't too hot, become determined to get more changes and so move away from regular sources of supply if necessary. Thus the distrib discovers that he is losing a theatre's playing time—time which he might get by making more films available. When one distrib gives in on this basis, most of the others are forced to follow and there's an inevitable increase in the number of pix that wind up on the release schedule.

Won't Run Wild

Distribs at this particular moment are actually more determined than ever not to run wild on the number of releases. Their statistics clearly show them that it is the big pix that are making money for them, and the medium and little ones that are the heavy losers. Since an increase in number of releases merely means less playing time for these secondary films, hoisting release slates is a

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Too Much Dancing

Too much flesh-and-blood is deterring sale of screen rights to "Dance to the Piper," new autobiog by choreographer Agnes DeMille (Cecil B.'s niece).

At least four studios are interested in the yarn, but state they'll probably pass it up because they figure at least 90% of the hundreds of people mentioned by Miss DeMille are still alive. That means a back-breaking and expensive — if not impossible — job of getting a clearance from each one pictured or alluded to in the film.

Supreme Court Refuses Review Of CSU's IA Rap

Washington, Jan. 29.

The Supreme Court yesterday (Mon.) refused to review a decision of the California Court of Appeals dismissing antitrust charges brought by the Conference of Studio Unions against the International Alliance of Theatrical Stage Employees and major producers. Appeal was sought by CSU after it failed to obtain damages it claimed its members suffered as a result of the studio strike some years ago.

CSU claimed that thousands of wage-earners were adversely affected by an alleged conspiracy between the majors and IATSE, that many persons were thrown out of jobs and that some are still out of employment in the only work they know.

In opposing review by the high tribunal, the majors contended that the action of CSU was "nothing more than an attempt by one labor organization, which was defeated in a jurisdictional struggle with its ancient rival, to utilize the Federal courts to avenge itself upon the victorious rival union and upon the employers." The majors said a charge of conspiracy had been rejected by the National Labor Relations Board.

Claim of CSU that the lower court decision was in conflict with other decisions by the appeals courts was held by the majors to be without merit. IATSE, in opposing the appeal, asserted that CSU, "having been defeated in the open market of labor competition," was trying to impose on IATSE punitive measures of antitrust laws for which there was no basis for action.

Schine Gets Extension On 25-Theatre Disposal

Buffalo, Jan. 29.

Schine Theatres, Inc., has been granted an extension of dates and terms for the disposal of 25 of its theatres by Judge John Knight in Federal Court here.

Schine, according to the terms of a consent decree following the Government's antitrust suit in 1949, was directed to sell 39 theatres in three years. To date, only 14 have been sold, Schine attorneys told the court. The amended order directs that Schine accept bids which, added to profits since last June, would be considered reasonable, and further directs that one-third of the remaining theatres be sold by July 24 and two-thirds by Dec. 24, 1953.

Robert P. Patterson, former Secretary of War, who appeared as counsel for Schine in the present proceeding, was killed in the American Airlines Buffalo-Newark plane crash returning to New York from court here last week.

Film Industry Starts 150G Drive for NCCJ; Geo. Skouras Picks Aides

Film industry this week launched a drive to raise $150,000 for the National Conference of Christians and Jews. Goal is to realize $75,000 from personnel of the homeoffice producing and distrib companies, $50,000 from theatres in the Greater New York area and throughout the country, and $25,000 from distrib branch offices.

To spark the campaign, George P. Skouras, national chairman of the amusement division, has named top industryites for key jobs in the NCCJ drive. J. Robert Rubin, Loew's veepee, is general chairman; Fred J. Schwartz, Century Circuit prexy, heads the metropolitan N. Y. committee; Major Leslie E. Thompson, RKO Theatres exec, tops the planning committee; William P. Gehring, 20th-Fox sales exec, leads the distribution committee, and Henry A. (Hank) Linet, Universal's sales promotion topper, chairmans the publicity group.

Major Thompson will help map the industry's participation in Brotherhood Week, Feb. 17-24, which will be highlighted by an industry dinner Feb. 28. Gehring's specific duty is to direct the raising of the $25,000 from the personnel of branch offices of the distrib companies operating out of New York.

L.A. Spotty; 'Sailor' Strong $30,000, 'Yonder' Medium 17G, 'Skies' Dim 19G, 'Ground' Soft 23G, 'Room' 24G, 2d

Los Angeles, Jan. 29.

Although there are five new bills this frame, only one is providing real boxoffice action. "Sailor Beware," playing two theatres, shapes strong $30,000. It may go higher since the pic is doing the only real upbeat trade.

"Red Skies Montana" is very disappointing at $19,000 in four houses. A slow $23,000 is seen for "On Dangerous Ground," two sites. "Callaway Went Thataway" is getting only a slight $16,000, also in two. "Wild Blue Yonder" looms medium $17,000 in three locations.

"Latuko" is continuing its healthy pace in second showcase week at $14,000 in the Hollywood Par. "Room For One More" shapes okay $24,000 for second frame in three spots. Steady pace is being maintained by advanced-price, extended-runs.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola (FWC) (2,097; 2,048; 1,719; 1,248; 70-$1.10)—"Red Skies Montana" (20th) and "Woman in Dark" (Rep). Dim $19,000. Last week, "For Men Only" (Lip) and "Chicago Calling" (UA), $26,000.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-$1.10)—"Room One More" (WB) and "South Caliente" (Rep) (Downtown only) (2d wk). Okay $24,000. Last week, $31,600.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10)—"Callaway Went Thataway" (M-G) and "Shadow in Sky" (M-G). Slight $16,000 or near. Last week, "Pandora" (M-G) and "Sellout" (M-G) (2d wk-5 days), $19,700.

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-$1)—"On Dangerous Ground" (RKO) and "Indian Uprising" (Col). Slow $23,000. Last week, "Ten Tall Men" (Col) and "Corky Gasoline Alley" (Col) (2d wk), $19,800.

Los Angeles Paramount, Hawaii (F&M)-G&S) (3,398; 1,106; 60-85)—"Sailor Beware" (Par) and "Barefoot Mailman" (Col) (L. A. Par only). Sturdy $30,000 or better. Last week, L. A. Par only, "Honeychile" (Rep) and Josephine Baker onstage (2d wk), $22,000. Hawaii, "Favorite Spy" (Par) (4th wk), $2,700.

Hollywood Paramount (F&M) (1,430; 60-$1.20)—"Latuko" (Indie) (2d wk). Hefty $14,000. Last week, socko $18,000.

Ritz, Vogue, Orpheum (FWC-Metropolitan) (1,370; 885; 2,213; 70-$1.10 — "Wild Blue Yonder" (Rep) and "Man Bait" (Lip). Medium $17,000. Last week, Ritz, Vogue, Globe, "Decision Before Dawn" (20th) (5th wk-6 days), $6,200.

United Artists, Four Star (UA) (2,100; 900; 90-$2.40)—"Quo Vadis" (M-G) (9th wk). Stout $19,000. Last week, $21,200.

Fine Arts (FWC) (677; 80-$1.50) —"Lavender Hill Mob" (U) (3d wk). Nice $5,000. Last week, $5,300.

Beverly Hills (WB) (1,612; 80-$1.50)—"Death Salesman" (Col) (6th wk). Fancy $7,000. Last week, $7,700.

Wilshire (FWC) (2,296; 80-$1.50) —"African Queen" (UA) (5th wk). Fine $8,000. Last week, $9,000.

Rialto (Metropolitan) (840; 80-$1.20)—"Streetcar" (WB) (5th wk). Held at $7,300. Last week, same.

'Pandora' Sturdy $13,000, Cincy; 'Port' Modest 9G, 'Nelsons' Fairish $6,000

Cincinnati, Jan. 29.

Overall trade at key spots continues in moderate trend this stanza. "Pandora and Flying Dutchman," sturdy at Albee, is front runner. "Girl in Every Port" in Palace and "Model and Marriage Broker" at Capitol look only moderate. "Here Come Nelsons" shapes fairish at Keith's.

Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Pandora and Flying Dutchman" (M-G). Sturdy $13,000. Last week, "Westward Women" (M-G), same.

Capitol (Mid-States) (2,000; 55-75)—"Model and Marriage Broker" (20th). So-so $8,000. Last week, "Japanese War Bride" (20th), $5,500.

Grand (RKO) (1,400;55-75)—"Callaway Went Thataway" (M-G) and "Old West" (Col). Light $6,000. Last week, "Big Night" (UA) and

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Broadway Grosses

Estimated Total Gross
This Week $486,800
(*Based on 21 theatres*)
Last Year $521,100
(*Based on 17 theatres*)

'Yonder' Lofty $12,000, Indpls.

Indianapolis, Jan. 29.

Biz has levelled off at first-runs here this stanza but is generally oke despite heavy rains Saturday. Klieg-light opening with Air Force cooperation and Forrest Tucker onstage helped "Wild Blue Yonder" to fast start at Indiana. It will lead town. "Quo Vadis" is still potent in fifth week at Loew's. "Model and Marriage Broker," at Circle, is rated nice.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76)—"Model and Marriage Broker" (20th) and "Stars and Guitars" (Col). Nice $9,000. Last week, "Another Man's Poison" (UA), and "Lincoln in White House" (Indie), slow $7,500.

Indiana (C-D) (3,200; 50-76) — "Wild Blue Yonder" (Rep) and "Crazy Over Horses" (Mono). Nifty $12,000. Last week, "See You In Dreams" (WB) and "Girl On Bridge" (20th), sock $15,000.

Loew's (Loew's (2,427; 90-$1.25) —"Quo Vadis" (M-G) (5th wk). Still better than average at $10,500 following $12,300 in fourth stanza.

Lyric (C-D) (1,600; 50-76) — "Drums in Deep South" (RKO) and "Jungle of Chang" (RKO). So-so $5,000. Last week, "Silver City" (Par) and "Captive Billy Kid" (Rep), about same.

'Sailor' Socko $23,000, Buff; 'Vadis' 17G, 5th

Buffalo, Jan. 29.

Pacing the field here this stanza is "Sailor Beware" which promises to hit a smash total at the Paramount. "Room For One More" is holding well in second round at Center. "Quo Vadis," which got a towering $17,000 in fifth frame at the Buffalo, is holding a sixth week to hit a new longrun high at house.

Estimates for This Week

Buffalo (Loew's) (3,500; 90-$1.25) —"Quo Vadis" (M-G) (6th wk). Fifth week ended Mondal (28) hit giant $17,000. Breaks all marks at this house for a long run.

Paramount (Par) (3,000; 40-70)—"Sailor Beware" (Par). Soaring to smash $23,000. Last week, "Model and Marriage Broker" (20th) and "Interrupted Journey" (Indie), $12,000.

Center (Par) (2,100; 40-70)—"Room For One More" (WB) (2d wk). Holding at about $9,000 or under. First week was sock $12,000.

Lafayette (Basil) (3,000; 40-70)—"Boots Malone" (Col) and "Lady and Bandit" (Col). Okay $10,000. Last week, "Bright Victory" (U) and "St. Benny the Dip" (UA), ditto.

Century (20th Cent.) (3,000; 40-70)—"Callaway Went Thataway" (M-G) and "It's Big Country" (M-G). Fair $8,500. Last week, "Another Man's Poison" (UA) and "Hotel Sahara" (UA) (9 days), mild $9,000.

'Quo Vadis' Great 38G, Prov.; 'Dreams' Rousing $9,000, 'Model' Big 12G

Providence, Jan. 29.

It's "Quo Vadis" all the way here this session. Upped scale is zooming the first State week to great total. Nearly as big is Majestic's "Model and Marriage Broker." Metropolitan's "See You In My Dreams" also looms strong.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"On Dangerous Ground" (RKO) and "Pistol Harvest" (RKO). Good $8,500. Last week. "Weekend With

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K.C. Off Albeit 'Model' Oke $15,000; 'Port' Medium 8G, 'Tanks' So-so 7½G

'ROOM' SMASH $12,000, PITT, 'DAWN' BRISK 9G

Pittsburgh, Jan. 29.

Heavy rains over weekend sloughed biz generally, cutting heavily into tentatively budding grosses, but a couple of top pix managed to hang on. "Room for One More" shapes up as best thing Warner has had in some time and "Decision Before Dawn" is also delivering at the Fulton. They're both certain holdovers. "Browning Version," second attraction in nabe Squirrel Hill's new art policy, started off nicely after replacing "Lavender Hill Mob," which could have stayed a while longer.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"Decision Before Dawn" (20th). Swell notices, big $9,000. Last week, "Here Come Nelsons" (U), $5,000.

Harris (Harris) (2,200; 50-85)—"Raging Tide" (U). Yanked after 4 days, with "Japanese War Bride" (20th) replacing it fast. In abbreviated session, "Tide" got $3,000. Last week, "Man in Saddle" (Col), $7,000.

Penn (Loew's) (3,300; 50-85)—"Too Young To Kiss" (M-G). Oke $12,000. Last week, "Westward Women" (M-G) (2d wk-4 days), $5,000.

Squirrel Hill (WB) (900; 50-85) —"Browning Version" (U). Should do better than $3,000. Last week, "Lavender Hill Mob" (U) (4th wk), okay $2,500. Could have stayed but nabe house is still feeling its way around with new art policy.

Stanley (WB) (3,800; 50-85)—"Girl in Every Port" (RKO). Disappointing at slow $9.000 or less. Last week, "See In My Dreams" (WB) (2d wk-6 days), $9,000.

Warner (WB) (2,000; 50-85)—"Room for One More" (WB). Best here in a long time. Zooming to sock $12,000, and stays. Last week, "Another Man's Poison" (UA) (2d wk-4 days), $4,000.

Kansas City, Jan. 29.

Normal or better trend is noted in current week, new films being mostly moderate. "Model and Marriage Broker" in four Fox Midwest houses is bettering average total. "The River," at art-film Kimo is nifty. "Girl in Eevry Port" at the Missouri looms medium and "Tanks Are Coming" at Paramount is only average. Weather has turned moderate.

Estimates for This Week

Esquire (Fox Midwest) (820; 50-75)—"Fixed Bayonets" (20th) and "Elephant Stampede" (Mono) (m.o.). Slow $2,400. Last week, "FBI Girl" (Lip)and "Sky High" (Lip), $3,300, over average.

Kimo (Dickinson) (504; $1.50-$2.40)—"The River" (UA). Sturdy $3,500. Looks like extended-run. Last week, "Bitter Rice" (Indie), second time in town, $1,800.

Midland (Loew's) (3,500; 90-$1.24)—"Quo Vadis" (M-G) (5th wk). Holding up nicely at $9,000. Last week, $12,000.

Missouri (RKO) (2,650; 50-75)—"Girl In Every Port" (RKO) and "Three Steps North" (UA). Medium $8,000. Last week, "See You in Dreams" (WB) and "Smuggler's Gold" (Col) (2d wk), solid $8,000.

Paramount (Tri-States) (1,900; 50-69)—"Tanks Are Coming" (WB). Average $7,500. Last week, "My Favorite Spy" (Par) wound up 11-day run with $14,000, good.

Regent, Ashland, Midway (Commonwealth) (600, 1,200, 750; 30-50-65) plus **Southtown** (Terhune) (1,050; 50)—"Steel Fist" (Mono). In 4-day stand ended last week, hit oke $4,500 on world preem in this special hook-up of downtown and suburban houses. Houses currently are back with regular policies, Regent to downtown first-runs, others to subsequents.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Model and Marriage Broker" (20th). Topping average at $15,000. Last week, "Fixed Bayonets" (20th) and "Elephant Stampede" (Mono), $16,000.

Vogue (Golden) (550; 75-85)—"Lavender Hill Mob" (U) (11th wk). Still good at $1,500, and likely to go another week. Last week, $1,600.

'Sailor' Great $31,000 in Offish Hub, 'Victory' Fine 17G, 'Salesman' 10G, 2d

Key City Grosses

Estimated Total Gross
This Week $2,265,100
(*Based on 24 cities, 215 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,530,000
(*Based on 24 cities, and 208 theatres.*)

'Aladdin'-Vaude Neat 18G, Philly

Philadelphia, Jan. 29.

Rain dampened weekend biz, with takings generally off this round. Stageshow is boosting 'Aladdin and Lamp" to neat session at Earle. "Model and Marriage Broker" is on disappointng side but still okay at the Fox. "Indian Uprising" looms over hopes with neat total in prospect at Goldman. "Cimarron Kid" also is brisk at Stanton. "See You in Dreams" is holding well in third Stanley stanza.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Lady from Texas" (U). Mild $7,500. Last week, "Emperor's Nightingale" (Indie), $5,000.

Boyd (WB) (2,360; 50-$1.30)—"I Want You" (RKO) (6th wk). Holding at $6,000. Last week, okay $6,500.

Earle (WB) (2,700; 50-99)—"Aladdin and Lamp" (Mono) plus Ravens, Johnny Hodges onstage. Neat $18,000. Last week, "Girl on Bridge" (20th), $8,000.

Fox (20th) (2,250; 50-99)—"Model and Marriage Broker" (20th). Okay $15,000. Last week, "Decision Before Dawn" (20th) (3d wk), $8,500 in 5 days.

Goldman (Goldman) (1,200; 50-99)—"Indian Uprising" (Col). Neat $14,000. Last week, "Westward Women" (M-G) (2d wk),$11,000.

Mastbaum (WB) (4,360; 50-99)—"Another Man's Poison" (UA) (2d wk). Off to $13,000. Last week, fine $25,000.

Midtown (Goldman) (1,000; 50-99)—"Boots Malone" (Col). Fast $8,000. Last week, "Light Touch" (M-G), $6,500.

Randolph (Goldman) (2,500; 50-99)—"Never Forget You" (20th) (2d wk). Sad $6,500. Last week, good $17,000.

Stanley (WB) (2,900; 50-99)—"See You in Dreams" (WB) (3d wk). Good $9,000. Last week, $12,000.

Stanton (WB) (1,473; 50-99)—"Cimarron Kid" (U). Brisk $8,500. Last week, "Barefoot Mailman" (Col), $7,500.

Trans-Lux (T-L) (500; 85-$1.20) —"Detective Story" (Par) (11th wk). Sock $9,500. Last week, close to $9,000.

World (G&S) (500; 50-99) — "Browning Version" (U) (2d wk). Fine $3,800. Last week, good $4,000.

'PANDORA'-VAUDE HEP, 24G, D.C.; 'POISON' 13G

Washington, Jan. 29.

Midtown b.o. is fairly steady in current session, a hopeful sign considering that general level of biz here is off. "I Want You" at RKO Keith's shapes sturdy. "Pandora and Flying Dutchman" with vaude at Loew's Capitol looks fine, despite adverse critical reaction. "Another Man's Poison" at the Warner is not up to hopes, but shape's slightly above house average.

Estimates for This Week

Capitol (Loew's) (3,434; 55-90)—"Pandora" (M-G) plus vaude. Nice $24,000. Last week, "Never Forget You" (20th) plus vaude, same.

Columbia (Loew's) (1,174; 44-74) —"Cave of Outlaws" (U). Average $5,000. Last week, "Big Country" (M-G), $6,500.

Dupont (Lopert) (372; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (2d run) (5th-final wk). Nice $4,000 for second consecutive week.

Keith's (RKO) (1,939; 44-85)—"I Want You" (RKO). Hefty $16,000, and holds. Last week, "Cimarron Kid" (U), fine $10,000.

Metropolitan (Warner) (1,200; 44-74)—"Lost Continent" (Lip). Big $6,500. Last week, "Distant

(Continued on page 20)

Boston, Jan. 29.

"Sailor Beware" at the Met tops the newcomers at downtown majors by wide margin this frame with socko total. "Bright Victory," which opened strongly at the Memorial, fell off, but still is sturdy. "See You in Dreams" in second frame at Paramount and Fenway is nice. "Death of Salesman" in second week at Astor looms disappointing.

Estimates for This Week

Astor (B&Q) (1,200; 50-$1.20)—"Death of Salesman" (Col) (2d wk). Moderate $10,000. Dipped sharply after staunch opening weekend winding first frame at slightly over $14,000.

Boston (RKO) (3,000; 40-85) — "Drums in Deep South" (RKO) and "Slaughter Trail" (RKO). Not bad at $13,000. Last week, "Man in Saddle" (Col) and "Forbidden Women" (Indie), $12,000.

Exeter (Indie) (1,300; 55-80) — "Browning Version" (U) and "Royal Journey" (Indie). Opened Sunday (27). Last week, "Clouded Yellow" (Col) (5th wk), oke $3,800.

Fenway (NET) (1,373; 40-85) — "See You in Dreams" (WB) and "Woman in Dark" (Rep) (2d wk). Nice $5,000 after sock $8,000 for first.

Memorial (RKO) (3,000; 40-85)—"Bright Victory" (U) and "Calling Bulldog Drummond" (M-G). Will climb to very solid $17,000. Last week, "Elopement" (20th) and "Chain Circumstances" (Col) (2d wk), $9,000.

Metropolitan (NET) (4,363; 40-85) "Sailor Beware" (Par) and "Panelled Door" (Indie). Great $31,000. Last week, "Model and Marriage Broker" (20th) and "Chicago Calling" (UA), $12,500.

Orpheum (Loew's) (3.000; 90-$1.20)—"Quo Vadis" (M-G) (5th wk). Off to $17,500 after good $23,000 for fourth frame.

Paramount (NET) (1,700; 40-85) —"See You in Dreams" (WB) and "Woman in Dark" (Rep) (2d wk). Off to nice $10,000 after $16,000 for first.

State (Loew) (3,500; 90-$1.20)—"Quo Vadis" (M-G) (5th wk). Dipped to about $8,000 after oke $11,000 for fourth.

'Bend' Boff News In Port., $20,000

Portland, Ore., Jan. 29.

The Oregon-filmed "Bend of River" is the big news here this week. Pic highlighted a two-day celebration commemorating the Oregon Covered Wagon Centennial. Universal stars and exec were here for the biggest preem in history of the state, and all of the civic affairs were sellouts far in advance. Film is terrific at Broadway. "Two Tickets To Broadway" shapes good.

Estimates for This Week

Broadway (Parker) (1,890; 65-90) —"Bend of the River" (U). Terrific $20,000 or close to pace city. Last week, "See You In Dreams" (WB) and "Big Country" (M-G) (2d wk), $10,800 in 8 days.

Guild (Parker) 400; 65-90)—"Thief of Bagdad" and "Jungle Book" (reissues). Nearly $2,000. Last week, "Tho River" (UA) (4th wk), $3,700 for upped scale run.

Oriental (Evergreen) (2,000; 65-90)—"Tickets Broadway" (RKO) and "On Loose" (RKO), day-date with Orpheum. Good $5,500. Last week, "The Racket" (RKO) and "Hurricane Island" (Col), $5,000.

Orpheum (Evergreen) (1,750; 65-90) — "Tickets To Broadway" (RKO) and "On Loose" (RKO), also Oriental. Nice $8,500. Last week, "The Racket" (RKO) and "Hurricane Island" (Col), $7,500.

Paramount (Evergreen) (3,400; 65-90)—"Another Man's Poison" (UA) and "Journey Into Light" (20th). Oke $9,000. Last week, "Man In Saddle" (Col) and "Harlem Globe Trotters" (Col), $8,700.

United Artists (Parker) (890; 65-90)—"Westward Women" (M-G) (2d wk). Holding near $7,000. Last week, $9,300.

Lou Smith Exits Col

Hollywood, Jan. 29.

Lou Smith, Columbia studio publicity chief for the last five years, handed in his resignation, to take effect Feb. 8. He will take a South American tour before announcing future associations.

George Lait, Columbia's chief planter, has been assigned temporarily as head of the department.

New, Big Pix Up Chi; 'Yonder' Sock 20G, 'Poison' 16G, 'Want You'-Vaude Socko 45G, 'Elopement' Minor 13G

Chicago, Jan. 29.

Plenty of new, strong product is giving the Chicago Loop added life. Only another cold wave will hurt. Oriental with "I Want You" plus Connee Boswell onstage should cop top honors with socko $45,000. "Wild Blue Yonder" at the Roosevelt paired with "Drums in Deep South" should hit sock $20,000.

Also fairly good is "Another Man's Poison" and "Chicago Calling" at the State-Lake wih okay $16,000. The Chicago, with "Westward the Women" and Blackburn Twins and Pam Cavan, should reach very strong $43,000. United Artists, with "Elopement" and "Lady Pays Off" shapes only minor $13,000.

Second stanza of "Mr. Imperium" and "Aladdin and His Lamp" at Grand is failing too sharply after nice opener. "Detective Story" in fifth frame at the Woods looms okay.

Estimates for This Week

Chicago (B&K) (3,900; 55-98)—"Westward Women" (M-G) with Blackburn Twins and Pam Cavan. Looks to reach very strong $43,000. Last week, "Double Dynamite" (RKO) plus Pearl Bailey onstage (2d wk), $19,000.

Grand (RKO) (1,200; 55-98)—"Mr. Imperium" (M-G) and "Aladdin and his Lamp" (U) (2d wk). Down sharply to $7,000. Last week, fine $12,000.

Oriental (Indie) (3,400; 55-98)—"I Want You" (RKO) and Connee Boswell in person. Smash $45,000. Last week, "Favorite Spy" (Par) with Eddy Howard onstage (2d wk), $30,000.

Roosevelt (B&K) (1,500; 55-98)—"Wild Blue Yonder" (Rep) and "Drums Deep South" (RKO). Socko $20,000. Last week, "Flame of Araby" and "Raging Tide" (U) (2d wk), $8,000.

State-Lake (B&K) (2,700; 55-98)—"Another Man's Poison" (UA) and "Chicago Calling" (UA). Strong femme trade piling up okay $16,000. Last week, "Decision Before Dawn" (20th) and "FBI Girl" (Lip) (2d wk), $18,000.

United Artists (B&K) (1,700; 55-98)—"Elopement" (20th) and "Lady Pays Off" (U). Not too good $13,000. Last week, "The Well" (UA) and "Big Night" (UA) (2d wk), $13,800.

Woods (Essaness) (1,073; 98)—"Detective Story" (Par) (5th wk). Final stanza shapes okay $12,000. Last week, $14,000.

World (Indie) (587; 80)—"Bonnie Prince Charlie" (Indie). Pert $4,000. Last week, "Emperor's Nightingale" (Indie) (5th wk), $3,500.

Ziegfeld (Lopert) (434; $1.25-$2.40)—"Tales of Hoffmann" (Indie) (2d wk). Excellent $5,300 seen. Last week, $5,800.

Det. on Skids, 'Poison' Okay $16,000, 'Want You' Lean 7G, 'Dreams' 15G, 2d

Detroit, Jan. 29.

Biz is off here this week. "Boots Malone" looks dull at the Fox. "Another Man's Poison" is okay at the Palms. "I Want You" is rated weak at the Adams. "See You in Dreams" is holding up well in second session at the Michigan.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)—"Boots Malone" (Col) and "Indian Uprising" (Col). Dull $19,000. Last week, "Decision Before Dawn" (20th), $19,500.

Michigan (United Detroit) (4,000; 70-95)—"See You In Dreams" (WB) and "Chicago Calling" (UA) (2d wk). Neat $15,000. Last week, $22,000.

Palms (UD) (2,900; 70-95)—"Another Man's Poison" (UA) and "Hotel Sahara" (UA). Okay $16,000. Last week, "Man In Saddle" (Col) and "Cloudburst" (UA), $14,000.

Madison (UD) (1,900; 70-95)—"Song To Remember" (Col) and "Sister Eileen" (Col) (reissues). Slim $8,000. Last week, "Native Son" (Indie) and "Angelo" (Indie) (3d wk), $6,500.

United Artists (UA) (1,900; 70-95)—"Pandora" (M-G) and "Sellout" (M-G) (2d wk). Down to $8,000. Last week, fine $12,200.

Adams (Balaban) (1,700; 70-95)—"I Want You" (RKO). Weak $7,000. Last week, "American Paris" (M-G) (8th wk), $5,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Quo Vadis' Wham $40,000 in L'ville

Louisville, Jan. 29.

"Quo Vadis," at Loew's State, is biggest thing to ever hit Louisville. First week looks tremendous. Other spots are suffering as a result of the trend to "Vadis." But "Room for One More" looms nice at Mary Anderson.

Estimates for This Week

Kentucky (Switow) (1,100; 54-75)—"Model and Marriage Broker" (20th) and "Big Gusher" (Col). Okay $3,500. Last week, "Another Man's Poison" (UA) and "Three Steps North" (UA), $3,000.

Mary Anderson (People's) (1,200; 54-75)—"Room for One More" (WB). Nice $6,500. Last week, "See You in My Dreams" (WB) (2d wk), nice $7,000.

Rialto (Fourth Avenue) (3,000; 54-75)—"Hong Kong" (Par) and "Steel Fist" (Mono). Fair $8,500. Last week, "Weekend with Father" (U) and "Never Can Tell" (U), good $11,000.

State (Loew's) (3,000; 90-$1.25)—"Quo Vadis" (M-G). Biggest thing to hit town in a long time, outstripping mark set by "Gone with Wind" (M-G). Four shows a day, and five Saturday (19), indicating whopping $40,000 or over. Last week, "10 Tall Men" (Col) and "Son Dr. Jekyl" (Col), $9,000.

Strand (FA) (1,200; 54-75)—"Barefoot Mailman" (Col) and "Her First Marriage" (Col). Medium $4,000. Last week, "Capt. Fabian" (Rep) and "Woman in Dark" (Rep), about same.

23-Below Bliz Takes Toll in Mpls.; 'Dreams' Great 12G, 'Model' 8G

Minneapolis, Jan. 29.

Temperatures as low as 23 below, a bliz, deep snow and icy streets have been almost a kiss of death for grosses here. The weekend, however, brought this weather-bound community two days of respite, with the temperature soaring to 15 above zero. However, new cold sent mercury back to 20-below, and sloughing biz. "I'll See You in My Dreams," is ace newcomer being big at Orpheum.

Estimates for This Week

Century (Par) (1,600; 50-76)—"I'll Never Forget You" (20th). Light $4,000. Last week, "Bonnie Prince Charlie" (Indie), $3,000.

Gopher (Berger) (1,000; 50-76)—"Fixed Bayonets" (20th). Mild $4,500. Last week, "Bright Victory" (U) (2d wk), $3,300.

Lyric (Par) (1,000; 50-76)—"Hong Kong" (Par). Okay $5,000. Last week, "Lost Continent" (Lip) and "G. I. Jane" (Lip), $4,500.

Radio City (Par) (4,000; 50-76)—"Model and Marriage Broker" (20th). Cold too much for this one. Mild $8,000. "Last week, "Another Man's Poison" (UA), $7,000.

RKO-Orpheum (RKO) (2,800; 40-76)—"See You in My Dreams" (WB). Displaying boxoffice punch. Great $12,000 or near. Last week, "Ten Tall Men" (Col), $11,500.

RKO-Pan (RKO) (1,600; 40-76)—"Ten Tall Men" (Col) (m.o.). Good $6,000. Last week, "Caesar and Cleopatra" (Indie) and "Seventh Veil" (Indie) (reissues), $5,500.

State (Par) (2,300; 50-76)—"Treasure Lost Canyon" (U). First William Powell picture in long time. Dull $4,000 in 5 days. Last week, "Man in Saddle" (Col), $5,500.

World (Mann) (400; 65-$1)—"American in Paris" (M-G) (11th wk). Good $3,500. Last week, $4,000.

'Port' Leader in Cleve, 13½G; 'Dreams' 10G, 2d

Cleveland, Jan. 29.

Biz is highly disappointing in most spots here this week. "Girl In Every Port," somewhat disappointing, however is the top coingetter with profitable session at the Palace. "Callaway Went Thataway" looms light at the State. "See You in Dreams" still is in chips on second stanza at the Allen.

Estimates for This Week

Allen (Warner) (3,000; 55-80)—"See You In Dreams" (WB) (2d wk). Holding near $10,000 after socko $17,500 last week.

Hipp (Scheftel-Burger) (3,700; 55-80)—"Model and Marriage Broker" (20th). Oka $11,500. Last week, "Another Man's Poison" (UA), $12,500.

Ohio (Loew's) (1,244; 55-80)—"Pandora and Flying Dutchman" (M-G) (m.o.). Good sailing at $6,500. Last week, "It's Big Country" (M-G), average $5,000 in 8 days.

Palace (RKO) (3,300; 55-80)—"Girl in Every Port" (RKO). Disappointing $13,500, but still best bet in town. Last week, "On Dangerous Ground," (RKO), $13,000.

State (Loew's) (3,450; 55-80)—"Callaway Went Thataway" (M-G). Light $9,500. Last week, "Pandora and Flying Dutchman" (M-G), oke $17,000 in 11 days.

Stillman (Loew's) (2,700; 90-$1.50)—"Quo Vadis" (M-G) (10th wk). Strong $11,000 after $12,500 last week.

Tower (Scheftel-Burger) (500; 55-80)—"Magic Face" (Col). So-so $3,800. Last week, "Decision Before Dawn" (20th) (m.o.), dull $2,800.

'Cimarron' Lively $14,000, Frisco

San Francisco, Jan. 29.

Sudden arrival of springlike weather is cutting into biz this session as thousands headed for outdoor spots. Holdovers, which currently are holding back the overall total, are weaker than most of the new entries. Best showing is being made by "Cimarron Kid" with good session at the Orpheum.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"I Want You" (RKO) (2d wk). Off to $8,000. Last week, a good $15,300.

Fox (FWC) (4,651; 60-95)—"Red Skies Montana" (20th) and "Diamond City" (Indie). Slow $15,000 or less. Last week, "Model And Marriage Broker" (20th) and "Never Forget You" (20th), $18,000.

Warfield (Loew's) (2,656; 60-85)—"Quo Vadis" (M-G) (10th wk). Holding near $18,000. Last week, big $18,500.

Paramount (Par) (2,646; 60-85)—"See You In Dreams" (WB) and "Stormbound" (Rep) (2d wk). Fine $13,000. Last week, sock $20,000.

St. Francis (Par) (1,400; 60-85)—"Too Young To Kiss" (M-G) (2d wk). Helped by preview to hold at $7,000. Last week, fancy $13,000.

Orpheum (No. Coast) (2,448; 55-85)—"Cimarron Kid" (U) and "Cloudburst" (UA). Good $14,000. Last week, "Man In Saddle" (Col) and "Mr. Peek-A-Boo" (UA), $14,000.

United Artists (No. Coast) (1207; 55-85)—"Another Man's Poison" (UA) (3d wk). Still pleasing with $7,000 in 9 days. Last week, $7,500.

Stagedoor (A-R) (370; 85-$1)—"Browning Version" (U) (3d wk). Near last week's total with $3,500. Last week, big $3,600.

Clay (Rosener) (400; 85-$1.20)—"Tales of Hoffmann" (Indie) (m.o.) (4th wk). Still solid near $3,500. Last week, $3,700.

Vogue (S. F. Theatres) (375; $1-$1.20)—"La Ronde" (Indie) (10th wk). Perking to $3,200. Last week, fine $2,800.

'Drums' Loud $16,500, Toronto; 'Poison' 14G

Toronto, Jan. 29.

With this city's three-week-old bus and trolley strike ended, biz is back nearer normal after a period that sliced midtown deluxer revenue 30-50%. Calibre of held-back product, plus renewed transport facilities, has given town almost a holiday spirit. Incidentally, the top-budget Westerns are hitting the high grosses, notably "Distant Drums" and "Westward the Women," with "Ten Tall Men" also coming within action bracket to lusty returns. "Another Man's Poison" also trim.

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60)—"Slaughter Trail" (RKO) and

(Continued on page 20)

H.O.'s, Bad Weather Hit B'way Biz; 'Show' Still Greatest at 146G, 3d, 'Country' Big 14G, 'Vadis' 31G, 4th

With only one new bill launched during the past week, Broadway first-run business is slipping this session. Many big houses were down sharply until a brisk weekend upbeat came to the rescue. Even with this help, several theatres are limping boxoffice-wise. Part of this slack is being taken up by a number of strong holdovers and extended-run pix.

"Cry Beloved Country" is finishing its first week today at the Bijou with a great $14,000 or close. "Invitation" teed off yesterday (Tues.) at the State, while "Japanese War Bride" opened yesterday at the Trans-Lux 52d St. "St Matthew Passion" went into the Park Avenue Monday (28).

"Greatest Show on Earth" is still pacing the field, holding unusually big with $146,000 in third week at the Music Hall. Current session ending today promised to equal the second week's total of $148,000 until the rain and snow Monday (28) cut in deeply. Indicative of the remarkably steady pace is the fact that the present stanza will be the same as opening week.

Continuing as top straight-film is "Quo Vadis," smash $31,000 for 12th frame at the Astor, or fourth under present continuous-run policy. This is almost the same as the preceding week. "Scandal Sheet" with the Ink Spots, Sarah Vaughan and Erskine Hawkins band topping the stageshow held big with $73,000 in second session at the Paramount. "Las Vegas Story," with Denise Darcel, Jack Carter and Blue Barron orch onstage, supplant this combo today (Wed.).

"Model and Marriage Broker" with stage bill headed by Alan Dale and Beatrice Kraft Dancers looks to wind third week at the Roxy with okay $60,000, making an unusually successful run. "Death of a Salesman" still is socko with $15,000 or close in sixth week at the Victoria. "Submarine Command" is holding nicely with $15,000 in second frame at the Globe.

But elsewhere, excepting for "Detective Story" at the Mayfair and some of the arty theatres, biz ranges from mild to near bottom. Mayfair brings in "Sailor Beware" tomorrow (Thurs.).

Estimates for This Week

Astor (City Inv.) (1,300; $1.25-$1.80)—"Quo Vadis" (M-G) (13th wk). Present stanza started here yesterday (Tues.). The 12th round pushed ahead of preceding week to smash $31,000, after $30,000 for 11th week (third week under current continuous-run setup here).

Bijou (City Inv.) (589; 80-$1.80)—"Cry Beloved Country" (Indie). First week ending today (Wed.) is getting great $14,000 or better. Holds, natch! Pic helped by very strong reviews. Last week, house shuttered.

Capitol (Loew's) (4,820; 70-$1.80)—"Light Touch" (M-G) (2d-final wk). Holding over two extra days to bring in "Lone Star" (M-G) Friday (1). Getting only $10,000 in 9 days, even with help from previews of "Star," First week was light $11,000.

Criterion (Moss) (1,700; 50-$1.80)—"I Want You" (RKO) (6th wk). This week ending Friday (1) may dip below $7,000 after mild $10,000 for fifth round.

Globe (Brandt) (1,500; 50-$1.80)—"Submarine Command" (Par) (2d wk). Initial holdover round finishing tomorrow (Thurs.) is holding at nice $15,000. First week was $20,000.

Fine Arts (Davis) (468; 90-$1.80) "Lavender Hill, Mob" (U) (16th wk). The 15th round ended Monday (28) continued very big with $8,200, same as registered in 14th week.

Mayfair (Brandt) (1,736; 50-$1.80)—"Sailor Beware" (Par). Opens tomorrow (Thurs.). In ahead, "Detective Story" (Par) (12th wk-9 days), looks fine $18,000 after $19,000 for 11th week.

Normandie (Normandie Theatres) (592; 95-$1.80)—"Pandora and Flying Dutchman" (M-G) (8th wk). Present session ending tomorrow (Thurs.) likely will hold as strong as previous week with big $7,000, over hopes.

Palace (RKO) (1,700; $1.20-$4.80)—All-vaude, two-a-day policy headed by Judy Garland (16th wk). This stanza started yesterday (Tues.). The 15th week was held to only six shows because house dropped matinees on Wednesday, Thursday, Saturday and Sunday. Shows were cancelled by Miss Garland's absence, medico ordering her to quit matinees until fully recovered from recent illness. Big $28,500 for 15th round after $20,500 for 14th week, five shows, house being closed three days of week also because of Miss Garland's sickness.

Paramount (Par) (3,664; 70-$1.80)—"Las Vegas Story" (RKO) with Denise Darcel, Jack Carter, Blue Barron orch, Harris & Shore onstage. Opens today (Wed.). Last week, "Scandal Sheet" (Col) plus Ink Spots, Sarah Vaughan, Erskine Hawkins orch heading stage bill (2d wk), held at big $73,000 after $84,000 opening round.

Park Avenue (Reade) (583; 90-$1.50)—"St. Matthew Passion" (Indie). Opened Monday (28). In ahead, "Tom Brown's Schooldays" (Indie) (3d wk), dipped to $4,000 after okay $5,200 for second frame.

Paris (Indie) (568; $1.20-$2.40)—"The River" (UA) (21st wk). The 20th week ended Sunday (27) continued very stout with $8,400, after $8,800 for 19th session. Goes for at least four more weeks.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Greatest Show on Earth" (Par) with stageshow (3d wk). Still holding unusually strong, current session being smash $146,000, storm hurting Monday. Second week was sock $148,000 which topped the opening frame's figure. Stays.

Rivoli (UAT-Par) (2,092; 90-$1.80)—"Decision Before Dawn" (20th) (6th wk). Current frame ending tomorrow (Thurs.) is slipping to about $9,000 after okay $12,500 for fifth week. "Viva Zapata!" (20th) opens Feb. 7.

Roxy (20th) (5,886; 80-$2.20)—"Model and Marriage Broker" (20th) with stageshow headed by Alan Dale, Beatrice Kraft Dancers (3d-final wk). Still fine with around $60,000 likely after good $75,000 for initial holdover round. "Phone Call From Stranger" (20th) with Johnny Johnston, George Tapps, Florence Desmond heading stage bill opens Friday (1).

State (Loew's) (3,450; 55-$1.80)—"Invitation" (M-G). Opened yesterday (Tues.). In ahead, "For Men Only" (Lip) (2d wk-6 days), sagged to $6,000 after slight $9,000 opener.

Warner (WB) (2,756; 85-$2)—"Room For One More" (WB) (3d wk). Second stanza ended Monday (28) slipped to $14,000 after nice $22,000 opening week.

Sutton (R&B) (561; 90-$1.50)—"Tales of Hoffmann" (Indie) (6th wk). Fifth round ended Monday (28) continued very strong with $7,500, after $8,000 for fourth week. Stays.

Trans-Lux 60th St. (T-L) (453; 90-$1.50)—"Bonnie Prince Charlie" (Indie) (4th wk). Third stanza ended Saturday (26) was $2,200, after okay $4,000 for second week.

Trans-Lux 52d St. (T-L) (540; 90-$1.50)—"Japanese War Bride" (20th). Opened yesterday (Tues.). Last week, "It's a Big Country" (M-G) (3d wk), $3,000 after $3,200 for second week.

Victoria (City Inv.) (1,060; 55-$1.80)—"Death of Salesman" (Col) (6th wk). The sixth frame ending today (Wed.) continues smash with $15,000 or better, after $17,000 for fifth week.

'Bend' Wow at $20,000, Seattle; 'Dreams' Dandy 11G, 'Hong Kong' $8,000

Seattle, Jan. 29.

Standout here this stanza is "Bend of River," with smash total at Orpheum to easily pace the field. It is one of preem showings in northwest territory where film is given pre-release in a number of cities. "See You in Dreams" also looks nice at Music Hall. Personals by Rhonda Fleming at launching of "Hong Kong" could not get this past a moderate session at Fifth Avenue.

Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—"Man's Poison" (UA) and "Peek-A-Boo" (UA) (m.o.). Fair $3,500. Last week, "Distant Drums" (WB) and "Finders Keepers" (U) (4th wk), big $4,000 in 9 days.

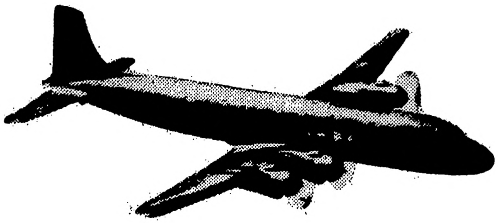
Coliseum (Evergreen) (1,829; 65-90)—"Boots Malone" (Col) and "Family Secret" (Col). Mild $7,000 or near. Last week, "Indian Uprising" (Col) and "Jekyll's Son" (Col), $11,000.

Fifth Avenue (Evergreen) (2,366; 65-90)—"Hong Kong" (Par) and "Cloudburst" (UA). Rhonda Fleming personals opening day helped

(Continued on page 20)

PREVIEWED!

We Came! We Saw! We're Back with FACTS!



Just returned from California, M-G-M Home Office representatives bring the industry the following report of pictures previewed, great news for all!

"THE WILD NORTH"—The advance prediction that this is "The King Solomon's Mines of 1952" is richly confirmed. In New Ansco Color M-G-M has created a great adventure of primitive passions in an untamed wilderness. Stewart Granger, Wendell Corey, Cyd Charisse.

"SINGIN' IN THE RAIN"—This Technicolor musical goldmine for Easter holiday release (save your dates!) will write new box-office history. We make the unqualified statement that it is the greatest in the long, resplendent history of M-G-Musicals. It will rain GOLD! Gene Kelly, Donald O'Connor, Debbie Reynolds, Jean Hagen, Millard Mitchell, Cyd Charisse.

"THE BELLE OF NEW YORK"—The Dancing-On-Air Picture. The happy-go-lucky Technicolor musical show with the most startling trick dance since the dancing-on-the-ceiling number from "Royal Wedding." Novelty, visual beauty, expert dancing, great songs, romance, robust humor, are the ingredients of what is sure to be a rousing nationwide success. Fred Astaire, Vera-Ellen, Marjorie Main, Keenan Wynn, Alice Pearce, Clinton Sundberg, Gale Robbins.

"SKIRTS AHOY!"—Heralded as another "Anchor's Aweigh" this joyous Technicolor musical about the WAVES packs a screenful of star-studded entertainment that will breeze its way to box-office fame across the nation! Top talent,

(continued)

ntinued)

terrific tunes, appealing love story, make it a mighty musical for the masses! Esther Williams, Joan Evans, Vivian Blaine, Barry Sullivan, Keefe Brasselle, Billy Eckstine, The De Marco Sisters, Dean Miller.

"LOVELY TO LOOK AT"—Exactly what the title says. It's the Biggest Technicolor eyeful since "An American In Paris" with a terrific cast that sparkles all the way. Inspired by the famed stage hit "Roberta" it's rich with song, hilarious fun, spectacle and romance. It's 1952's headline musical! Kathryn Grayson, Red Skelton, Howard Keel, Marge & Gower Champion, Ann Miller, Zsa Zsa Gabor, Kurt Kasznar.

"SCARAMOUCHE"—Without question this Technicolor masterpiece is destined to be one of the very Biggest Hits of 1952. It's the answer to the fans' long-felt desire for another "Three Musketeers" and it's even more glorious and thrilling. The ultimate in handsome, daring, swashbuckling adventure produced in the magnificent manner of the company that makes the Big ones! Stewart Granger, Eleanor Parker, Janet Leigh, Mel Ferrer, Henry Wilcoxon, Nina Foch, Lewis Stone, Richard Anderson.

"IVANHOE"—The new Technicolor Giant from the "Quo Vadis" Company. M-G-M has brought to spectacular life the world-beloved romantic novel, breathtaking in its massive, sweeping action, thrilling in its unique scenes of strife and conflict, exciting in its story of dangerous men and beautiful women. BIG with M-G-M BIGNESS! Robert Taylor, Elizabeth Taylor, Joan Fontaine, George Sanders, Emlyn Williams.

"CARBINE WILLIAMS"—The good news is that M-G-M has another "Stratton Story." This drama has all the authentic romance and heart-beat that captivated the public in "Stratton Story" PLUS powerful prison sequences that give it even more box-office stature and exploitability. A sure-fire, heart-stirring mass entertainment! James Stewart, Wendell Corey, Jean Hagen.

"THE MERRY WIDOW" —The Technicolor Musical love story that will set the world afire with its singing, dancing, romancing. As bubbly as champagne and just as heady in its love story! Eye-filling beauty, infinite charm, delightful humor, brilliant star performances all combine to make it one of the year's top attractions. Lana Turner, Fernando Lamas, Una Merkel, Richard Haydn, Thomas Gomez.

"BECAUSE YOU'RE MINE"—The voice that sent the song "Be My Love" to the top of the hit parade, the romantic singer who enthralled the nation with his performance as the Great Caruso now truly reaches the very top. The last word in song and hot-blooded love that assure the fans a big-scale spell-binding entertainment. Mario Lanza, Doretta Morrow, James Whitmore.

London's Legit at Good B. O. Level Despite 2 Important Foldos Due

London, Jan. 29.

The impending demise of two West End productions, both of which were expected to continue for some time, gave rise to rumors of a legit theatre slump. Checkup during the past week indicates that business, while not at the boom level of the 1946-47 era, is about average for this time of the year.

Announcement of the two folderoos came quick succession. Firstly, Jack Hylton announced that he was withdrawing "Kiss Me, Kate" from the Coliseum on Feb. 23 after a run of just over 11 months. Then, two days later, came the news that "The Day's Mischief," which opened in December at the Duke of York's to rave critical notices, is scheduled to shutter next Saturday (2). This was presented jointly by Alec P. Rea, E. P. Clift and Roy Limbert.

Although both closings surprised the trade here, there are logical explanations which are not indicative of a slump. In the case of "Kate," the production had undergone two major cast changes, and this undoubtedly hurt grosses. For the first eight months it was a capacity attraction, and even today is still doing steady biz. But the take is not big enough to justify prolongation of the run at this big house.

"Mischief" failed to reach its target by around $500 a week and goes down in history as another artistic success. Its failure is attributed by many to the sombre nature of its theme which frightened off many would-be theatregoers. The venture will cost its sponsors around $3,000 each.

Several other plays recently folded or are about to be withdrawn. "To Dorothy A Son," which winds its Garrick run next month, has played for more than a year to substantial profits. "The Winter's Tale" had a healthy season at the Phoenix and was still in the chips when pulled out to make room for the new Gielgud production, "Much Ado About Nothing."

"The Biggest Thief in Town" had a chequered career with three major cast changes and three moves in its five-month life. Under the circumstances, it did exceptionally well.

Among the recent flops can be numbered "Indian Summer," which checked in and out of the Criterion in a few weeks, and Peter Ustinov's "Moment of Truth," knocked by the critics and getting a short life at the Adelphi. "Rainbow Square" also took a knock from the reviewers. Although kept in at the off-the-beaten-track Stoll Theatre for more than four months, never attracted sufficient biz, and was pulled last weekend.

Apart from the pantos, ice shows and circuses which have been playing to big money, the percentage of West End hits is still substantial. "Knights of Madness," "Seagulls Over Sorrento," "Reluctant He-," "Waters of the Moon," "Love of Four Colonels," Lyric Revue," "The Hollow" and "Gay's the Word" are among the long-run attractions still playing to ightly capacity business. Newer offerings which are also drawing capacity trade of course are headed by "South Pacific," and include "Zip Goes a Million," "And So To Bed" and "Figure of Fun."

Bernstein's Newsreel Folding After 1 Year

London, Jan. 22.

The International Newsreel, started by Sidney L. Bernstein about a year ago, is to wind up next month. Produced in cooperation with Telenews of America, it was launched for the Granada circuit when the Bernsteins cancelled their newsreel contracts, an action which was followed by lawsuits taken to the House of Lords.

One of the main reasons, it is understood, for termination of production, has been the inability of the Granada group to win adequate support from independent exhibitors. It was hoped originally that the International reel would be widely supported by exhibs who had objected to newsreel prices and conditions. Reported that less than 100 theatres contracted for the reel, mainly because coverage of local events was considered inadequate by some exhibs.

No Pay for BFPA Veepee

London, Jan. 22.

Under a change in its constitution which will come into effect later this year, the British Film Producers Assn. is creating a new office, that of vice-prexy. This is being done to relieve the president of the burden of taking the chair at all meetings. Until recently, the BFPA had a paid vice-president elected from outside the industry. The last one to hold this office was Hugh Gaitskell, who later became Chancellor of the Exchequer. The present intention is to appoint someone from within the industry to this unpaid job.

The BFPA also is seeking opinions from producers on revision of its constitution to limit members of its executive council. At present each member company automatically has a council seat, but with the increase in membership, this body is becoming unwieldy.

Tennent Readies 3 London Legits

London, Jan. 29.

With the launching last week of Tennessee Williams' "Summer & Smoke" at the Duchess, H. M. Tennent's organization is introducing one of its biggest programs, which will include a new vehicle for Alec Guinness, a Katharine Hepburn starrer and a new Terence Rattigan play. On Thursday (31), a new Yvonne Mitchell play, "The Same Sky," opens at the Lyric, Hammersmith. This will be followed by a revival in early March of Noel Coward's "The Vortex," with Dirk Bogarde and Isabel Jeans starred.

The new Rattigan piece, "Deep Blue Sea," for which the author is currently negotiating in N. Y., opens out of town at Brighton Feb. 4, with Peggy Ashcroft in the main role.

Sam Spewack has authored the play for which Guinness has been inked. It is as yet untitled. With the star will be Diana Churchill, Ernest Thesiger and Daphne Anderson. The Hepburn entry will not reach the West End until May. It will be the preem here of Shaw's "The Millionairess."

Another Tennent production will be Eric Linklater's "The Mortimer Touch," which begins a tour March 18 at Brighton. Pamela Brown and Mervyn Johns head the cast.

London Film Notes

London, Jan. 22.

Marcella, wife of **Frank Kingdon,** who recently played cabaret in London, has been signed for part in "Hot Ice," film being made by indie Present Day Productions. It features **Michael Balfour** . . . **Rodney Ackland** scripting new film for pic producer **Marcel Hellman,** tentatively titled "Treverryan" . . . Film scripter **Val Guest** lining up Technicolor pic with South Sea Island background as starrer for American **Yolande Donlan** which will have a **J. Arthur Rank** release . . . **George Brown,** whose last picture "Hotel Sahara" made money for **J. Arthur Rank,** is doing another for the film mogul titled, "A Flitch in Time," based on the English Dunmow Flitch ceremony. It will be shot at Pinewood in March, with **John Paddy Carstairs** directing.

Nigel Patrick will play his original stage role in **John Dighton's** "Who Goes There?" the **Henry Sherek** play done here last year. Play has been acquired by **Alexander Korda** for a film. It will be directed by **Anthony Kimmins,** with **Peggy Cummins** to play the femme lead . . . Shooting starts Feb. 11 . . . Because their "Laughter in Paradise" pic was the top grosser of 1951 for ABPC, producer **Mario Zampi** has given long-term pacts to scripters **Michael Pertwee** and **Jack Davis** . . . Team now is preparing a new pic for him titled "Top Secret," with **George Cole** in top role. Shooting will start March 3 . . . Three **Wiere Bros.** considering two film offers.

Assoc. Brit. 7½% Melon

London, Jan. 29.

Associated British Picture Corp. again declared an interim dividend of 7½%, less tax, on its ordinary stock for the year ending next March 31. Payment will be made Feb. 23.

In recent years, the ABPC interim melon of 7½% has been followed by a final payment of 12½%, making a total of 20% for the year. Financial circles believe similar distribution is possible in current year.

Arg. '51 Legit Grosses $555,613 Ahead of '50; Authors Grab $761,938

Buenos Aires, Jan. 22.

The legit boom in Argentina the first nine months of this year brought plenty of dough into the coffers of local playwrights, there being 115 productions featuring plays by the local writers and only 24 translations from foreign authors. Local authors' society (Argentores) collected $761,938 in royalties from all fields. Argentine legit grosses for the year totalled $3,705,748 and $555,613 more than the $3,150,135 peak registered in 1950. Of this total, legit plays staged here in 25 theatres accounted for $2,557,947. Grosses from suburban theatres came to $138,886. Vaudeville shows grossed $716,180 while recitals and concerts yielded $92,739.

Although nearly all plays ran well over 100 performances, there were no spectacularly long-runs as in the two previous years. Alejandro Casona's play, "Key to the Maze," took second place in 1951 as a grosser, going to 233 performances before closed for the summer. "Hipocampo," translated by Escobar and Romeo from the play by Italian author Sergio Pugliese, and produced by Faust Rocha at the tiny Ariel Theatre, was the record long-run of the year. A film version of "Hipocampo" is to be made by comedian Luis Sandrini for Cinematografica Interamericana.

Probably the most outstanding legit production of 1951 was "F.B." by Enrique Suarez de Deza. When shuttered for the summer, it had run 187 performances, with producer-actor Narciso Ibanez Menta planning to bring it back next season. Translation and production rights may go to a U. S. producer soon.

There were few translations by North American or British authors. The Esteban Serrador Production Co. revived "The Heiress" after the Paramount film brought new interest, but it had only a short run. Andre Roussin's "Nina," translated by Francisco J. Bolla, was a hit, running 103 performances.

Total number of legit theatres increased from 1,690 to 2,190, with seating capacity rising from 945,000 to 957,209. The new houses were all located in nabe districts or in provincial cities.

Current London Shows

(Figures show weeks of run)

London, Jan. 29.

"And So to Bed," Strand (15).
"Blue for Boy," Majesty's (61).
"Colombe," New (7).
"Day's Mischief," Duke York (7).
"Figure of Fun," Aldwych (15).
"Folies Bergere," Hipp (47).
"Gay's the Word," Saville (50).
"Hollow," Ambassadors (35).
"Kiss Me Kate," Coliseum (47).
"Knight's Madn's," Vic Pal. (98).
"Little Hut," Lyric (69).
"Love 4 Colonels," M'ndh'm (37).
"Lyric Revue," Globe (18).
"Master Crook," Comedy (6).
"M'summer Dream," Old Vic (5).
"Much Ado Nothing," Ph'nix (3).
"Peep Show," Prince Wales (14).
"Penny Plain," St. Mart. (31).
"Puss Boots Ice," Empress (6).
"Relative Values," Savoy (8).
"Reluctant Heroes," Wt'th (82).
"Seagulls Sorrento," Apollo (82).
"Sunset Kn'grtsb'dge," W'm (1).
"S'mer and Smoke," Du'ess (1).
"South Pacific," Drury (13).
"Third Person," Criterion (4).
"To Dorothy, a Son," Gar'i'k (61).
"Waters of Moon," H'ym'kt (61).
"White Sheep Family," Pic (16).
"Women of Twilight," Vaude (15).
"Zip Goes Million," Palace (15).

OPENING THIS WEEK

(Figures denote preem dates)

"First Born," Winter G'd'n (29).
"Marcel Marceau," Arts (30).
"Happy Time," St. J'ms (30).

CLOSED LAST WEEK

"Biggest Thief," Fortune (24).
"Rainbow Square," Stoll (19).

Film Reviews

Continued from page 6

Buffalo Bill In Tomahawk Territory

and renews the peace treaty with White Cloud.

Clayton Moore makes an acceptable Buffalo Bill, and Slim Andrews handles the comedy relief as his sidekick. Sharon Dexter and Eddie Phillips are okay as the romantic duo. Stock script by Sam Neuman and Nat Tanchuck is filled with dialog cliches. Technical values are stock for the low-budget expenditure.

Man Bait
(BRITISH)

Okay program melodrama for secondary bookings.

Hollywood, Jan. 25.

Lippert Pictures release of Anthony Hinds production. Stars George Brent, Marguerite Chapman; features Raymond Huntley, Peter Reynolds, Diana Dors. Directed by Terence Fisher. Screenplay, Frederick Knott; from original story by James Hadley Chase; camera, Walter Harvey; editor, Maurice Rootes. At Vogue, Hollywood, Jan. 24, '52. Running time, **78 MINS.**

Harman	George Brent
Stella	Marguerite Chapman
Clive	Raymond Huntley
Jeff	Peter Reynolds
Ruby	Diana Dors
Vi	leanor Summerfield
Dale	Meredith Edwards
Joe	Harry Fowler

British import taken over by Lippert Pictures for domestic distribution rates as an okay secondary melodrama for lowercasing in the general situation. While a bit overlength for this classification at 78 minutes, story handling has interest and names of George Brent and Marguerite Chapman are familiar enough to help its market chances.

First half of the footage is marked by a leisurely British tempo as director Terence Fisher rather methodically establishes the characters. However, latter half is better paced as plot becomes more melodramatic and general feeling gotten across is on the plus side. London locale also is on the favorable side.

The Frederick Knott script deals with Brent, manager of a London book store, who becomes involved in blackmail and murder and is saved by his secretary, Miss Chapman, from having to pay for crimes he didn't commit. An impulsive embrace with Diana Dors, store clerk, leads to blackmail when she is persuaded by Peter Reynolds, a thief, to demand money from Brent. Blackmailers tell of the incident in a letter to Brent's invalid wife, causing her death. In a state of shock, he pays off Miss Dors and she is killed by Reynolds. Miss Chapman's commonsense, however, prevents Brent from facing charges for the killing and leads the way to trap Reynolds.

Performances are uniformly good, with Miss Dors, being introduced in the picture, presenting an s.a. personality. Raymond Huntley, another book store employe, Reynolds, Eleanor Summerfield, Meredith Edwards and Harry Fowler ably support Brent and Miss Chapman.

Film is the first to be produced by Anthony Hinds under a deal with Lippert which requires latter to furnish familiar Hollywood bit overlong for this classification rights. Technical support is acceptable. *Brog.*

Les Miserables
(ITALIAN)

Lux Film release of Carlo Ponti production. Stars Gino Cervi, Valentina Cortesa. Directed by Riccardo Freda. Screenplay, Freda, Mario Monicelli, Stefano Vanzina, Nino Novarese; camera, Rodolfo Lombardi; editor, Otello Colangeli; music, Alessandro Cicognini. Tradeshown in N. Y., Jan. 24, '52. Running time, **140 MINS.**

Fantine Cosette	Valentina Cortesa
Jean Valjean	Gino Cervi
Inspector Javert	John Hinrich
Marius	Aldo Nicodemi
Cosette the child	Duccia Giraldi
Therardier, the innkeeper	Luigi Pavese
Mme. Thenardier	Jone Romano
Sister Simplicia	Andreina Pagnani
Minister of Police Barone Gillenormand	Joopván Hulzen

(Originally in Italian; now dubbed in English)

American and foreign film companies have been making this Victor Hugo story since early silent days. This Italian production of France in the late 18th and early 19th centuries is a neat version, with the dubbing into English highly successful for the most part. Pic has the added assets for the U. S. market of having Gino Cervi and Valentina Cortesa in the starring roles. Picture is a strong bet for arty houses and sure-seaters and might do on some circuit bookings if judiciously trimmed. Present running time of two hours and 20 minutes militates against dual booking in the latter category.

Cervi contributes greatly to the smooth development of this production. His is a superb portrayal of Valjean, who was able to come from 18 years of imprisonment to become a successful businessman and mayor of a French community. Miss Cortesa is not quite as creditable, either as Fantine, the husbandless mother, or Cosette, the grown daughter of this wedlock. But she adds comeliness to the roles.

John Hinrich is expertly willainous as Inspector Javert while Aldo Nicodemi serves okay as the hot-headed revolutionary in love with Cosette. Duccia Giraldi, as Cosette the child, makes a sad-eyed, much-abused youngster amount to something.

Lux Film may have had "Fabola" in mind when it decided to use English dubbing on "Les Miserables." And it is a better-done job than on the former, result being that, aside from several too-British accents, this picture runs nearly as smoothly on the dialog if originally done in English.

Riccardo Freda's direction is expert most of the way although he appears to have been handicapped sometimes with an overly long script. The success he has had in maintaining maximum interest is all to his credit. The lens job of Rodolfo Lombardi is firstrate while Otello Colangeli has edited with skill if at times not sharply enough. Alessandro Cicognini's original score is a highlight. *Wear.*

John Davis

Continued from page 3

both committees have employed Ebasco Services, consultant outfit, to survey the situation from tax and business standpoints.

Davis probably will not be back in time for the next board meet, slated for mid-February. It has been moved up from the last Thursday of the month because of intention of some directors to be on the Coast on the former date.

Davis' support is desired in the event of a merger, since under some plans two-thirds approval of stockholders of both companies is required. Thus the 134,000-share Rank block would be an important factor.

While in New York, Davis huddled principally with Rank's U. S. rep, Robert S. Benjamin, who serves on the U board, and the special committee looking into the merger idea.

Loew's-Enterprise

Continued from page 7

films as it could have, although the latter pix had "equal or better b.o. drawing power."

Papers disclose that so meagre were "Ramrod" earnings in France that the take failed to pay off dubbing costs of $4,478. In the case of "No Minor Vices," it's alleged, the defendant charged Enterprise with $5,566 French dubbing and synchronizing costs, although the picture wasn't even released France.

When Enterprise defaulted on several loans made to it by the Bank of America, the institution recently foreclosed a lien on seven of the films and obtained full title. Bank subsequently assigned Sunset all monies that would accrue to it from Loew's distribution of this block. Bank of America, however, retains its original interests in the other two pictures, "Body and Soul" and "Force of Evil."

TOA's 'Stand'

Continued from page 5

ciliatory mood was Sullivan's comment that the organization doesn't consider its proposals as perfect. He added, in effect, that suggestions for improvement would be welcome from others.

TOA also seemed bending over backwards so as not to create the impression that it was taking th initiative, over Allied, in getting an all-industry plan underway. The board on Monday first voted to keep the proposed system under wraps until conferences were held with other exhib groups and the film companies. However, differences with reporters at a press meeting cropped up and these led to the limited announcement. Sullivan admitted the board took two hours to phrase the press release.

Cops Beat Up Students Protesting Against Harlan's 2d Postwar Film

By GEORGE F. GAAL

Frankfurt, Jan. 22.

An excited crowd yelled "Jew's mercenaries" and German police used billy clubs to beat up a crowd of 200 university students in Freiburg last Wednesday (16) when it tried to demonstrate against the screening of "Case of Hanna Amon," second postwar film of Veit Harlan, Nazi Germany's No. 1 film director.

The riot was the most serious incident to date in Germany in the bitter controversy about the comeback of Harlan, who directed the anti-Semitic film, "The Jew Suess," for Nazi propaganda minister Josef Goebbels. There was only one similar large-scale fracas last year in Salzburg, Austria, where an anti-Semitic crowd severely beat up (with police aid) some 100 Jews who tried to demonstrate against the first postwar Harlan pic, "Undying Lover."

The Freiburg incident, and police brutality employed therein, is expected to result in high-level political repercussions, likely to come from Bonn, the federal capital. Like in "Lover," Harlan's wife, Swedish-born actress Kristina Soederbaum, is also starred in "Hanna Amon." She was one of the top pic stars during the Nazi times.

Unprecedented Police Action

Following the riot, South Baden premier Leo Wohleb went to the scene and ordered the film banned. The same day, the state government confirmed this action. Interior minister Dr. Alfred Schuehly announced he will launch an investigation concerning the unprecedented police action. The university faculty rallied as one behind the students, and rector Professor Johannes Vincke announced he will file charges against Freiburg's police chief.

'Samson' Pacing Italo Film Biz Early in '52; 'Keeps,' 'Born' Also Big

Genoa, Jan. 22.

"Samson and Delilah" (Par) has taken the lead in early 1951-52 box-office derby, with grosses, after first-run dates, placing it well ahead of "This Time For Keeps" (M-G) for top honors.

Other top grossers, in order of their b.o., are "Kim" (M-G), "Born Yesterday" (Col), "Signori in Carozza" (Lux), "Only the Valiant" (WB), "Toto Terzo Uomo" (Italian), "Father's Little Dividend" (M-G), "Billy the Kid" (M-G) and "Halls of Montezuma" (20th). Two other Italian pix follow in 11th and 12th places.

Christmas holdovers and a series of strong Italian films recently released, including "Anna" and "Cops and Robbers," both Lux releases, may reshuffle this classification in the next few weeks.

Macgregor Scott Upped To AB-Pathe Sales Head

London, Jan. 29.

Macgregor Scott, overseas sales manager for Associated British-Pathe, has been upped to the post of sales manager, vacated last week by H. E. (Chick) Ellis.

Overseas sales chief spot is taken over by Tony Morris, who had been Scott's assistant for some years.

Scott, who has been with the organization for 12 years, became overseas sales chief in 1948.

Patrons Fail to Back Director on Pic Cuts

Vienna, Jan. 22.

People attending the preem of "Wonders Still Happen," directed and produced by Willi Forst, were surprised to receive free tickets for another showing of the same film on the following day at the Forum Theatre.

Forst had protested against the Austrian distributors cutting out parts of his picture, contending that it made "the whole story uninteresting and almost non-understandable."

Invited guests were asked to vote on which version they liked. It was 50-50 decision.

Where Small Population Would Help Scot Exhib

Moffat, Scotland, Jan. 22.

If it can be proved that this small South Scotland town has only 2,000 residents, D. C. Adamson, indie exhib who screens pix there, will regain exemption from the entertainments tax. Recent census revealed the town to have 2,114 people. Under British law, cinemas in centres with no more than 2,000 population are clear of tax.

Customs duty authorities have nixed the exhib's plea for exemption. Claimed by some that the extra 114 could be accounted for by visitors and 150 boarding-school pupils at the time census was taken. Matter is being investigated by Cinematograph Exhibitors Assn.

Strong Pix Beat Arg. Hot Weather

Buenos Aires, Jan. 22.

"Hamlet," which opened at the Opera Theatre here this month, so far is doing better business than "Red Shoes" did in its opening days. Patrons stand in line under the broiling sun to get advance reservations. Despite the language snag and the fact that captions in Spanish do not always make the Shakespearian drama clear, this pic has caught on solidly.

The French film, "La Justice est Faite" (Difa), released at the Libertador, Biarritiz and Capitol day-date, is another smash hit.

This new product and pictures like "Father of Bride" and "Born Yesterday" are highlighting the point that warmer weather will not keep patrons from the film houses here when the product is topnotch. "Bride" already is past its eighth week at the Premier, having grossed $70,260 the first five weeks, way ahead of the average for this time of year. "Born" held for seven weeks in a first-run house and grossed $33,465 in the first five sessions.

LONDON 'SUMMER' LOOKS OK DUE TO M. JOHNSTON

London, Jan. 29.

Tennessee Williams' "Summer and Smoke," which opened at the Duchess last Thursday (24), is noteworthy for Margaret Johnston's performance in a neurotic role which tops the play's intrinsic appeal. However, the production was warmly received, and will probably attract on the star's performance.

Tennent Productions, Ltd., presented "Summer and Smoke" at the Duchess after a tryout season at the Lyric, Hammersmith. In addition to Miss Johnston, who is starred, the cast includes Megs Jenkins, William Sylvester, Allan Jeayes, Peter Sallis, Barbara Graley, Joan Young, Maria Britnieva, Reginald Dyson, Ingeborg Wells, Sheila Shand Gibbs and Sheldon Allan. Play was directed by Peter Glenville and has original music by Paul Bowles.

The London Mask Theatre staged "Sunset in Knightsbridge" at the Westminster Theatre Jan. 23 for a four-week season. It's an adaptation by Ireland Wood of the novel, "An Avenue of Stone," by Pamela Hansford Johnson. Olga Lindo scores as aging actress battening on her youthful companions to retain her grip on life. Anthony Ireland, Marian Spencer and John Wood share equal honors in supporting roles, and play is ably directed by Charles Hickman.

Mex Censors Ban 'Fox'

Mexico City, Jan. 22.

"Fox of the Desert" (20th) was banned from Mexico exhibition by the pix censors who considered the production a laudation of the late chief of the Nazi Afrika Korps.

"Fox" had been inked by the Cine Alameda, top local first-run cinema. It is distributed in the U. S. as "The Desert Fox."

Radio Tribute to Bridie

Glasgow, Jan. 29.

Leading British actors and theatre personalities will join in a radio tribute to the late James Bridie, noted British playwright. Production is set for airing from the Scottish British Broadcasting Corp. this week. Dame Edith Evans, Ivor Brown, Walter Elliot, Alastair Sim, Sir Lewis Casson and Tyrone Guthrie are taking part.

Broadcast will include excerpts from Bridie plays and a speech from his last piece, "The Queen's Comedy," produced at the Edinburgh International Festival.

Annual Row On British Quota Tees Off Feb. 28

London, Jan. 29.

The annual tussle to determine the British film quota for 1952 takes place at the end of next month. Special meeting of the Films Council has been convened for Feb. 28 to make recommendations to the Board of Trade prexy.

For the past two years the British film quota has been fixed at 30%, and the then Board of Trade prez, Harold Wilson, intimated his desire to keep the figure for at least three years to give some stability to the production industry. The forecast, therefore, is that any major change is unlikely.

Nonetheless, rival industry factions will be pressing for quota revisions. On the one hand certain labor interests are pledged to campaign for a substantially higher figure while exhibitors are known to favor a cut to around 25%.

Leading the agitation on the labor side will be the Assn. of Cine Technicians rep on the Council, George H. Elvin, who will once again urge that the quota be set at the 1948 peak figure of 45%. It is likely he will be supported by Rosamund John, the Equity member on the panel.

The two National Assn. of Theatrical & Kine Employees members of the Council will vote against their labor colleagues as they have done for some years past. Their view has been that the current percentage is a realistic one and any attempt to hike it to 40% or higher would lead to mass exhibitor defaults because sufficient product could not be made available.

The exhibitor viewpoint was cued earlier in the month when concern was expressed at the inadequacy of British product to fulfill the second half of the quota year.

Aussie Govt. Nixes Use Of Pets for Exploitation

Sydney, Jan. 29.

Australian government chiefs have given the thumbs down treatment covering the export to America of local fauna for any pic publicity. Action follows the death in N. Y. of a baby kangaroo taken there on behalf of 20th-Fox, producers of the pic "Kangaroo," by Loretta North, winner of a "Miss Kangaroo" competition, as an exploitation idea.

Government spokesman said it was "a cruel thing" to use Aussie fauna abroad for boosting any type of film, irrespective of whether it had been made in Australia or carried an Australian theme. It would not be tolerated in the future, the spokesman added.

Paramount recently was given the greenlight to export to Hollywood two koala bears for use in "Botany Bay." Bears are being cared for at the San Diego Zoo and will not be permitted to appear "in person" anywhere else in the U. S., returning to their homeland after pic's completion.

Life Begins at 90

London, Jan. 29.

Fred Russell, now 90, father of the Palladium impresario, Val Parnell, made his debut on TV recently.

He did a ventriloquial act in Richard Afton's production of "Music Hall," one of the regular British Broadcasting Corp. vaudeo features.

Click of Brit. TV Showing Latest Pix May Get Par, WB, M-G Into Act

London, Jan. 29.

Three American distributing companies which refused to allow their product to be included in the new TV fortnightly feature, "Current Release," are being urged to reconsider their attitude in the light of the successful reaction to the first edition aired. Fayette W. Allport, European rep for the Motion Picture Assn. of America, who is currently in N. Y., may confer with the companies concerned.

The three distribs which have held back are Metro, Warners and Paramount. Metro, it is understood, refused to cooperate unless the TV program featured the trailer normally used for theatrical purposes. The other two companies reportedly have contract bars which prohibit the of TV.

The cooperation received from all distributors was discussed at an industry meeting with British Broadcasting Corp. execs when the contents of the second edition of the "Current Release" were agreed on. It was reported that, in view of the widespread support for the first issue, Metro now likely will revise its earlier embargo.

In the next edition of "Release," which will be telecast Thursday (31), only five pictures are included as against the original six. Of these, two are of Hollywood origin, two British and one French. Inclusion of the French film, "La Ronde" (GCT) has caused some industry surprise, as its countrywide release here will be on a limited scale. The picture has, however, been an outstanding hit at the Curzon where it has run for more than nine months and is still playing to exceptional business.

The two Hollywood films in the program are "Weekend with Father" (U) and "Day the Earth Stood Still" (20th). British product will be represented by "Mr. Denning Drives North" (BL) and "Reluctant Heroes" (ABFD). Program is again being produced by W. Farquarson-Small.

Ex-RCA Exec Forms L-P Diskery in Arg.

Buenos Aires, Jan. 1.

Armando Gandolfo, former sales manager of RCA Victor Argentina, has launched a new recording company here, in partnership with Juan B. Monglia, an importer, Nestor N. Selasco of the Argentine Photographic Industry, and film tycoons Luis and Angel Mentasti, of the Argentina Sono Film pic company. The new outfit is to use the Sono Film studios for recording on tape, sending this up to a company in the U. S. for processing and possible distribution, all platters being of the long-playing type.

The new firm, which will be known as Sicamericana, will endeavor to distribute long-playing records in other countries and is trying to attract local talent to its roster on this basis, claiming that this distribution will publicize talent in other countries and assure it international personal appearance bookings. To begin with, for foreign distribution the Sica platters will carry 40% international tunes and 60% Argentine, including tangos, baions, rhumbas, zambas and porros. Carlos Di Sarli's tango combo has been the first to sign up with SICA, while Italian warbler Giacomo Rondinella has also been inked.

Telecast of Legit In London Scores

London, Jan. 29.

The first telecast of a current production from a West End theatre under the agreement, recently made between the British Broadcasting Corp. and the Society of West End Theatre Managers, has proved a stimulant to the boxoffice. Last Tuesday (22), a 40-minute excerpt of "Cinderella" was screened direct from the Princess Theatre, and the following day, the boxoffice was inundated with inquiries. After ticket sales had jumped, Bertram Montague, who presents this panto, declared the experiment was so successful he would be willing to repeat it as often as invited.

This experience confirms the findings of other managements who have tried TV as a means of hypoing attendances. For some years the Empress Hall, at Earls Court, has provided facilities for the telecasting of excerpts from their ice shows, being reflected in increased biz. In more recent times other arena shows, including Wembley and the two London circuses, have also used TV to advantage.

Because of the safeguards provided in the agreement limiting the TV excerpt to a maximum of 40 minutes and excluding the finale, it is now expected that other managements will try out its potentialities if adequate arrangements can be made to install the TV equipment.

Another important theatrical TV development is the growing practice of using Provincial houses for direct telecasts with a limited non-paying invited audience.

FRENCH GOVT. BUYING FILM STUDIO FOR TV

Paris, Jan. 22.

The French government is purchasing the Butte Chaumont studio, formerly owned by Gaumont and since 1941 by Radiocinema, television activities. Estimated that the property is valued at about $200,000. Jean Tardas, head of the administrative branch of French air communications, says the deal is nearly set but has not yet been consummated.

Precisely what use the French government will make of it is not yet clear. Toppers admit they have a yen to produce TV films in coproduction with private interests a a new departure. The property includes film printing machines besides the studios proper, which remain from the days when Gaumont was active in production and lab work.

Mex. City Tele Station Wins First Round In TV Bout Over Matches

Mexico City, Jan. 22.

Emilio Azcarraga thus far has won a TV bout with the local city government which threatened to knock out his Televicentro (Television Center), swanky plant for station XEWTV, just when its inauguration Jan. 12 was going great guns. A capacity crowd was yelling as ace Mexican and U. S. matmen were slamming each other around the ring, especially built to end the hassel with grunt-groan impresarios here over telecasting the main bout mat shows, when city inspectors halted the whole thing.

XEWTV telecasts these shows from its own ring, but the city government officials stopped the preem show on the ground that the city only permits wrestling performances open to the public with admission charged (just as Azcarraga was doing at Televicentro), in arenas that it authorizes. Crackdown was considered very odd because the Ministry of Communications and Public Works, which rules air affairs down here, had okayed Televicentro, wrestling and telecasting.

On the strength of this ministry permit, the second district court here quickly granted Azcarraga a temporary injunction, to run until March 20, against the municipal government's ban.

WARTER VISITING U.S. FOR CHECKUP ON TV

London, Jan. 29.

Sir Philip Warter, chairman of Associated British Picture Corp. sails on the Nieuw Amsterdam tomorrow (Wed.), on a routine visit to New York. During his visit he will eye latest technical developments in TV, including its appeal as a home entertainment and the effect of special programs on film theatre attendances.

The ABPC topper will spend five weeks in the U. S., including short visit in Washington.

THE TWO MOST ELECTRIFYING WORDS IN SCREEN HISTORY!

VIVA ZAPATA!

starring

MARLON BRANDO

Produced by DARRYL F. ZANUCK · *Directed by* ELIA KAZAN · *Written by* JOHN STEINBECK

There's No Business Like 20 CENTURY-FOX Business!

Inside Stuff—Pictures

It didn't take Bob Wile, until very recently on Universal's homeoffice exploitation staff, long to change his point of view. He's now secretary of the Independent Theatre Owners of Ohio. In his first bulletin to the membership, he takes a slam at a U exploitation tieup.

Wile points out that U is now releasing "Here Come the Nelsons," starring Ozzie and Harriet Nelson and their sons. Nelsons are sponsored on radio by the H. J. Heinz Co. In exchange for a tieup with Heinz, Wile discloses, U has a line in all its ads: "57 Varieties of Fun." "We suggest that irrespective of whether your theatre is big town, small town, first-run, neighborhood or last-run," Wile states, "that you write the H. J. Heinz Co. and see how they will help you, if and when you play the picture. If you don't get a satisfactory reply, change the figure in the ads to 54 or 62 or what have you."

Wile, who succeeded to the post long held by the late Pete Wood, also took the occasion of his first bulletin to slam (a) Cecil B. DeMille, (b) Skiatron, (c) Gene Autry, (d) newsreels and (e) Edward Small. DeMille gets it for "nailing the lid on the coffins of his customers" by appearing in a Saturday Evening Post ad showing him enjoying a Magnavox television set in his home. Skiatron's mistake is in stating it will appeal to the Dept. of Justice to get pix from the majors for its Subscribervision tests.

Autry wins a burred wreath for a tradepaper ad showing how he plugs films on his radio show. Autry's script ends with "keep thinking of us," to which Wile adds: "Yes, Gene, we'll be thinking of you, particularly since you're maki ' those television pictures which people see for free." The newsreels' mistake is that they are not always new, and Small gets his come-uppance for selling his old pix to TV.

British apparently prefer Bob Hope and Bing Crosby as entertainers, not as golfers. A London newspaper bluntly told the boys to stay home, that is, if they were coming to England to take part in the 1952 British amateur golf championship. Crosby played in the 1950 British mateur at St. Andrews, Scotland; Hope played in the 1951 tournament at Portcawl, Wales. Both were beaten in the first round.

London News Chronicle, wondering if they were coming, asked them by cable. It printed this answer from Hope: "Certainly I hope I can work out my schedule so I can again be a big threat in the British amateur. Bing is coming, too, if he can get enough adrenalin. Best regards."

Chronicle played Hope's answer straight, but its allied evening paper, The Star, took a more definite stand. Said the Star: "However much cinema fans may rejoice, golfers will feel only dismay at the probability of Bing Crosby and Bobe Hope playing in our amateur. . . . Two years ago Crosby gave the impression that he was a genuine competitor. Last year Hope never looked like a serious contender. His first match was a nightmare of gagging and tomfoolery. He departed leaving behind many sighs of relief.

"It is up to the U.S. Golf Assn. to refuse to sponsor players who do not conform to our handicap limit and who are not regarded as serious competitors."

Booklet honoring Nate Blumberg, Universal prexy, for his 40 years in show biz, has been published by his friends and associates. Foreword explains that booklet is not intended "as an eulogy, a compendium of praise or an evaluation of his substantial contributions to motion pictures. We wish simply to present, as appropriate to this occasion, a modest and necessarily incomplete outline of Nate Blumberg's career over the past 40 years."

It describes his early beginnings in show biz in Milwaukee, his entry into the distrib end of films, his experience as an exhibitor and as general manager of the RKO chain, and his eventual appointment as head of Universal.

Hollywoodites are miffed at the approach being used by the Reserve Officers Assn. of the U.S. for contributions to the organization for the marking of National Defense Week, Feb. 12-22. Filmites point out that they are more than willing to take part in the Defense Week program, but are burned at the intimation that they must come through in order to prove their patriotism.

Letter from the L.A. headquarters of the Reserve Officers group says that a great deal has been said about the lack of patriotism in Hollywood and that it is particularly important to show that although there are some dissident elements in the Hollywood community they are of little importance, and that Hollywood yields to no one in patriotism.

FCC Ready For Par

Continued from page 4

the Par antitrust issues could well be determinative of the other questions in the current proceedings. At least one commissioner (Robert Jones) was opposed to wrapping up the Par antitrust with the other issues on the grounds there might be no need for going into the Par-DuMont and the ABC-UPT merger questions if Par should be disqualified as a licensee.

Par's Antitrust Record

If it should be found, for example, that Par has no standing as a licensee because of its antitrust record, then obviously DuMont, which the Commission contends is controlled by Par, would be ineligible to own TV stations, and the control question would be moot, at least until Par disposed of its 25% interest in the company. Similarly, if Par has no standing, the Commission cannot even consider Par's still-pending application to transfer its formerly owned (but still owned, as far as FCC is concerned) Chicago TV station, WBKB, to UPT. Thus, in effect, a disqualification of Par could be a disqualification of UPT and consequently a denial of the ABC-UPT merger.

On the other hand, if the agency should find that Par is eligible for broadcast licenses but controls DuMont only one more station could be owned jointly by the two companies, since DuMont has three stations and Par one. However, since Paul Raibourn, Par veepee, testified last week that Par would apply for the limit of five stations if the control question is settled in its favor, it would be likely that the control question would be settled between the companies to enable each to have five TV licenses.

And if the Commission is persuaded that Par has the qualifications required for a TV licensee—Par has reportedly prepared a strong case to that end—consideration of the ABC-UPT merger will be in order and approval likely.

Because of the tieup between the issues, it is not believed likely the Commission will act favorably on a motion to be filed soon by DuMont to sever the testimony given on the Par-DuMont relationship from the rest of the proceedings and pass on DuMont renewal of licenses. William Roberts, DuMont counsel, gave notice last week he will file such a motion, but the indications are that Frederick Ford, Commission counsel, will strongly oppose it.

It's expected that Raibourn, who testified for two days last week, will be again on the stand during the next phase of the hearings. Among others who will testify will be Stanton Griffis, chairman of Par's executive committee.

Gets Italo 16m Rights

Rights for distribution in 16m of a group of Italian imports controlled by Joseph Burstyn have been obtained by Brandon Film, Inc. Films include "Open City," "Paisan" and "The Bicycle Thief."

Also included in the group is the documentary, "The Forgotten Village," written by John Steinbeck and filmed in Mexico with an English narration by Burgess Meredith.

Private Corp.'s Setup

Pattern for the film industry cooperative which would own and operate the nationwide web of TV transmission and relay circuits to be set up if the Federal Communications Commission allocates theatre tele channels, James L. Fly said this week, is Aeronautical Radio, Inc. It owns and operates all the airline radio channels.

ARI, explained the former FCC chief, who is serving as special TV counsel for the Motion Picture Assn. of America, is a private corporation in which all the stock is owned by the nation's airlines.

FCC TV Hearings May Be Delayed; Witnesses Listed

Washington, Jan. 29.

Federal Communications Commission hearings on picture industry bids for exclusive theatre TV channels are scheduled to begin Feb. 25 but it now appears extremely doubtful they will start at that time. The full membership of the Commission, which is to sit at the proceedings, is presently engaged in daily deliberations in preparation for lifting the TV freeze and is not expected to finish its work until around March 1. A two-week delay of the theatre video sessions is therefore likely.

An incomplete list of witnesses submitted to the agency by the industry includes most of the toppers in the producer and exhibitor fields. Among them are Barney Balaban, Paramount prexy; Spyros Skouras, 20th-Fox prexy; Herbert J. Yates, Republic prexy; Jack Cohn, Columbia exec veepee; Jack Warner, Warner Bros. veepee in charge of production; Ned Depinet, RKO prexy; Alfred Daff, Universal exec veepee; Abe Schneider, Col veepee and treasurer; R. H. McCullough, asst. to Charles Skouras, prexy of National Theatres; Earl Sponable, technical director, 20th-Fox; Mitchell Wolfson, board chairman of Theatre Owners of America; Trueman Rembusch, Allied States Exhibitors prexy; Si Fabian, prexy of Fabian Theatres; Frank Walker, board chairman of National Exhibitors Theatre TV Committee; Harry Brandt, prexy of Brandt Theatres; Nathan Halpern, prexy of Theatre Network Television, Inc.; Paul Raibourn, Par veepee in charge of TV operations; Eric Johnston, head of Motion Picture Assn. of America.

Others who will testify are Terry Ramsaye, former tradepaper editor; John Eberson, theatre architect; Francis Harmon, ex-veepee, MPAA; John Wolfberg, Denver theatre operator; Robert Chamber, film historian; Nate Golden, chairman of Variety Clubs Heart Committee; Theresa Helburn, Theatre Guild exec; Brooks Atkinson, New York Times drama critic; William Morris, Jr., agency head; Allen McCarroll, deputy director, Air Force Motion Picture Service; R. V. Harvey, theatre operator; Fred Schwartz and Emanuel Frisch, representing Metropolitan Motion Picture Theatre Assn.; Sidney Schreiber, chief counsel, MPAA; Asa Bushnell, secretary, National Collegiate Athletic Assn.; John De Chante, representing Federal Civil Defense Administration; Jerry Stagg and Richard Condon.

List of witnesses, which will be supplemented before the commencement of the hearings, was submitted by attorneys Marcus Cohn, for NETTCO, and Vincent Welch and James L. Fly, for MPAA.

United Paramount Theatres will not participate in the hearings because its attorneys will be occupied with Commission proceedings on the proposed ABC-UPT hearings and Paramount antitrust issues.

A petition to appear has just been filed by Jerome Marks, head of the Fair Television Practices Committee, which has been fighting theatre exclusives of prize fights. Entrance in the proceedings at this late date is certain to be fought by motion picture industry organizations.

N. Y.-D. C. Relay Link

Continued from page 1

that, however, Fly said, because of the great cost of transporting witnesses from Hollywood and New York to Washington and housing them there, as well as because of the value of their time.

Only a Starter

The 43 witnesses in various categories announced in Washington over the weekend only a starter, Fly said. There will be many additions and many will be called several times to give testimony in various categories of the case to be presented. Former FCC topper said he was now trying to get a schedule from the Commission in order to plan appearance of the witnesses.

Witnesses will include, he pointed out, many top industry names, such as Cecil B. DeMille, Jack Warner and Darryl F. Zanuck. Aim will be to indicate to the Commission th vast backlog of showmanship and experience in the industry in order to make clear that the channels, if granted, will be used to advantage.

Eric Johnston, prez of the MPAA, will be either the leadoff or near the leadoff witness, Fly said. He will talk generally on the place of the industry in American life and the importance to the industry and to the nation of the theatre channels being approved. Fly said Johnston would be followed by the other witnesses, who would discuss specific categories of subject matter.

Fly said he is working closely with Marcus Cohen, counsel for Theatre Owners of America, in coordinating their presentations. Same engineering consultants are working for both MPAA and TOA, so just a single set of engineering data will be presented.

While Fly professed ignorance of the case being prepared by Allied States Assn. of Motion Picture Theatre Owners, a TOA rival organization, he expressed the belief that the industry's channel requests will be unified.

Being sought, he said, is a band in the very top range of the ultra-high-frequency spectrum which would be wide enough to carry six signals simultaneously. That would mean six different shows could be carried at once, so that patrons of theatres in any one city could have plenty of choice of entertainment.

The area of the spectrum being sought is so high it is not now practical for broadcasting, Fly said, but is perfect for point-to-point transmission—which is the aiming of a very narrow beam from one antenna to the next. Fly declared that radio science has progressed so fast that he wouldn't venture a guess on whether the ultra-ultra high frequency channels might not be useable for broadcasting in the future.

'Good Chance'

"I think we have a very good chance of winning the channels," Fly declared. He refused to be more specific, stating it would be up to the Commission after it saw the very strong case the industry could make.

One of the reasons for so many witnesses, Fly explained, was to impress the Commission with the importance of the industry to the social and political history of the U. S. "When you look at your neighborhood theatre," he said, "you hardly realize the tremendous influence it has had in shaping our American democracy. There is no more important medium for the presentation of ideas, and the film industry has done a very effective job in furthering our form of government."

All the engineering exhibits and specifics of the case to be presented will be based on relaying shows from New York to Washington, Fly said. After the signals get to Washington, they will be distributed to theatres via a local point-to-point air system, according to the proposals to be presented.

As to how quickly the industry will be ready to undertake the tremendously costly job of extending the relay web beyond N. Y.-to-Washington, Fly declared, can only be determined by events.

"We have no intention of fooling the Commission into thinking we're going right ahead with such a scheme. The industry is not ready for that yet. But neither is anyone else, who might oppose our application any closer to setting up a nationwide web."

Fly's reference was to the American Telegraph & Telephone Co. which reportedly will object to the application on the basis that as a common carrier it can handle the theatre biz.

Clarifies Pix Use

Front-page report in Saturday's (26) New York Times that theatre tele channels, if granted by the Federal Communications Commission, would be used for transmission of feature films to theatres is "misleading," said James L. Fly, special TV counsel to the Motion Picture Assn. of America. Films would be a secondary item, and as far as anyone could see into the future now, Fly declared, features would continue to be delivered in cans.

Such films as are contemplated, former FCC chairman explained, would be of special events which would be "stored" on celluloid for a matter of hours so that they could be transmitted at hours convenient to theatres because of their picture schedules or because of differences in time zones.

Dipson Review

Continued from page 5

ed from discrimination by exhibitor-distributor defendants in favor of jointly owned theatres, some of which were also operated under pooling ararngements.

Dipson's suit was filed in 1946 against eight distributors and three exhibitors, charging conspiracy against the Century and Bailey Theatres, Buffalo; Ridge, Lackawanna, N. Y., and Riviera, North Tonawanda, N. Y.

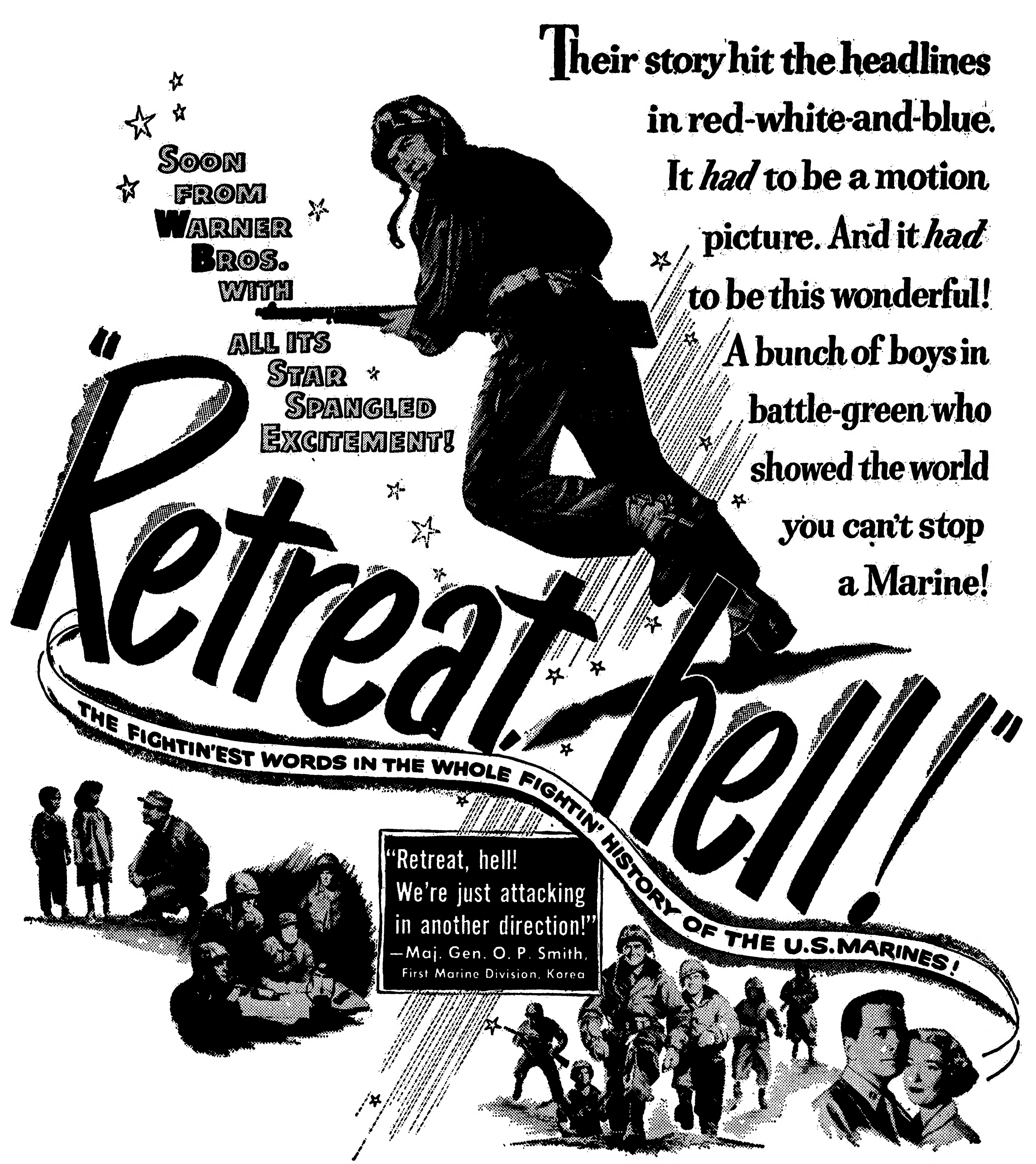
Fly on TV Cost to Public

"The idea generally held that the public is getting television programs 'free' is misleading and dangerous," James L. Fly, former Federal Communications Commission chairman, declared in New York this week. Observation was made in pointing up his lack of fear that the FCC might hesitate to grant theatre television channels because some of the public construes large-screen TV as depriving it of special events that might otherwise be seen "for free" in the living room.

"The promoter of a fight or producer of a stage extravaganza has a property interest, and no one can tell him what he can or can't do with it," Fly asserted. "He has a perfect right to allow it to be transmitted to homes exclusively, theatres exclusively or to refuse to let it be televised at all. The idea that a theatre in charging the public to see an event on large-screen is depriving it of seeing the event 'free' at home is utter nonsense. Theatre television will actually broaden the scope of televised events available to the average man.

"Attempts to deprive theatres of events for which they wish to contract exclusively are based on the absurd assumption that home television is 'free.' It is not. Obviously someone pays for it and obviously that someone is the consumer. Each time he buys an item that is advertised on the air he is contributing toward the cost of the program he thinks he is getting 'free'."

Fly is representing the Motion Picture Assn. of America in hearings before the FCC next month on the film industry's applicati for theatre tele channels.


SOON FROM WARNER BROS. WITH ALL ITS STAR SPANGLED EXCITEMENT!
"Retreat, hell!"
THE FIGHTIN'EST WORDS IN THE WHOLE FIGHTIN' HISTORY OF THE U.S. MARINES!

Their story hit the headlines in red-white-and-blue. It *had* to be a motion picture. And it *had* to be this wonderful! A bunch of boys in battle-green who showed the world you can't stop a Marine!

"Retreat, hell! We're just attacking in another direction!"
—Maj. Gen. O. P. Smith, First Marine Division, Korea

starring **Frank Lovejoy · Richard Carlson · Rusty Tamblyn · Anita Louise**
with **Ned Young · Lamont Johnson · Robert Ellis · Paul Smith · Peter Ortiz · Dorothy Patrick**
Screen Play by **Milton Sperling** and **Ted Sherdeman** · Story and Produced by **Milton Sperling** · Directed by **Joseph H. Lewis**
A **United States Pictures** Production · Distributed by **Warner Bros.** WB

Amusement Stock Quotations

For the Week ending Tuesday (29)

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
N. Y. Stock Exchange					
ABC	101	12½	11⅞	12⅜	+ ⅛
CBS, "A"	155	37⅞	35¼	37 3/	+2½
CBS, "B"	74	37⅝	35⅛	37⅝	+2⅝
Col. Pic.	32	13¼	12⅝	12⅝	— ⅜
Decca	39	9	8⅞	8⅞	—
Loew's	326	17¾	16⅞	17	— ¾
Paramount	241	27⅝	26⅛	26⅝	+ ⅜
RCA	1236	25⅜	24	25⅜	+1
RKO Pictures	834	4⅝	4¼	4⅜	+ ⅛
RKO Theatres	156	4⅜	3⅞	4	—
Republic	41	4¾	4½	4½	— ⅛
Rep., pfd.	11	10⅜	10⅛	10⅛	— ⅜
20th-Fox	335	20	19	19	— ½
Un. Par. Th.	130	20⅛	19½	19½	— ½
Univ.	28	12¾	12⅜	12½	— ⅜
Univ., pfd.	.6	60	58 3/	58¾	— ¼
Warner Bros.	115	15⅛	14 7/	14⅞	— ¼
N. Y. Curb Exchange					
Monogram	30	3 5/	3⅜	3½	+ ⅜
Technicolor	40	23 3/	22 1/	23	+ 3/

Over-the-Counter Securities	Bid	Ask	
Cinecolor	2 3/	3 1/	—
Pathe	4	4½	—
UA Theatres	6¼	7¼	— ¼
Walt Disney	8¼	9 1/	—

(*Quotations furnished by Dreyfus & Co.*)

Advance Notice

Continued from page 7

sure route to greater losses on the shady A's and the B's.

Distribs—particularly 20th-Fox—have been making a major effort to get release rosters worked out farther in advance. Their theory—and obviously a good one—is that by knowing well ahead of time what will be available, an exhib do a better job of booking to give his theatre a well-rounded sequence of films. In addition, he has plenty of time to work on exploitation and publicity ideas.

The distrib outfit itself likewise can do a better job with plenty of advance warning of what's coming up. With that in mind, 20th has its release slate worked out—subject to change, of course, as indicated above—into September. Equally farsighted are Universal and Warner Bros. RKO is set through July and Paramount through June.

20th's sked, as presently lined up, calls for 27 releases between Jan. 1 and Sept. 30, as compared with 34 for the same period last year. WB will have 18 as contrasted with 22 for the first nine months of '51. Universal will have 27—same as last season—for the 39 weeks.

Aside from 20th and WB, decreased slates are indicated by Paramount, which will have 11 from January to June in contrast to 14 last year, and Columbia, which is releasing nine in January and February, compared with '51's 11.

On the upbeat side are Metro with 15 as compared with 12 for the January-April period; RKO with 27 as contrasted to 20 for January through July; and United Artists with 13 in comparison with 11 for the January-March quarter.

House Probers

Continued from page 1

been charged that some agencies, networks and local stations refer constantly to Red Channels in "clearing" performers for their programs.

Though radio and TV have not yet been investigated such, many film personalities are said to have lost acting opportunities, and even had their contracts for radio-TV shows cancelled, because of their stints before the committee. It was pointed out by some of the legislators that this not only creates great personal hardship but defeats the purpose of the probe.

They feel that many potentially valuable witnesses are reluctant to appear because they might lose their means of livelihood. It was stated that the committee will take a constructive approach to the problem by pointing out that many cooperative witnesses have performed a "patriotic duty" and rate reward, rather than penalty.

Dean Miller In 'Yours'

Hollywood, Jan. 29.

Recently inked Metro pactee, Dean Miller draws top role in "Everything I Have Is Yours."

Marge and Gower Champion also set.

'Quo Vadis' Wins Raves From London Reviewers

London, Jan. 29.

The unveiling of "Quo Vadis" with dual preems last Friday (25) at the Carlton and the Ritz rated rave reviews in the morning and evening press the following day although most Saturday papers are restricted to six pages. Critical reaction unanimously pointed up the magnificence of the spectacle, but many knocked the story and script and the individual performances of some leading members of the cast.

Reg Whitley, in the Daily Mirror, warned his readers not to expect an artistic masterpiece, but believed it should run in London for months. He described it as "diamond studded hokum, with everything in it except the kitchen stove —at times—good taste!"

On the other hand, Campbell Dixon, the Daily Telegraph scribe, thought the picture "richly earned" its censor's rating of X—barring children.

Paul Holt began his review in the Daily Herald by referring to the "grossly over-publicized and over-talked film," and went on: "The nicest thing about it is that after three years in the making and $6,500,000 in the spending, it turns out to be just a nice, friendly piece of entertainment."

The Times review, per custom unsigned, asserted there is no mistaking the gusto with which the producers have entered into the spirit of the thing. "Like children with unlimited time, a huge nursery floor and an army of soldiers to match it, they have become absorbed in their play, sending thousands of extras, those storm troops of the studios, into action for the sheer fun of it, creating, destroying, burning on a colossal scale and with the greatest goodwill."

Joins MCA Lit. Dept.

Phyllis Blum Jackson, former eastern story editor for Columbia and Samuel Goldwyn, has joined the staff of Music Corp. of America. She'll work in the literary department under Kay Brown, replacing Rae Everitt.

Mrs. Jackson is the wife of Alan Jackson, eastern story ed for Paramount.

$1,300,000 Profit For Pathe in '51, 1st Since '45; Big Loss in 1950

Hollywood, Jan. 29.

Pathe Industries made a profit of between $1,300,000 and $1,500,000 in 1951 as against a $1,300,000 loss in 1950, prexy William C. MacMillen, Jr., said yesterday (Mon.). It's the first time since 1945 the company has been out of the red, he added.

MacMillen attributes the upturn to operations of subsidiaries owned by the firm. Pathe Laboratories chalked up its biggest year in history; V. D. Anderson Co., did one of the largest grosses; Pathe Realty,operator of Eagle Lion Studios, cut losses to profits through fullscale operation of studio stages and offices; the old EL studios trimmed amortization to smaller figure.

Pix Earnings

Continued from page 3

greater importance in view of the recent period's heavier tax bite and the reduced capitalization effected by various of the outfits.

While it's noted that 20th lost plenty of ground in the first nine months of 1951, the final quarter is expected to show ice improvement over the corresponding period of 1950. Company operates on the calendar year.

Figures given for the nine months of 1950 for the two RKO outfits are estimates taken from previously-released pro forma statements. The official tally did not provide a ine-month breakdown.

WB was especially impressive with its payoff via the capitalization shrinkage policy. While the overall profit was down, per-share earnings were up from $1.46 in 1950 to $1.67 in 1951. Within the year's span WB reduced its outstanding stock from 6,997,300 to 5,619,785 shares.

Periods covered were notable for the new boxoffice ups and downs they produced. Brought into clear focus was the fact that, despite all downbeat general economic factors and the competition of television, some films were capable of racking up smash income. While there were big b.o. winners, other films of somewhat lesser entertainment merit suffered a commercial collapse across the country. Pix seemed to score very hefty grosses or proved b.o. duds; there were few in-betweeners.

For the second consecutive year, the b.o. charts reflected, theatre business began mounting around July 1, following about two to three months of sluggishness. The income has been leveling off around early December.

IA in Drive for Label Credit on All Pix

Hollywood, Jan. 29.

Drive has been started by IATSE studio unions to demand that the insignia of that organization be carried on the main title of every picture, whether it be filmed for theatre or television, not only in Hollywood but in other parts of the U. S. and foreign countries where there are no governmental restrictions on the importation of American crews.

One of the objects is to obtain IATSE union control of the TV film filed. Another is to compel the hiring of IA union members by producers who lead production junkets outside the U. S. border.

Uruguay Fete

Continued from page 4

duced to a mere trickle this year because of the adverse rate of exchange.

The British delegation, composed of Evelyn Keyes, Helen Cherry, the Czech actress Paula Valewska; John Sutro, Trevor Howard, George Minter and Peter Serjeant, was one of the first to arrive. This is a second visit for some of them.

Again this year, the Italian delegation is lavish in its hospitality to the Uruguayan officials. The femme contingent, which includes Silvana Pampanini, Lia Amanda and Lucia Bose, has been voted among the gayest of the visitors. The U. S. delegation includes Miss de Carlo, Irene Dunne, Merle Oberon, Robert Cummings, Donna Reed, Barbara Britton, John Barrymore, Jr., with RKO's Phil Reisman and Eddy Cohen in charge, Miss Oberon and Cummings have made few public appearances, but young Barrymore is easily picked out from the crowds because of his youth and western costumes he wears.

Maria Felix has disappointed by her absence, but Mexico is represented by Katy Jurado and Chula Prieto. The Japanese are repped by actresses Miki Sanjeo and Kasuko Fusimi, with producers Hideo Matuyama and Takechico Kinura, all hampered by language difficulties. Japan has entered two pictures, "Yukiwariso" and "Rashomon." Swedish and German films also have been viewed.

The organizers have thought up some cultural entertainment for the visitors, but frolics on the beach are usually more acceptable.

There have been snags in the arrival of some pictures entered here, requiring changes in the order of programming. So far the Japanese, Swedish and British entries have been exhibited, as well as the German film, "Charlotte and Louise," as well as the Italian "Humberto D." and "Bellisima," which stars Anna Magnani.

The festival proper winds up this week (31) with a big party at the Cantegril Country Club. Over in Argentina, the press has ignored the Uruguayan festival completely. The grapes are very sour.

TV Exhibs

Continued from page 3

to the candidates. In past years, the nets granted time gratis to the politicos, stipulating only that each party be given an equal amount of time as the rival party. This year, though, the nets are charging full rates for all time. Theatres, as a result, think they can offer the parties just as good a deal as can the networks.

Besides pitching the idea of the parties renting a string of big-screen houses on a four-wall deal to present their leading candidates to the voters, exhibs also envision the politicos renting their theatres for special training courses for party workers. Regional or even local party groups, they point out, could round up all their workers for a get-together in the morning or late-evening hours and the party leaders, by speaking from a central point, could reach all the workers simultaneously.

While the theatres would charge the parties for such "shows," they believe such programming also represents another version of the public service aspects of big-screen video. That public service pitch is one of the major pegs on which exhibs will hang their plea for special channels at the hearings before the Federal Communications Commission, which tee off Feb. 25.

6-Year Statements From 9 Major Cos.

	1946	1947	1948	1949	1950	1951
Columbia	$3,450,000	$3,707,000	$565,000	$1,008,000	$1,981,000	$1,148,000
Loew's	18,692,000	11,626,000	5,310,000	6,745,000	7,854,000	7,804,000
Paramount	18,701,000	10,735,000	5,842,000	3,261,000	6,565,000	4,205,000 (9 Mos.)
RKO Picts.	6,271,000	(1,787,000)*	(5,596,000)*	(4,219,000)*	(5,832,000)*	(146,000)* (9 Mos.)
RKO Theatres	6,073,000	6,360,000	3,974,000	4,173,000	1,196,000	1,056,000 (9 Mos.)
20th-Fox	22,620,000	14,004,000	12,509,000	12,415,000	9,553,000	2,148,000 (9 Mos.)
United Par	20,498,000	17,505,000	16,727,000	17,575,000	12,142,000	9,537,000 (9 Mos.)
Universal	9,196,000	6,745,000	(3,163,000)*	(1,126,000)*	1,356,000	2,093,000
Warners	19,425,000	22,095,000	11,837,000	10,467,000	10,272,000	9,427,000
Totals	124,926,000	90,990,000	48,005,000	50,299,000	45,087,000	37,272,000

* Figures in parentheses represent losses.

H'wood Commitments Force Stars to Forego Pic Festival in India

Current commitments of stars are presenting an obstacle to the Motion Picture Assn. of America in getting together some glamor to represent Hollywood at the Festival of India. Film fest opened in Bombay last week, moves to Madras Feb. 6 and will also be observed in New Delhi and Calcutta before winding up Feb. 27.

Gene Tierney had to pull out of a promise to go to Bombay because of additional work on 20th-Fox's "Way of a Gaucho." Paul Douglas and Jan Sterling likewise were unable to go due to deals coming up in Hollywood. They left New York yesterday (Tues.) for the Coast.

Meantime, as far as could be learned, producer-director Frank Capra is Hollywood's only Festival rep. He's also there in behalf of the U. S. State Dept. Five American features and eight shorts have been entered in the event.

Full-length pix include "An American in Paris" (M-G), "Alice in Wonderland" (RKO-Disney), "Magnificent Yankee" (M-G), "Greatest Show on Earth" (Par) and "No Highway" (20th). "The River," produced in India by Ken McEldowney's Oriental - International Films, is entered in a special category.

Canadian Film Prod. Boosted Over 1949-50

Ottawa, Jan. 22.

Production of 187 films in Canada for the 1950-51 fiscal year was 10 better than in the previous 12-month period, it was revealed in the annual report of the National Film Board. Of that number, 130 were termed major productions. There were 18 newsclips and 37 newsreel stories. NFB's production staff was down five to 84 people. Of the total film productions, 34 were rated theatrical and 96 non-theatrical.

NFB showed a surplus, revenue totalling $3,051,178 while expenditures, including $855,998 for film production, amounted to $3,013,552.

Figures on distribution showed NFB bookings in Canada amounted to 13,186 playing days compared to 9,724 in the previous year. U. S. bookings dropped from previous year's 9,975 to 4,345. Television bookings of NFB films almost tripled in 1950-51 to a total of 1,523.

RKO Proxy Fight

Continued from page 5

15, has been amiable, a minority position in a corporation is always a disadvantageous one. Thus, if there is any hope of bettering his position, Greene will undoubtedly do so.

Unless there's a decision to postpone the May stockholders meeting, proxies will have to be started in preparation within about six weeks. These ballots for mailing to stockholders carry a list of candidates for the board.

For the December meeting the management, headed by prexy Sol A. Schwartz, put out one list and Greene another. For the next session they could either consolidate their lists, keeping the proportion the same as now, or could start the fight all over again. Management could issue a roster with no Greene candidates on it and Greene could issue one with no management names. Both would then again appeal for stockholder support.

Aside from the huge block of Howard Hughes stock voted by Irving Trust Co. as trustee, Greene group got more votes than the management in the December-January count. Dissidents had 1,341,058 shares in their favor, as against 1,085,124 for the Schwartz contingent. Hughes holds 929,020, which were voted for the management slate.

Unless there's a good chance of winning at least one more director and possibly two, Greene group undoubtedly will avoid a battle. One reason is that it takes a tremendous amount of money. Secondly, it takes the attention of the management away from normal duties, so the stockholders are in the position of harming their own interests unless they're pretty sure of winning.

Loew's Final Decree

Continued from page 3

ships by eight or possibly more theatres. RKO Theatres, in its decree, lost relatively few properties and these were via breaking up with partners rather than outright divestiture.

On the other hand, legalistic analysts point out, Loew's did right favorably on other counts, in comparison with the other outfits which exited the case earlier.

Example is that Loew's will be permitted to license its own product as it sees fit to its own houses for a full year from Feb. 6, when the decree is to be entered in N. Y. Federal Court. In contrast, Warners already has begun selling its own pix on a competitive basis to all houses, including its own, although divorcement has yet to be accomplished. All 20th-Fox product must be sold to its affiliated houses on the same competitive basis by next June.

D. of J. also showed sympathy for Loew's problems relating to corporate indebtedness, permitting an additional three years to straighten out the financial complexities, if necessary, following the initial two-year divorcement period.

While the divorcement deadline is Feb. 6, 1954, chances are Loew's may elect to complete the separation by Aug. 31, 1953. That's the date ending the corporation's fiscal year and reorganization at that time would be simpler than in the middle of a fiscal year, it's figured.

Terms of the decree were released here yesterday. They call for divestiture of 24 theatres outright within two years, two-thirds of which are in New York City, and conditional divestiture of over 40 others. The judgment requires approval by the Attorney General for acquisition of more than one of the N. Y. houses by one purchaser.

The decree provides that within two years all of Loew's theatre assets must be transferred to a new theatre company and that within three years the capital stock of the new company be distributed pro rata to Loew's stockholders.

Because of Loew's outstanding indebtedness, estimated by Justice officials at more than $40,000,000, the decree departs from previous divorcements by permitting Loew's to hold the stock in the new company if it can prove to the court that it cannot arrange financing to divide its present debt with the new company. But in any event the divorcement must be complete within five years.

Approval Due June 6

The judgment is contingent upon stockholders' approval by June 6, 1952, of a plan of reorganization which places Loew's theatre exhibition assets in a company entirely disassociated with Loew's, Inc. once the plan is consummated, it is provided, Loew's and the New Theatre Co. "shall be operated wholly independently of one another and shall have no common directors, officers, agents or employees. Each corporation shall thereafter be enjoined from attempting to control or influence the business or operating policies of the other by any means whatsoever."

The decree prohibits Loew's from expanding its theatre ownership during the two-year period allowed for divestiture. Thereafter, the New Theatre Company may acquire additional houses only after court approval of each acquisition. Stringent restrictions to assure that the new theatre company has no ties with any other motion picture circuit are imposed by the decree. It is specifically provided that "in no event can an officer or a director be affiliated with any motion picture theatre circuit (other than Loew's) which has been a defendant in an antitrust suit brought by the Government, relating to the production, distribution or exhibition of motion pictures."

1,200 Theatres to Indies

The document was hailed by Assistant Attorney General H. G. Morison, in charge of Antitrust Division, as a rounding out of the Department's 14-year fight to assure competition in the motion picture industry by separating the five major film distributors from theatre operation. The net result, he asserted will be to free over 2,500 theatres from control by producers. Of this total, said Mori-, the decrees provide for the divestiture of over 1,200 theatres to independent exhibitors, the remaining 1,300 to be operated by the new theatre companies established by divorcements.

Like the previous decrees entered against Paramount, Warners, RKO and 20th-Fox, the judgment prohibits various trade practices, including minimum admission price fixing, agreements to maintain clearance systems, clearances between theatres not in substantial competition, licenses conditioned on acceptance of one or more other feature films, theatre pools, profit-sharing leases, franchise, formula deals and master agreements.

Options on Divesting

In a number of cities, particularly N. Y., Loew's is given an option of divesting itself of one of two theatres or being subjected to a product limitation if first-run independent competition for a designated number of years exists in the community or zone of operation.

Herewith are the theatres which must be divested and conditions for divestiture:

New York (Manhattan): Sheridan, Olympia, Lexington, 83d St., Victoria and 116th St. must be divested or limited in product. Commodore or Avenue B must be sold or limited in product. Lincoln Square, 42nd St. and 72nd St. must be sold. Apollo, Canal or Delancey must be sold and one of last two sold or subject to product limitation. Inwood or Dyckman must be sold or subject to product limitations. Rio or 175th St. must be sold if certain competitive conditions prevail.

Brooklyn: Metropolitan, Kings, Premier, Alpine, Gates, Broadway, Bay Ridge, Warwick, Oriental and Brevoort must be divested or subject to product limitations. Palace and Melba must be sold. Kameo or Bedford must be sold or subject to product limitations. Pitkin must be sold if reasonable offer is received within a year. Court will determine what is a reasonable offer. If the Pitkin is not sold, Loew's must dispose of two of following: Woodside, Coney Island, Prospect. If the Coney Island is retained it must be limited in product if first-run independent competition in the neighborhood does not exist. Boro Park or 46th St. must be divested if certain competitive conditions do not exist.

Bronx: Paradise, Boulevard, American, Post Road, Fairmont, Elsmere, 167th Street and Grand must be divested or subjected to product limitations. Burland, Burnside and Boston Road must be sold. National or Victory must be sold and the Victory only to a purchaser who will operate on first-run policy.

Queens: Valencia, Triboro, Prospect, Plaza, Hillside and Willard must be divested or subject to product limitations if certain competitive conditions exist.

Out-of-Town Properties

Boston: Fine Arts must be divested by lease or otherwise, with preference to use of house for motion pictures. State must be divested or subjected to product limitation.

Baltimore: Parkway must be divested or limited in product if a competing independent does not have equal film availability for five years.

Cleveland: State or Stillman or Ohio or Park or Granada must be sold. If one of the last three, an additional theatre in Cleveland must be divested except if certain competitive conditions prevail.

Buffalo: Elmwood or Kensington must be sold, but whichever is retained must be limited in product if certain competitive conditions do not prevail for five years.

Columbus, O.: Ohio or Broad must be divested or limited in product if first-run films are not available to an independent competitor for three years.

Bridgeport: Lyric must be sold to a purchaser who will operate on first-run policy. An additional theatre in Bridgeport must be divested or limited in product.

Evansville, Ind.: Victory or Majestic must be sold if regular first-run competition by an independent does not prevail in any year within five years.

Hartford: Poli or Palace must be divested or subject to product limitations if certain competitive conditions do not prevail.

Meriden, Conn.: Poli must be sold. Palace must be divested or limited in product.

Mt. Vernon, N. Y.: Mt. Vernon must be divested or limited in product.

New Haven: Poli or Bijou or College must be sold.

New Rochelle, N. Y.: New Rochelle must be divested or limited in product.

North Bergen, N. J.: Embassy must be divested or limited in product.

Norwich, Conn.: Poli must be divested or limited in product.

Waterbury, Conn.: Poli or Strand must be sold.

White Plains, N. Y.: State must be divested or subjected to product limitations.

Worcester: Poli or Elm Street must be divested or limited in product if certain competitive conditions do not prevail for designated periods.

Yonkers, N. Y.: Yonkers must be divested or subjected to product limitations if independent first-run competition does not exist.

20th's Optimism

Continued from page 3

up again last week in the Saturday Evening Post.

Message being underscored at 20th's series of meetings with theatremen is that product has shown a marked improvement and the trade should exert unstinted effort to merchandise it.

Exhibs at the initial session at the 20th homeoffice, which was designed to whip up enthusiasm for the upcoming pix and plans, related that for the most part they were impressed with 20th's ideas on long-range promotion effort in cooperation with the company. However, some coupled this observation with criticism of Skouras' dismal portrait of the future. There was sharp conflict between the theatre exec's pessimism and the film outfit's spirited display of confidence, they noted.

Next such exhib conclave has been set for tomorrow (Thurs.) at the Erlanger Theatre, Philadelphia. Ad-pub v.p. Charles Einfeld postponed a trek to the Coast to the weekend to appear at the Philly meet. Originally he planned to be at the studio for product confabs early this week.

Seminars on merchandising subsequently will be held in Atlanta, Dallas, Chicago, Denver and L. A.

20th Story Buys

Continued from page 7

detective story by Georges Simenon, published in Ellery Queen magazine, drew $22,500 from 20th. In still another deal, studio bought two books from the estate of Cora Harris, who wrote "Circus Rider's Wife," on which the company's highly successful "I'd Climb the Highest Mountain" was based. 20th paid $15,000 for the two books together, which will become source material for a single pic.

Studio also acquired "Brown on Resolution" (Resolution in the title is a boat) by C. S. Forester. This had been made into a picture by Gainsborough in England many years ago. It was titled "Singlehanded." Forester himself made the deal with Gainsborough by which he retrieved his rights and then sold the package to 20th for $10,000.

Otherwise, on the story front during the past week there was great interest by a number of companies in the new Book-of-the-Month Club co-selection, "Jefferson Selleck," by Carl Jonas. It was called by one story editor this week "the tale of a compassionate Babbitt." Rave reviews and big sale of copies is expected to push the screen price close to the $100,000 mark.

Loew's Decree Upsets N.Y. Pattern Further

First-run booking pattern in N. Y. expectedly will be further upset under terms of Loew's consent decree. Judgement directs that as of Feb. 6, 1953, Loew's-Metro pix must be sold to all theatres on a competitive basis, including affiliated houses.

Consequently, non-Loew's showcases in N. Y. will be entitled to bargain for M-G pix which normally go to the State or Capitol Loew's key Broadway houses.

Red Probe Hearings

Continued from page 2

motion had been immediately denied by U. S. District Court Judge Burnita Shelton Matthews, the same judge who had nixed Buchman's initial attempt to evade questioning. Walter then gave Pepper a final chance to have his client appear. Pepper responded by again pleading for "additional time" to contact his client.

"I cannot answer for my client," he told the committee. "I have sent word asking him if he will appear. I believe the answer will be 'no.' But if given time I will communicate with Mr. Buchman. He will make the determination himself, as he has done up to now."

The drastic step taken by the committee climaxed a weekend of suspense started when Buchman, through one of his attorneys, Lawrence Siegel, tossed a bombshell into the hearings last Friday. Bombshell, first thought to be a "show cause" order, proved to be a dud when it was discovered the proposed restraining order had been denied without a hearing.

By failing to appear today Buchman became the first Hollywood witness to defy a committee subpoena after accepting it. He is also the first witness who has failed to invoke the cloak of Constitutional immunity in refusing to answer a question since the Supreme Court decided that several years ago.

Blankfort's Denial

Michael Blankfort, film scripter and novelist, yesterday "categorically denied charges of Louis F. Budenz, former editor of the Daily Worker, that he had been a "concealed" Communist Party member who had gone to Hollywood to carry party work. Blankfort admitted that he was a contributor to the Daily Worker and the New Masses in the mid-'30's but said he wrote for the left wing papers "only to get tickets for shows." He also confessed membership in a number of Communist-front organizations, stating he joined them becauase of "his failure to recognize" them, disassociating himself as soon as their true character was revealed to him.

Blankfort, voluntary witness whose two and a half hour stint was by far the longest and most grueling in this phase of the hearings, was confronted with the Budenz statement almost immediately after being sworn in this afternoon. Tavenner told Blankfort that Budenz, a frequent witness before the committee, had testified in closed session on Jan. 15 that Blankfort was "well known" to him as a Communist. Hinging his statement on portions of the biography of the late Brig. General Evans F. Carlson, "Big Yankee," Budenz had declared, according to the record, that not only were these excerpts Communist-inspired but "I would also recognize the author of the book as a Communist."

Denies Meetings

Stating that he had "searched" his mind, Blankfort denied that any such meetings as described by Budenz had ever taken place. Reading from notes, he traced his early career as a writer, stating that, during the period mentioned by Budenz, he spent most of his time with a group of friends who were known anti-Communists." It was through association with one of these, V. F. Calverton, editor of the old Martin Quarterly, that he had his sole contact with Budenz. "Budenz was the only member of that group," he added, "to become a Communist." He stated he did not recall ever seeing the former Commie editor after this period.

It was at this point that Blankfort, a graduate of the U. of Pennsylvania and former Princeton U. instructor, stated, in answer to Rep. Moulder's (D.-Mo.) question, "I have never been and am not now a member of the Communist Party."

"Throughout the period Budenz alleges I was a Communist," he stated, "my conduct was inconsistent with that of the party." Tavenner, at this point, confronted the witness with the photostat of an article, allegedly bylined by him, in which "the familiar stereotyped language of the Communist Party was used." This was the first of a series of articles from the Daily Worker introduced by Tavenner to refute Blankfort's statement that he wrote only reviews for the paper. Some of the articles postdated the date on which Blankfort claimed he had stopped writing for the paper.

Blankfort admitted authorship of all the articles submitted, denying, however, that he had deliberately used "Communist Stereotypes," as charged by Tavenner. He defended the use of such terms as "Bourgeois Theatre" and "White Chauvinists" as having been the "language of the times." He also denied that a Daily Worker description of his as "Theatre Editor" was accurate, adding that he "could not be responsible" for the way the paper advertised his association with it. "I never considered myself theatre editor," he said. "I never attended staff meetings or was responsible for anything but my reviews."

Tavenner's Spotlight

Tavenner then proceeded to spotlight long list of Communist-front organizations and activities with which Blankfort's name had appeared as sponsor or member. Blankfort denied membership in most of them, but did admit that he had joined the Los Angeles Chapter of the Civil Rights Congress, adding "I got out of that as fast as I could."

In conclusion, Blankfort told the committee he "appreciated the opportunity" to testify. He stated, in answer to last-minute questions, that his ex-wife Aubrey Blankfort, and his cousin, Henry Blankfort, were his only relatives who were Communists. Latter was an "friendly" witness before the committee.

Despite the searching, and what sometimes seemed like antagonistic questions put to him by the committee and its counsel, Blankfort heard himself kudoed as an "honest and valuable witness." Acting chairman Walter said he had done the committee "a great service" by his "complete testimony."

Earlier in the day, scripter Melvin Levy testified that he had been a "member-at-large" of the Communist Party for the year 1933, but had dropped out, only to later rejoin in Hollywood in late 1944 or early '45. He stated he had quit the party again in '47 and was "not now a Communist."

Recruited by Earl Browder

Levy, who had been named a Communist by Martin Berkeley in the Los Angeles hearings, appeared at his own request. He told the committee that he was first recruited for the party by Earl Browder, by whom he was given a "name and card." He stated he was never required to attend meetings, but merely to report to Browder. He said he broke with the party then because a biography he was writing about Tom Mooney was "being molded by decisions that had nothing to do with the book."

Levy said that talent agent George Filner had recruited him into the party and that he attended "six or eight meetings over a two-year period." He named publicist William Blowitz, writer Lester Cole, scripter Mortimer Offner and Edward Huebsch as fellow Communists during that period. He could not, however, positively identify Screen Writers Guild member Alfred Levitt as a party member, though he "thought" he was.

Levy stated that, although he remained a party member "technically" until 1947, he had stopped attending meetings the year before. He denied that his Commie affiliations had never influenced his work, and said his purpose i joining both times had been "to leave my kids a better world," he added, "when I found this was not the way to do it, I left." He made only small contributions — 25c or 50c—during the Hollywood period of his affiliation, but had never paid regular dues, Levy added.

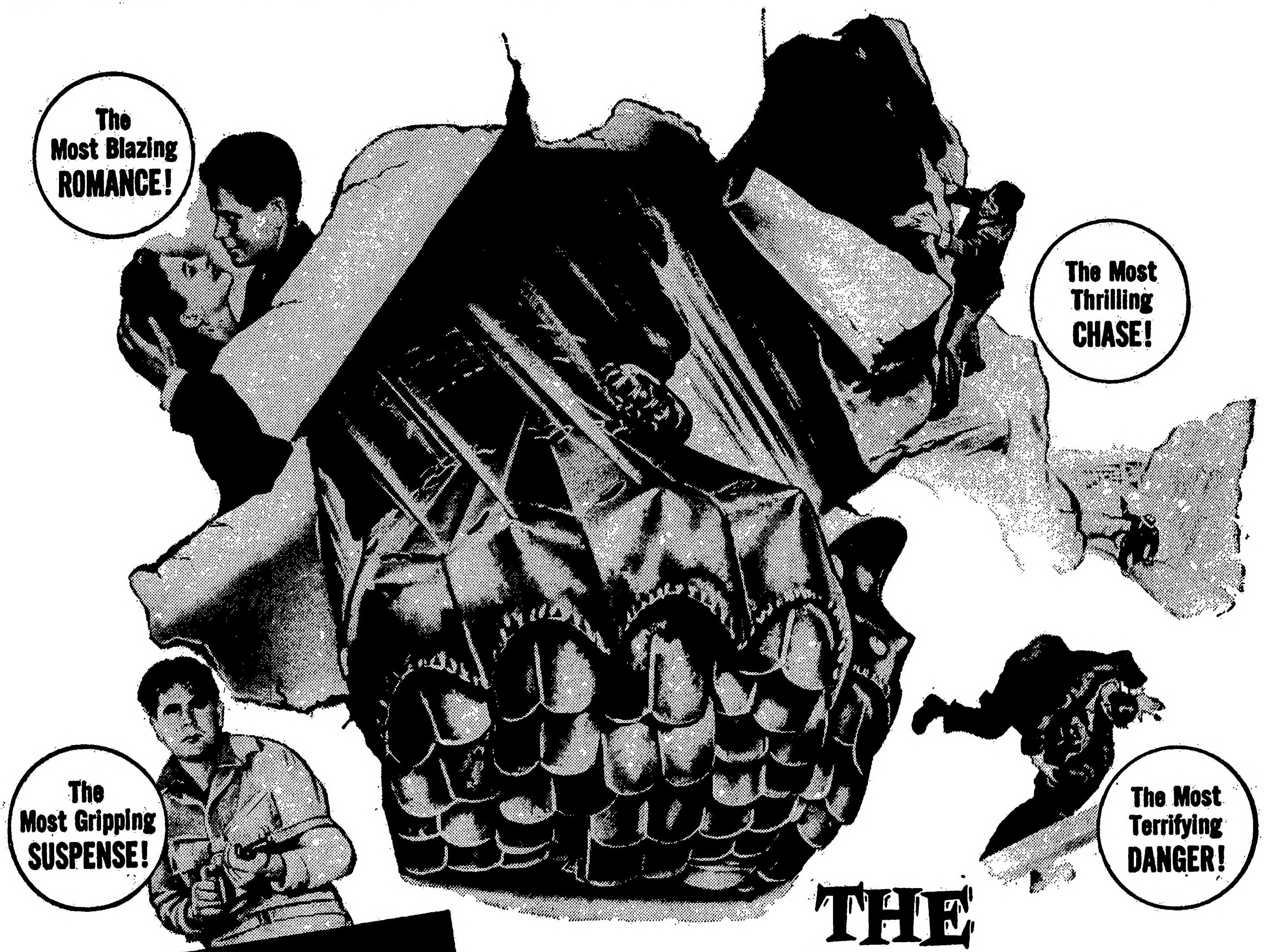
A third and final witness was wedged in at the close of the day on the promise of his attorney that he would be "brief." This was music composer George Bassman, who made a rather pathetic figure as he stated that he attended some Communist meetings "because his ex-wife asked him to," but he "never really knew what went on."

David Brian Loaned to M-G

Hollywood, Jan. 29.

David Brian as a Warner loanout reports to Metro shortly for starring role with Esther Williams, Victor Mature and Walter Pidgeon i "One Piece Bathing Suit."

EXCITEMENT AT ITS GREATEST!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Another BIG ONE thru UA

Clips From Film Row

NEW YORK

Several manager changes disclosed by John Murphy, supervisor of Loew's out-of-town theatre operations. Sam Gilman, manager of Loew's Theatre, Harrisburg, moves to Loew's State, Syracuse, succeeding Harold Mortin, resigned. William Trambukis, manager Loew's Strand, Syracuse, replaces Gilman in Harrisburg. In another shift, Eugene Moulaison, assistant manager Loew's Providence, takes over Trambukis' old berth at the Strand, Syracuse.

Joseph Gordon Leon, vet of 20 years with the Universal sales organization, named branch manager in Philadelphia. He succeeds Harrison J. Martin, who died last week. Harold P. Saltz takes over Leon's post as Philadelphia sales manager.

Dan Waters, formerly with the American Red Cross in Houston, has been named Warner Bros. field man for the Texas territory, replacing George Bannon.

Edward C. Dowden, Jr., formerly associated with Eagle Lion and J. Arthur Rank, joined United Artists as assistant to Lige Brien, special events chief. Starts out exploiting "African Queen."

Allied Theatres of Michigan, W. S. Butterfield Theatres and Butterfield-Michigan Theatre Co. have filed a complaint with the Michigan Public Service Commission protesting a 15% hike in rates by Film Truck Service, Inc., delivery outfit.

James Glaser joined Universal's sales promotion department. Formerly a member of the ad-publicity department, he succeeds the late Bernard Maguire.

MINNEAPOLIS

"Hy" Chapman, Columbia branch manager, incapacitated by pleurisy.

Sally Allen of Paramount office staff in Mt. Sinai hospital with respiratory ailment.

Current North Central Allied bulletin suggests that when exhibitor members are approached to buy the reissued "March of Time" shorts, they bear in mind "the fact that they were produced by the undertaker who buried you last spring."

"Happy days are here again — but only at 56th st. and 10th ave., New York," states the North Central Allied bulletin, citing the fact that 20th-Fox reports salary cuts restored because of increased profits.

Minnesota Amus. Co. awarded "Quo Vadis" on competitive bids for Minneapolis and picture goes into Century here Feb. 22 on continuous run policy with $1.25 top.

The fact that Northwest net farm income for 1951 was the highest for any one year, excepting 1947 and 1948, according to figures just released, is rated favorably for territory's exhibitors.

Bill Elson, indie circuit owner, vacationing in California.

Unsuccessful in its efforts to sell the 900-seat Loop Aster, the owners' group now is trying to get the Minnesota Amus. Co to take back the house.

PITTSBURGH

James Hendel, who recently returned to Pittsburgh to become district sales chief for Souvaine Pictures, resigned post after a couple of weeks to head the UA exchange here. Replaces Mannie Trautenberg, who has quit the industry for the insurance biz in Cincinnati.

Ben Steerman, chief auditor for WB, and Sid Jacobs, of West Virginia theatres division, being upped to share the assistant zone manager's post at Warners under M. A. Silver. Steerman continues to direct contract department. Frank Harpster comes in from Cleveland to replace Jacobs in West Virginia. Joe Feldman resigned the assistant zone spot to join Julius Dubin's ad agency.

Harris Co. sold Palace on Diamond Street to a downtown jewelry outfit.

Roy Rowe, with Warners here until he left some years back to operate his own chain in North Carolina, tossed his hat in the ring down there on the Democratic ticket for lieutenant-governor.

Realignment for 20th-Fox exploiteers gives Hal Marshall Pittsburgh territory besides Philadelphia and Washington. Sol Gordon, who previously had this city, will cover Detroit in addition to Cleveland and Cincinnati.

CHICAGO

Charlie Weiner, former UA Minneapolis branch manager, and Bill Charton, former Coast Warner manager, joined Essanjay Films as San Francisco and Seattle heads respectively.

Edward Spears, Lippert branch manager here, resigns Feb. 18; no replacement set.

Bell Howell net sales for 1951 hit new high for company with $22,000,000. It was a 30% increase over 1950.

Defendants' request for transfer of the Valley Drive-In antitrust suit against the majors to the Southern Federal District Ohio court was granted by Judge Walter La Buy.

Towne Theatre defendants went into Chi federal district court to oppose payment of interest since April of 1950 on judgment and also to oppose the granting of lawyers fees to Tom McConnell. Claimed fees were included in court costs.

ST. LOUIS

Harvard O'Laughlin reelected to a two-year term as business agent of Local No. 143, IATSE.

Gerald H. Hunt, owner of the Hunt, Doniphan, Mo., took over the Missouri in same town when the owner of building declined to renew a lease to Mrs. E. J. Chilton.

Mrs. William Sherman, widow of William Sherman who died last December, will continue to operate houses in Bloomfield and Advance, Mo., and completed a new ozoner near Bloomfield started by her husband last fall.

Residents of Marissa, Ill., 35 miles from here, will hold a referendum election next week to test the validity of a Sunday Blue Law prohibiting picture shows on the Sabbath.

LOS ANGELES

Manhattan Films International, indie distribution company headed by Robert I. Kronenberg, opened branch office in San Francisco. Manhattan is currently distributing "The Marijuana Story" in 11 western states and is ready to release "Girls Behind Bars," made in Germany.

King Bros. will release "Mutiny" and "The Ring," through United Artists in 1952. UA also will handle distribution of Alex Gottlieb's indie production, "The Fighter."

Francis A. Bateman, Republic's western sales chief, left for visits to Portland, Seattle, Spokane, Salt Lake City and Denver to set distribution on "Hoodlum Empire."

United Artists will date Dougfair Productions' "Another Man's Poison" in more than 500 theatres before end of this month, heaviest saturation booking in recent UA history.

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SEATTLE

(Continued from page 9)

but only moderate $8,000 looms. Last week, "Lady Says No" (UA) and "Journey Into Light" (20th), mild $8,300.

Liberty (Hamrick) (1,650; 65-90)—"Treasure of Lost Canyon" (U) and "Hideout" (Indie). Slow $6,000. Last week, "Flame of Araby" (U) and "Pals of Golden West" (Rep), $7,200.

Music Box (Hamrick) (50-$1)—"Tales of Hoffmann" (Indie). (2nd wk). Sturdy $8,000 after immense $11,000 last stanza.

Music Hall (Hamrick) (2,282; 65-90)—"See You in Dreams" (WB) and "Woman in Dark" (Rep). Nice $11,000 or close. Last week, "Westward Women" (M-G) and "Unknown Man" (M-G) (3d wk-3 days), good $6,300.

Orpheum (Hamrick) (2,599; 65-90)—"Bend of River" (U) and "Lady Pays Off" ,U). Smash $20,000 or better. Last week, "Another Man's Poison" (UA) and "Mr. Peek-a-Boo" (UA), $10,400 in 9 days.

Palomar (Sterling) (1,350; 40-70)—"Elopement" (20th) and "Too Young To Kiss" (M-G) (2d runs). Fair $3,500. Last week, "Magic Face" (Col) plus Louis Armstrong onstage, sock $12,000 at 50c-$1 scale.

Paramount (Evergreen) (3,049; 65-90)—"Flaming Feather" (Par) and "Purple Heart Diary" (Col). Hitting bottom with $4,000. Last week, "Fixed Bayonets" (20th) and "Girl on Bridge" (20th) (2d wk-4 days), $4.200.

PROVIDENCE

(Continued from page 8)

Father" (U) and "Finders Keepers" (U), $8,000.

Majestic (Fay) (2,200; 44-65)—"Model and Marriage Broker" (20th) and "The Inheritance" (Indie). Big $12,000. Last week, "Another Man's Poison" (UA) and "St. Benny, the Dip" (UA), $8,000.

Metropolitan (Snider) (3,100; 44-65)—"See You In Dreams" (WB) and "Swampfire" (Indie). Strong $9,000 or over. Last week, "Wake of Red Witch" (Rep) and "Flying Tigers" (Rep) (reissues), $4,500.

State (Loew) (3,200; 90-$1.25)—"Quo Vadis" (M-G). Standout at great $38,000. Last week, "Ten Tall Men" (Col) and "Calling Bulldog Drummond" (M-G), $18,000.

Strand (Silverman) (2,200; 44-65) — "Sailor Beware" (Par). Opened Monday (28). Last week, "Hong Kong" (Par) and "Blondie In Society" (Col) (reissues), oke $5,200.

WASHINGTON

(Continued from page 8).

Drums" (WB) (2d run), brisk $9,000 in 9 days.

Palace (Loew's) (2,370; 90-$1.59)—"Quo Vadis" (M-G) (5th-final wk). Tapered off to $15,000, which is good for this stage of run. Moves to Columbia at same scale. Last week, bright $23,000.

Playhouse (Lopert) (485; 55-$1)—"Red Shoes" (UA) (reissue). Oke $3,500 for this many-times-around pic. Last week, "The Medium" (Indie), died after 9 days with $4,000 in till.

Warner (WB) (2,174; 44-80)—"Another Man's Poison" (UA). Nice $13,000 but not up to hopes. Last week, "See You In Dreams" (WB) (2d wk), fine $11,000.

Trans-Lux (T-L) (654; 50-$1)—"Place in Sun" (16th wk). Steady $4,000 after $4,500 last week. Holds record for longest run in town's b.o. history. Stays on.

CINCINNATI

(Continued from page 8)

"Darling, How Could You" (Par), $6,500.

Keith's (Mid-States) (1,542; 55-75)—"Here Come Nelsons" (U). Fairish $6,000. Last week, "Flight to Mars" (Mono) and "Crazy Over Horses" (Par), $5,500.

Lyric (RKO) (1,400; 55-75)—"Ft. Defiance" (UA) and "I Killed Geronimo" (UA). No complaint at $5,500. Last week, "Distant Drums" (WB) (m.o.) same.

Palace (RKO) (2,600; 55-75)—"Girl in Every Port" (RKO). Modest $9,000. Last week, "Another Man's Poison" (UA), $9,500.

Picture Grosses

TORONTO

(Continued from page 9)

"Journey into Light" (20th). Nice $13,000. Last week, "Wild Blue Yonder" (Rep) and "Purple Heart Diary" (Col), $14,000.

Imperial (FP) (3,373; 50-80)—"Distant Drums" (WB). Big $16,500. Last week, "When Worlds Collide" (Par), $10,000.

Loew's (Loew) (2,743; 40-70)—"Westward Women" (M-G). Sock $16,000. Last week, "Too Young To Kiss" (M-G), $9,000.

Nortown, University (FP) (959; 1,558; 40-80)—"Another Man's Poison" (UA). Neat $14,000. Last week, "Close To Heart" (WB) (2d wk), $7,500.

Odeon (Rank) (2,390; 50-90)—"Ten Tall Men" (Col). Big $15,000. Last week, "Model and Marriage Broker" (20th) (2d wk), $7,500.

Shea's (FP) (2,386; 40-80)—"Starlift" (WB). Nice $10,500. Last week, "Dangerous Ground" (RKO) (2d wk), $6,000.

Uptown (Loew) (2,743; 40-80)—"Bright Victory" (U). Satisfactory $7,000. Last week, "Callaway Went Thataway" (M-G), $5,500.

Storm Bops Omaha But 'Dreams' Fast at $6,000; 'Model' 7½G, 'Bride' 7G

Omaha, Jan. 29.

For over half a week freezing winds and snow kept many patrons home, hence grosses are not so hot this session. "Man in Saddle" at Brandeis had a good opening. The Omaha, with "Japanese War Bride," looms light. Despite bad driving weather, "I'll See You in My Dreams" shapes fine at State.

Estimates for This Week

Paramount (Tristates) (2,800; 16-70)—"Model and Marriage Broker" (20th). Modest $7,500. Last week, "Westward the Women" (M-G), $9,500.

Orpheum (Tristates) (3,000; 16-70)—"Hong Kong" (Par) and "Basketball Fix" (Indie). Shapes okay $8,800. Last week, "Capt. Fabian" (Rep) and "Lady Pays Off" (U), okay $6,200 in 4 days.

State (Goldberg) (865; 25-75)—"See You in Dreams" (WB). Fine $6,000 despite storms. Holds. Last week, "American in Paris" (M-G) and "Fingerprints Don't Lie" (Lip), $4,500.

Omaha (Tristates) (2,100; 16-70)—"Japanese War Bride" (20th) and "Girl on Bridge" (20th). Light $7,000 or near. Last week, "It's a Big Country" (M-G) and "Palooka Triple Cross" (Mono), $5,500.

Brandeis (RKO) (1,500; 16-70)—"Man in Saddle" (Col). Good $5,500. Last week, "Ten Tall Men" (Col), $6,800.

'10 Men' High $14,000, St. Loo; 'Dreams' 8G, 2d

St. Louis, Jan. 29.

Only fair biz is being racked up by mainstem houses here this week. Of new fare, "Ten Tall Men" at Loew's looms best. "Girl in Any Port" teed off big today at the Fox. "Room For One More" still is trim in second stanza at the Missouri while "See You in Dreams" is doing unusually fine in second round of moveover run at the Ambassador.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"See You in Dreams" (WB) and "Weekend With Father" (U) (m.o.) (2d wk). Oke $8,000. Last week, fine $12,000.

Fox (F&M) (5,000; 60-75)—"Girl in Any Port" (RKO) and "On Dangerous Ground" (RKO). Opened today (Tues.). Last week, "Decision Before Dawn" (20th) and "Girl On Bridge" (20th), okay $11,000.

Loew's (Loew) (3,172; 50-75)—"Ten Tall Men" (Col) and "Purple Heart Diary" (Col). Good $14,000. Last week, "Another Man's Poison" (UA) and "Corky of Gasoline Alley" (Col), $14,500.

Missouri (F&M) (3,500; 60-75)—"Room For One More" (WB) and "Steel Fist" (Mono) (2d wk). Holding big at $9,500. Last week, big $11,000.

Pageant (St. L. Amus.) (1,000; 75-90)—"Red Shoes" (UA). Nice $5,000. Last week, "Last Holiday" (Mono), $6,000.

St. Louis (F&M) (4,000; 60-75)—"Tom Brown's Schooldays" (UA) and "Galloping Major" (Indie). Slow $9,500. Last week, "Never Forget You" (20th) and "Dance Magic" (WB), $9,000.

STRIKE CLIPS BALTO BUT 'DREAMS' $11,000

Baltimore, Jan. 29.

This town is still tied up by a tram strike. Although settlement may come during the week, current entries on the downtown front are taking a beating. "Room For One More" is fighting it out at the Stanley and drawing well against odds. Second week of "Quo Vadis" is also holding up well enough at Loew's Century. Rest of list is strictly in the doldrums.

Estimates for This Week

Century (Loew's-UA) (3,000; 50-$1.25)—"Quo Vadis" (M-G) (2d wk). Big $24,000 after $28,800 getaway, strong biz under current conditions.

Hippodrome (Rappaport) (2,240; 20-70)—"Boots Malone" (Col). Blah $5,000. Last week, "Indian Uprising" (Col) plus three-day holdover of Blackstone's magic show, oke $7,200.

Keith's (Schanberger) (2,460; 20-70)—"For Men Only" (Lip). Opened today (Tues.) after week of "Lady Pays Off" (U) hit light $5,600.

Mayfair (Hicks) (980; 20-70)—"Man in Saddle" (Col) (3d wk). Okay $4,000 after last week's $4,400.

New (Mechanic) (1,800; 20-70)—"Decision Before Dawn" (20th). Mild $5,500. Last week, "Japanese War Bride" (20th), $5,800.

Stanley (WB) (3,280; 25-75)—"Room For One More" (WB). Nsg $11,000 but probably would have been much bigger under normal circumstances. Last week, "See You in Dreams" (WB) (2d wk), $6,600.

Town (Rappaport) (1,500; 35-70)—"Another Man's Poison" (UA) (2d wk). Tapering to good $5,000 after $7,300 opener.

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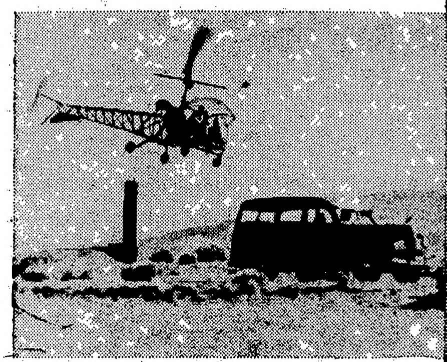

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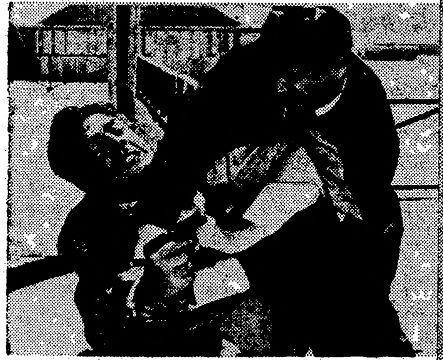

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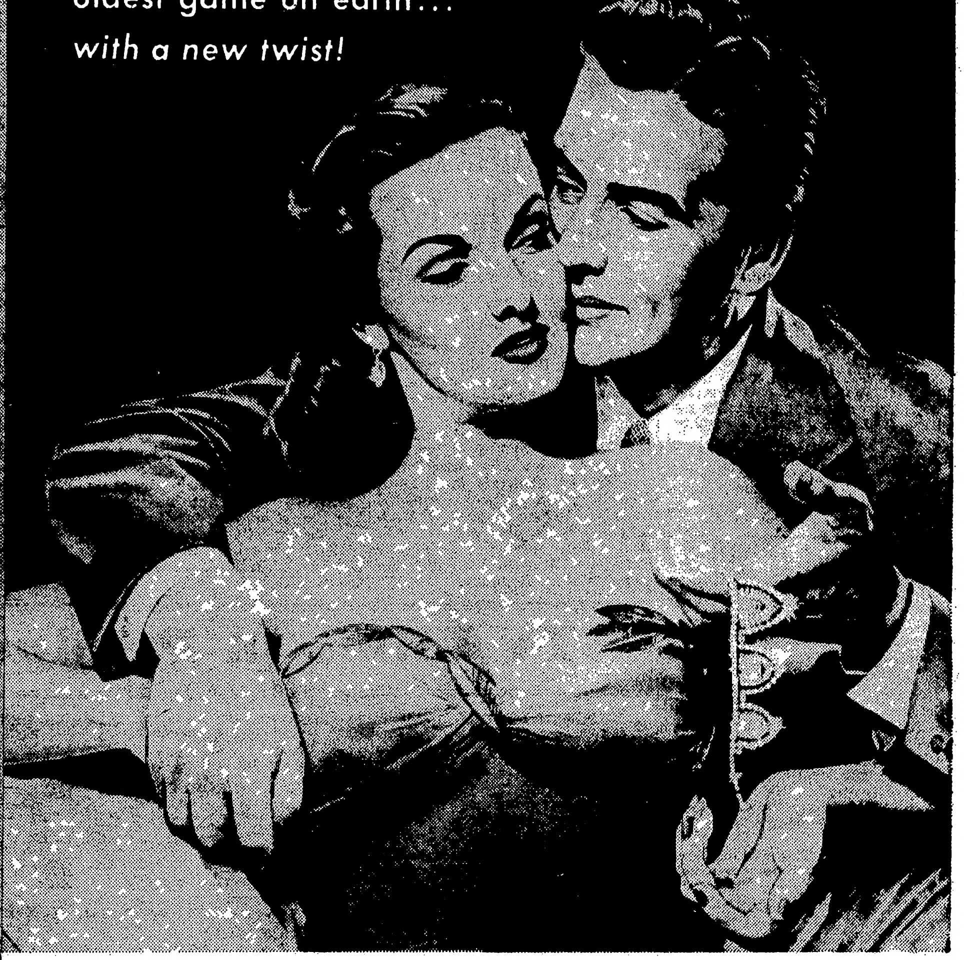

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27,875,799 CIRCULATION

UTP's First-Year $1,500,000 Gross Stresses Vidpix Hypo in TV Biz

Chicago, Jan. 29.

The arrival of television film packages as an increasingly important element of the industry the past year, is clearly reflected in the bookings handled by United Television Programs, Inc., during its initial year of operation. UTP, as a major vidpix distributing organization, registered gross sales totalling $1,500,000 during 1951, according to exec director Milt Blink.

And because 75% of this volume was racked up during the last six months of the year, Blink foresees a doubled gross for the current year. So far this month the firm has placed just under $225,000 in bookings.

"As the audit of UTP's year-end sales record proves, quality film product is very much in demand. This record may be regarded by some film producers as a greenlight to turn out films in quantity for TV. I can't emphasize too strongly that, as in any successful business, quality, rather than quantity, is what sells," distrib exec told VARIETY.

Although the firm does handle Mutual Television Productions' package of 93 British feature films, UTP's current portfolio, with this single exception, is made up of reels canned specifically for video. The company has no plans to expand further into the motion picture area, nor does it plan to venture into the vidpix production field.

Hot Properties

UTP's list of producer clients is presently up to eight, and includes 12 different series: Bing Crosby

(Continued on page 38)

'Assignment,' 1st Vidpix Financed by NBC-TV, Booked in 23 Markets

"Dangerous Assignment," first series of half-hour vidfilms financed entirely and syndicated by NBC-TV, has been booked to date in 23 markets. Deals have been made either with the stations, who line up their own local sponsors, or with local and regional advertisers, who buy time on the stations. "Assignment" stars Brian Donlevy and is being produced by Don Sharpe.

None of NBC-TV's five o.&o. stations, incidentally, has yet booked the films. In Chicago, in fact, the series is running on WENR-TV, which is owned by the rival ABC video web. While most of the other stations carrying the series are NBC affiliates, web execs see little chance of stations bumping a network show off the air to make way for the vidpix. Stations, for the most part, will play the films in local option, rather than network option time.

With "Assignment" selling rapidly, NBC plans to tee production on "Texas Rangers," the second series it will bankroll and syndicate, in about 30 days. Pilot film on "Rangers," which will star Joel McCrea, was completed several months ago. Web has two or three other vidfilm series in the works.

LAST-MINUTE SPONSOR ON WENR-TV PIX SERIES

Chicago, Jan. 29.

Just when it looked as if it would have to beam them as sustainers, WENR-TV inked a deal with the Sampson Co. to bankroll the first running of its bundle of 26 motion pictures, which were bought through the Snader firm at a cost of $2,400 per pic. Series starts on the Chi ABC station Feb. 12 in the 8 to 9:30 p. m. slot.

Chi rights to the films were purchased several weeks ago, and the sales staff had just about given up on finding a sponsor for the costly reels. The station had scheduled the debut of the pix on a sustaining basis for this week, in the hopes of at least getting some spot revenue. Fact that 17 of the package includes three J. Arthur Rank, 13 Alexander Korda releases and one RKO pic that are first-runs on the local TV circuit, made the projected unsponsored beaming a dubious venture.

Purchase by the Sampson firm, however, came just in the knick of time.

Bill Boyd Pays To Get Hoppys From UA

Hollywood, Jan. 29.

Bill Boyd and his partner, Lewis Pennish, paid an undisclosed sum to regain possession of 12 old Hopalong Cassidy oaters, made in 1947 and 1948 and released by United Artists. Idea is to sell the films to commercial sponsors for low priced theatrical admissions to lure the kids and later turn them into TV channels.

Original productions, according to Pennish, cost about $125,000 each, a total investment of approximately $1,500,000.

ABC-TV Gets 26 Rep Pix for 152G

ABC-TV has leased 26 Republic features for $152,000 for use on the web's five owned-and-operated stations. One of the largest pix purchases by a network, the deal gives the ABC stations exclusive rights to screening them in the five cities for an 18-month period. Price tag is reportedly $6,000 per feature and covers four screenings.

The 26 mysteriosos, all produced between 1942 and 1948, will be built into a whodunit stanza with a live emcee. Contract was negotiated by Slocum Chapin, ABC-TV o.-and-o. stations veepee; Nat Fowler, the web's film director, and Earl Collins, prexy of Hollywood Television Service, Inc., distribution subsid for Republic.

Mull Gaxton Series

Hollywood, Jan. 29.

A telepix series starring William Gaxton is being negotiated by prexy Everett Crosby, Bing Crosby Enterprises disclosed yesterday (Mon). Several properties are being considered. Gaxton will emcee.

Crosby says the Maxon Agency is working on the deal.

PATHE LAB MAKING PITCH FOR VIDEO BIZ

Hollywood, Jan. 29.

New addition to the Pathe Industries laboratory is under construction here to make a pitch for television business through the processing of 16m TV film. William C. MacMillan, Jr., PI prexy, is currently in town from N. Y. to spearhead the new move.

Pathe's N. Y. lab has been processing narrow-gauge film for years while the California plant has been restricted to 35m for motion pictures. Understood the company is spending $250,000 on the new 16m plant, which is expected to open in April with a capacity of 100,000 feet daily. Eventual aim is 300,000 feet a day.

Irene Dunne Set As Femcee for Telepix

Hollywood, Jan. 29.

Irene Dunne has been set to femcee a telepix series for Edward Lewis Productions, series formerly set for Joan Bennett.

Miss Dunne will get $3,250 a telepic, for total of $84,530 for the 26 vidpix, which will be shot at Motion Picture Center studios in about two weeks. She has to wind her chores before reporting to UI Feb. 25 for "It Grows on Trees."

Lewis was repped in the deal by law firm of Brand, Rosenthal, Norton & Miller.

AFM Sez It Will Fight Nasser Bros.' Challenge on Legality of 5% TV Bite

Hollywood, Jan. 29.

Defied by James and George Nasser on legality of its 5% recording trust formula for pix going to television, American Federation of Musicians is prepared to fight the Nassers brothers in the courts, and is certain it will be upheld in such a legal battle, it was stated here by Leonard Horwin, attorney for AFM.

Referring to original agreement signed between the Nasser brothers and the union in 1948, when they began producing four pix involved, and which contains clause regarding rescoring of pix going into video, Horwin asserted, "From a standpoint of law and equity, we stand on the solid foundation of an existing contract, and our case is particularly strong."

The Nassers, owners of General Service studios, have contended through their attorney, George T. Goggin, that the 5% format is not legal, and say they won't conform to it unless ordered to by the courts. It marks the first defy of the AFM's video format.

Union reps and the Nassers and Goggin met Friday in what was described as an exploratory session. It's understood, while the Nassers wanted to learn precisely what union demands are, they don't plan to backtrack a bit from their position.

At the same time the oft-delayed hearing in which the Nassers seek to regain negatives of four pix from United Artists so that they can sell them to TV was again continued, to Feb. 8, after being skedded for Friday. It was learned also that settlement may be in the making between UA and the Nassers.

'Book of Knowledge' As Telepix Series

Jesse J. Goldburg, prez of United Screen Associates, has secured rights to lens vidpix based on the Grolier Society's "Book of Knowledge." Films will be shot at the Hal Roach studios on the Coast, budgeted at $17,500 per show, Goldburg said. It's aimed at being aired cross-the-board in a 15-minute edition or two half-hours weekly.

Show will feature dramatizations during which questions on science, history, etc., will crop up as part of the plot, with answers being shown pictorially.

Eells' Pathe Lot Option Near Up

Hollywood, Jan. 29.

National Film Distributors, newly-formed company which will distribute and handle sales of telepix, has taken 90-day option on Eagle Lion studios as means of cutting production costs for vidpix producers associated with the company, prexy Bruce Eells disclosed here.

Pathe Industries prexy William MacMillen confirmed option deal, and said Eells has about two weeks to meet deadline on option. One proviso in deal is that whether or not it's picked up, National will channel printing of telepix to Pathe lab, he stated.

Eells said he wants the studio for telepix producer clients of his

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Pix-to-Video Flood Won't Dampen Vidpic Future, Crosby Aide Sez

Hollywood, Jan. 29.

Surge of pix into television won't hurt telepix, it's predicted by Charles Brown, v.p. in charge of sales for Bing Crosby Enterprises. Brown opines motion pictures will hurt local live shows, but that there will always be demand for the half-hour vidpix geared for national sales sponsors.

He maintains length of average pic precludes many a sponsor from buying, adding they prefer shorter segments. He contends also the telepic, made expressly for TV, comes across much better on the screen that motion pictures, particularly the oldies.

Brown feels major studios will go into telepix production eventually, but says their chief handicap will be lack of knowledge on marketability of product, knowledge of available sponsors and agency setup.

TOWERS TO U.S. FOR TELEPIC DISTRIB DEAL

Harry Alan Towers, who has been predominant in the radio transcription business in Britain for a number of years, is expanding into the TV-film field. Next Saturday (2), he arrives in New York for preliminary discussions on distribution.

As a kickoff, two TV film series are being planned. First, titled "Orient Express," will star Orson Welles. The second is being designed to include many of the name artists already featured on his radio recordings. Among these are Gracie Fields, Margot Fonteyn and Sir Thomas Beecham.

Towers intends to stay only a week in New York on this occasion.

'Best Things' Vidpix Angeled 300G by CT

Hollywood, Jan. 29.

"The Best Things in Life," series of telepix to be produced by Ted Robinson of New World Productions, has been angeled to tune of approximately $300,000 by Consolidated Television, which will distribute the product.

Deal with Robinson calls for 26 vidpix, with options for more, and shooting starts within 30 to 60 days. It marks first expansion by Consolidated in months, and it's indicated more deals of similar nature are in the wind.

TV Films in Production

as of Friday, Jan. 25

BRACKEN PRODUCTIONS

8259 Beverly Blvd., Los Angeles

NICK VOLPE stars in five-minute film series about interpretations of an artist. Sponsored by Contour Chairs. Series to begin shooting Feb. 4.

Producer: Earle Dumont,
Director: Robert S. Scott
Camera: Arthur Anderson

CBS-TV

"AMOS 'N' ANDY" Hal Roach Studios, Culver City series of character comedy telepix now shooting.

Sponsored by Blatz Beer.
Cast: Tim Moore, Spencer Williams, Alvin Childress, Ernestine Wade, Johnny Lee, Jester Hairston.
Supervisors: Freeman Gosden, Charles Correll.
Director: James Barton
Producer: James Fonda
Assistant director: B. F. MacEveety

JACK CHERTOK PRODS.

General Service Studios, Hollywood
Casting: Dixie Fuller

"SKY KING" series of 20 half-hour vidpix for Derby Foods begin shooting February 5.

Cast: **Kirby Grant, loria Winters, Ron Hagerthy.**
Producer: Jack Chertok
Associate Producer: John Morse

COMMODORE PRODUCTIONS

General Service Studios, Hollywood

Twenty-six half-hour adventure telepix featuring Clyde Beatty. Shoot to March 20.

Producer: Walter White,
Director: George Blair

BING CROSBY ENTERPRISES

RKO-Pathe, Culver City

"Portrait of a Lady," half-hour adult drama in **"REBOUND"** telepix series shoots Jan. 29.

Cast: **Minerva Urecal, Ilene Roberts, Tony Caruso.**
Executive producer: Basil Grillo
Producer: Bernard Girard
Director: B. Girard

DESILU PRODS., INC.

General Service Studios, Hollywood

"I LOVE LUCY" half-hour comedy series for CBS-TV, sponsored by Philip Morris. Shoots to June.

Cast: **Lucille Ball, Desi Arnez set leads with William Frawley, Vivian Vance in support. No parts to fill.**
Producer: Jess Oppenheimer
Director: Marc Daniels
Writers: Jess Oppenheimer, Madelyn Pugh, Bob Carroll

DONLEVY DEVELOPMENT CORP.

Republic Studios, North Hollywood

"DANGEROUS ASSIGNMENT" half-hour adventure series starring Brian Donlevy shooting two films a week, 32 to be shot to June.

Producer: Harold E. Knox.
Director: Bill Karn

JERRY FAIRBANKS

6052 Sunset Blvd., Hollywood

"HOLLYWOOD THEATRE" half-hour drama series resumes shooting Feb. 15.

"FRONT PAGE DETECTIVE" series of half-hour adventure telepix scheduled for Feb. 15 start.

Directors: Derwin Abbe, Arnold Wester

FILMCRAFT PRODS.

8451 Melrose, Hollywood

GROUCHO MARX starred in 39 half-hour audience participation film productions, to be made once a week, began Aug. 23 for NBC. DeSoto-Plymouth sponsoring.

Producer: John Guedel
Film producer: I. Lindenbaum
Directors: Bob Dwan, Bernie Smith

FLYING A PRODUCTIONS

6920 Sunset lvd., Hollywood

"RANGE RIDER" second half of series of 52 half-hour telepix now shooting. Jack Mahoney, Dick Jones in fixed leads.

Producer: Louis Gray
Director: Wallace Fox

JOHN GUEDEL PRODS.

600 Taft Bldg., Hollywood

"LIFE WITH LINKLETTER," starring Art Linkletter in series of 16 vidpix, half-hour audience participation show for ABC web, shooting every other week for 26 weeks.

Green Giant sponsors.
Producer: John Guedel
Director: Irvin Atkins

McCONKEY TELE-ARTISTS CORP.

Swanstrom Studios: Hollywood

Ten telepix begin shooting Jan. 9, different artists to be featured each week.

Producer: Mack McConkey
Director: Hubbard Hunt

MARK 7 PRODUCTIONS

Republic Studios, North Hollywood

"DRAGNET" series of half-hour adventure telepix now shooting with Jack Webb set lead. General parts to fill.

Producer: Homer Canfield
Director: Jack Webb
Assistant director: Marty Moss

MARTED PRODUCTIONS

General Service Studios: Hollywood

"THE HOT STOVE LEAGUE" Leo Durocher and Laraine Day star in a series of 104 quarter-hour interviews of baseball greats. Different guest stars each week. Shooting here until Spring training, when show goes on road until end of baseball season, returning here to wind series.

Producer: Marty Martyn, Ted Kneeland

ODYSSEY PICTURES

666 N. Robertson Blvd., Hollywood

"TERRY AND THE PIRATES" 26 half-hour adventure telepix slated for Feb. 1 start.

Producers:
Lesser
Associate producer: Barney Sarecky
Writers: Norman Hall, Arthur Pearson

LINDSLEY PARSONS PRODS.

KTTV Studios, Hollywood

"The Blind Buddha" half-hour mystery drama in **"FILES OF JEFFREY JONES"** telepix series shoots Jan. 28. "The Cement Pillow" skedded for Jan. 30.

Cast: **Don Haggerty, Gloria Henry, Vince Barnett, Tristram Coffin, Keye Luke.**
Producer: Lindsley Parsons
Associate producer: Warren Douglas
Director: George Blair, Lew Landers

ROLAND REED PRODS.

Hal Roach Studios: Culver City

"MYSTERY THEATRE" half-hour adventure series resumes shooting Jan. 30 with "Appointment With Death." Tom Conway, Jim Burke set leads.

Producer: J. Donald Wilson
Director: Howard Bretherton
Assistant director: Ed Babille

"ROCKY JONES, SPACE RANGER" half-hour adventure series with Dick Crane, Crystal Reeves in set leads rolls Feb. 14th.

REVUE PRODUCTIONS

Eagle Lion Studios: Hollywood

Series of half-hour adult drama telepix for Gruen and Chevron Theatre resume shooting mid-February.

Producer: Revue Productions
Director: Axel Gruenberg, Richard Irving, Norman Lloyd.

"Kit Carson" half-hour western adventure telepix series resume shooting Feb. 15. Bill Williams, Don Diamond set leads. Parts to fill.

Producer: Revue Productions
Director: Lew Landers
Assistant director: Wilbur McGaugh

ROY ROGERS PRODUCTIONS

Goldwyn Studio, Hollywood

ROY ROGERS in four oater telepix rolled Jan. 7. Vidpix are half-hour each. Roy Rogers, Dale Evans topline, Pat Brady in support. General western parts to fill. Sponsored by General Foods for NBC-TV.

Producer: Roy Rogers
Associate producer: Jack Lacey
Director: Bob Walker

SCREEN TELEVIDEO PRODS.

Eagle Lion Studios, Hollywood

"A Miracle on Eagle Bluff" rolling for **"ELECTRIC THEATRE"** series of half-hour telepix.

Producer: Gil Ralston
Director: Victor Stoloff

SHOWCASE PRODUCTIONS

Hal Roach Studios, Culver City

"RACKET SQUAD" series of half-hour adventure telepix skedded to resume February 20.

Producer: Hal Roach, Jr.; Carroll Case
Director: Jim Tinling

TCA PRODUCTIONS

Hal Roach Studios, Culver City

ABBOTT AND COSTELLO featured in series of 13 half-hour telepix patterned after format of their motion pictures show shooting.

Executive producer: Pat Costello
Producer-director: Jean Yarbrough

DICK TRACY PRODUCTIONS

General Service Studios, Hollywood

"DICK TRACY" series of 39 half-hour mystery drama telepix resume shooting mid-February.

Cast: Ralph Byrd, Joe Devlin set leads.
Director: Thomas Carr

WDBC FILMS

KTTV Studios: Hollywood

Resume shooting 15-minute dramas Feb. 4, first two entitled "Five Minutes Before Eternity" and "Cindy Is Dead."

Cast: Richard Powers, Angela Stevens, Phyllis Coates set leads.
Producer-director-writer: Edward Wood, Jr.
Associate producer: Milton Bowron, Joe Carter

FRANK WISBAR PRODS.

Eagle Lion Studios: Hollywood

"No Alibi" for **"FIRESIDE THEATRE"** series of half-hour drama telepix shooting.

Cast: **Lisa Ferraday, Craig Stevens star with general parts to fill.**
Producer-director: Frank Wisbar
Associate producer: Sidney Smith

ZIV TV

5255 Clinton St., Hollywood

Eight in **"UNEXPECTED"** series of half-hour telepix shoot in January. General casting for all pictures.

Director: Paul Landres, Eddie Davis, Sobey Martin

ONE RADIO FOR EVERY U.S. ADULT

My Cup Runneth Over

The contradictions and economics that make TV such a fascinating—and unpredictable—business are accented anew by the "penny-wise, pound-foolish" overtones attending NBC programming:

This is the network where, through its "exclusive commitment" deals, Jerry Lester, currently without a show, collects $4,000 a week for the next 26 weeks. Fred Allen, likewise lacking a TV program, dittoes on the weekly coin intake. And the same for Dagmar who, though also lacking a TV property, grabs off $2,000 a week.

But this is the network, too, whose key outlet in New York showcases a "musical breakfast" show immediately following the two-hour "Today" program, which features Ed Herlihy and Milton deLugg. It rates as one of the pleasanter entries in the daytime video sweepstakes. Incorporated into the show is a daily contest feature, in which the winner is permitted to dip a cup into a barrel of pennies and can pocket the amount scooped up.

Because there is no provision in the budget for such an item, although it amounts to about $10 a day, deLugg himself has been obliged to pay for it.

Viewers last week noticed that the cup had dwindled in size.

'Today's' for 'Tomorrow & Next Year,' Sez NBC, Despite Panning From Crix

Despite the thumbs-down reaction of the dailies' critical fraternity to its two-hour, early-morning "Today" TV marathon, and the failure thus far to precipitate a "line forms to the right" on sponsorship deals, NBC's video chieftains are determined to gamble with the costly program on a longterm basis. Web feels convinced that once the kinks are ironed out and the show takes on a more definite, concrete formula, it will establish a pattern for the future in the morning TV sweepstakes.

For one thing, NBC has too much of a financial stake in the undertaking. While there is a $25,000 talent-production nut ascribed to the show, actually this just covers "emcee" Dave Garroway's weekly pay check and out-of-pocket costs for special pickups.

The weekly tab comes closer to $40,000 when the regular NBC staffers who are assigned to the show (all told, there are 100) are taken into consideration. Over and beyond that, it cost $250,000 to outfit the "Communications Center" at RCA Exhibition Hall, N. Y., including $200,000 for control room, electrical equipment, telephone lines and other paraphernalia. There was a $50,000 item, too, for remodeling the studio, due chiefly to the men working on an overtime basis.

Thus far, NBC has picked up four clients for capsule sponsorships. These are Kiplinger's magazine, Changing Times; Kenwill Corp., makers of Magikoter Paintroller, and Ex-cello Manufacturing Co. (milk containers), all of which have bought once-a-week five-minute participations, and Curtis Publishing Co., which is doing a saturation campaign on behalf of Saturday Evening Post and Ladies Home Journal.

Size of the audience tuning in for "Today" has surprised even the

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Off the Hook

Life magazine's pacting of Robert Montgomery for his cross-the-board radio news commentary, which started last week, posed a ticklish problem for NBC, in view of the network's long-standing policy forbidding an advertiser from bringing in its own gabber, particularly when it involves controversial political issues. NBC edict rules that if there's to be any editorializing or projection of controversial matters, it's to be done solely by NBC staffers.

As result, Montgomery, heretofore on the NBC payroll as TV producer and actor, is now officially on the book as an NBC newsman as well, thus permitting NBC to cling to its established policy and paving the way for the Life sponsorship deal.

Fear 'Favoritism' Rap for DuMont In Life-Ike Mating

DuMont's teaming with Life magazine on coverage of next summer's political conventions is expected to run into considerable snagging with the Republican and Democratic national committees before it receives their approval and endorsement. Reason is Time-Life's full-fledged backing in the Presidential race of Gen. Dwight D. Eisenhower.

DuMont spokesman declared, however, that Life has guaranteed unbiased coverage. "Life," he said, "will furnish its staff but DuMont will control all programming."

Committee members reportedly feel that, even though Life sticks to a straight reportorial job in its coverage, with no prejudice or favoritism to any single candidate, the association in viewers' minds of Life's cover on the screen with its endorsement of Eisenhower will in itself represent favoritism. (Mag is not bankrolling DuMont's

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NBC TV'ers Torn By Tulsa Tussle

NBC and its Tulsa TV affiliate have been engaging in a hassle over what the network execs term "exorbitant demands" being asked by the station's owner, Mexican-born Mrs. Anita Alvarez. After cancelling out her affiliation with NBC, Mrs. Alvarez last week reversed herself at the last minute and agreed to play along with the web on its own terms.

However, the agreement to carry NBC shows is reportedly on a temporary basis, with no long-term commitments involved. Meanwhile, NBC-TV's station relations boss, Sheldon Hickox, is due in Tulsa next week in a bid to resolve the differences.

Fact that this is a political year, when single station market coverage is valuable to its Philco client, has cued NBC's decision to cling to Tulsa, but without yielding to the femme owner's demands.

MUTUAL'S 17% GOTHAM HYPO VIA MGM SHOWS

MGM Radio Attractions-produced shows which Mutual has put into its 8-9 p.m. period nightly have increased the web's rating in N. Y., according to Pulse figures showing a 17% gain.

Audience on WOR, Gotham outlet of MBS, in the periods when the 10 MGMRA shows were aired, climbed to 2.8 and share of audience was up 20% during the week of Jan. 2-8, period when the Metro programs kicked off.

9,300,000 MORE RECEIVERS IN '51

Furnishing proof of the broadcasting industry's consistent claim that radio circulation has grown steadily in the face of television expansion, a survey conducted jointly by the four major networks reveals that there were 105,300,000 sets in the U. S. as of Jan. 1, or one for every citizen of voting age. Results of the survey, released yesterday (Tues.), revealed an increase in the total number of sets over the preceding year of 9,300,000, representing a 9.7% boost.

In a breakdown of the study, conducted by the research departments of ABC, CBS, Mutual and NBC, it was shown that 900,000 of the increase represent families which have not previously owned radio receivers. Balance of the increase comprised 4,000,000 "secondary" or portable sets purchased by existing radio homes, plus 4,400,000 new car radios. Of the total number of sets, 42,800,000 represent families with at least one radio; secondary and portable receivers in all AM households total another 34,000,000; radio-equipped cars number 23,500,000, and the remaining 5,000,000 are "in all other places."

Network execs were particularly impressed with the number of secondary sets and those in cars. Such sets, they pointed out, would seldom, if ever, appear in rating figures and thus represent virtually a bonus audience for advertisers buying time according to network ratings. In TV homes, they said,

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AM Set Breakdown

Following is a breakdown of the number of radio sets in use throughout the country as of Jan. 1, 1952, compared with the same time last year:

	1952	1951
Radio Homes	42,800,000	41,900,000
Secondary & Portable Sets in Homes	34,000,000	30,000,000
Car radios	23,500,000	19,100,000
Sets in Institutions, Dormitories & Barracks	900,000	
Sets in Other Places	4,100,000	5,000,000
	105,300,000	96,000,000

*Included with "Sets in Other Places" in 1951.

Political Commentator Criss-Cross Likely to Cause Red Faces, Lopoffs

The cross-currents and patterns involving political sponsors, networks and commentators is already achieving a confusion that threatens to cause embarrassments and some likely cancellations.

What happens, for example, it's being asked, when Philco assumes its sponsorship over the NBC facilities of the political conventions in Chicago in July, when its naturally assumed that John Cameron Swayze, as one of the key men in the "NBC newsroom package," will be giving his all on behalf of Philco. Yet Swayze is also committed to a Sunday afternoon NBC news show which sells Raytheon's TV sets, a rival of Philco's.

The situation at CBS apparently will be just as confusing. Columbia and Westinghouse have a '52 political package, with CBS justifiably proud of the fact that in snaring Bob Trout away from NBC it has at its, and Westinghouse's, command one of the top aces in the AM-TV journalistic arena. But there is also a deal just pacted, whereby Admiral moves into Sunday afternoon on CBS Radio for news roundup show with Trout as the program's key gabber. Further complicating the dual allegiance is the fact that Admiral is staking its political coverage claim with ABC network, while its CBS gabber, Trout, will be doing duty for the rival Westinghouse outfit.

Meanwhile, there are some reports that Philco wouldn't be averse to grabbing off Ed Murrow for the July conventions coverage on NBC. Morrow and CBS are practically synonymous and have been for years. Such a maneuver would be quite a feather in NBC' cap, particularly since losing Trout to CBS. But even though July will find Murrow without commercial commitments, assuming his usual summer hiatus goes into effect, any such Philco-NBC allegiance would be determined by whatever contractual obligations he has to Columbia.

Booz Boys Back

Having completed its "appraisal" of the Fort Industry broadcasting setup, resulting in the recent administrative overhaul (notably the exiting of veepee Richard E. Jones as general manager of WJBK, Detroit), the Booz, Allen & Hamilton boys are back on the NBC scene. This time, however, they're operating within a more limited sphere, effecting one of the major integrated (AM-TV) divisions, with several fairly important jobs reportedly in the balance.

A couple years back the sweeping B-A-H operational blueprint for NBC brought about the present administrative setup topped by prexy Joseph H. McConnell.

Westinghouse's Lincoln, Douglas Debate Updating

"There's one interesting facet in connection with the Westinghouse pickup on CBS-TV of the political conventions, campaigning and elections, that until now has gone practically unheralded, but nonetheless promises to be one of the most intriguing, exciting segments of the overall politico package.

That's the 13-week sponsorship by Westinghouse, sandwiched between the conventions and the election proper, of the "get out the vote" series of TV presentations. As it is currently being mapped, with an assist by both the Republican and Democratic National Committees, it will be translated into a TV updating of the Lincoln-Douglas debates embracing some solid video oratory in which top Dems and Repubs will fight the issues back and forth. Thus, it is planned to use TV for stumping on a coast-to-coast hookup for a politico free-for-all. To this end, both CBS and Westinghouse are enlisting the major parties' national committees in digging up the prominent speakers.

Top Shows' 1,000,000 Home Sag

Despite a four-network survey showing a boost of 9,300,000 radio sets throughout the country during the last year, the number of homes tuned into the top-rated shows has actually decreased during the last year, according to A. C. Nielsen. Comparison of Nielsen's latest Top 10 listings, with the Top 10 for the similar period in 1951, shows a drop in the number of homes tuning in of almost 1,000,000 for major shows.

Networks emphasized in the survey the number of so-called secondary sets and those in cars, which would not show in Nielsen's ratings under his Audimeter system of surveying the audience. It's expected that the nets would argue, consequently, that the Nielsen listings do not represent the true audience. Nielsen's Top 10 are for the week of Dec. 23 for 1950, and of Dec. 22 for 1951. CBS, incidentally, placed eight shows in the list for both years.

Following is the comparison of the Nielsen ratings for the two years:

1951

PROGRAM	No. of Homes (000 Omitted)	Rating
Jack Benny (CBS)	7,291	17.4
Lux Theatre (CBS)	6,453	15.4
Amos 'n' Andy (CBS)	6,369	15.2
People Are Funny (CBS)	5,825	13.9
Edgar Bergen (CBS)	5,615	13.4
Our Miss Brooks (CBS)	5,322	12.7
Fibber & Molly (NBC)	5,322	12.7
Talent Scouts (CBS)	5,238	12.5
Groucho Mar (NBC)	5,196	12.4
Suspense (CBS)	5,112	12.2

1950

PROGRAM	No. of Homes (000 Omitted)	Rating
Lux Theatre (CBS)	8,221	20.2
Jack Benny (CBS)	7,855	19.3
Edgar Bergen (CBS)	7,163	17.6
Walter Winchell (ABC)	6,512	16.0
Talent Scouts (CBS)	6,431	15.8
Amos 'n' Andy (CBS)	6,390	15.7
Red Skelton (CBS)	6,064	14.9
My Friend Irma (CBS)	5,942	14.6
Our Miss Brooks (CBS)	5,698	14.0
Fibber & Molly (NBC)	5,657	13.9

Non-Fat Dough For Bakers' Show

American Bakers Assn. is going into radio for the first time, buying a network show via NBC for an institutional plugging of bread in a bid to tell the people that bread isn't fattening.

Bakers outfit is buying the "Screen Directors Guild" show and slotting it in the 5 to 5:30 Sunday afternoon period. The Whitehall-sponsored "Scotland Yard" show is currently slotted in the time, but the latter will be shifted to a new time segment. Sponsorship begins Feb. 24.

Deal represents another sale for the networks in which clients are bypassing the "gimmicked up" sales patterns such as "Tandem" operations, etc., to embrace straight sponsorship deals.

Clients Shy Off Buying Menotti's Xmas Opera But Easter Repeat Seen

In the wake of the critical kudos lavished on the Gian-Carlo Menotti "Amahl and the Night Visitors" hour-long opera which was commissioned for NBC-TV, the network has made several attempts to peddle the presentation for a repeat on one of the web's dramatic shows.

However, the clients approached have nixed the offer, agreeing that while the Menotti work represents a unique musical achievement, it nonetheless would not be able to deliver the kind of rating they're accustomed to.

Originally presented on Christmas Eve, under Hallmark greeting card sponsorship, "Amahl" will probably get a network repeat on Easter Sunday.

NBC, CBS Big Wheels on Prowl For Top Tele Talent for Fall

Hollywood, Jan. 29.

Tele's talent tempest will be whipped to new fury this week when the big guns of NBC and CBS are unlimbered in a drive for top names for next season. On the ground are Columbia's Hubbell Robinson, Jack Van Volkenburg and Harry Ackerman, big wheels of the Paley TV empire. Dueling them for NBC will be Norman Blackburn and Tom McAvity, with perhaps "surprise" calls by Fred Wile, Pat Weaver or Manie Sacks.

Especial targets of the sharpshooters are pictures and radio, with stars past and present drawing the heavy fire. That both chains will try to net the biggest game of all, Danny Kaye, is nobody's secret. He's listening to any and all offers but so far hasn't come completely out of his shell. A long term "security" deal may yet spring him for TV in a year or two. Picture stars who fit into comedy formats and are free to make their own deals will also be on the "hunted" list.

Last week the skirmishing was stepped up and both nets bagged new TV talent. NBC landed William Bendix and Walter O'Keefe and CBS countered with Cass Daley, who had been negotiating with NBC but couldn't agree on terms. NBC started talks with Barbara Stanwyck, who is ready to tackle the new medium after scoffing at previous offers. Tom D'Andrea and Larry Blake, who scored handily with their "Shipmates" skit on a recent Eddie Cantor broadcast, were taken into camp by CBS on a term deal and will help bulwark the Frank Sinatra show. Jimmy Boyd, the juve hillbilly, is also wanted by CBS for a "Huck Finn" series and a pilot is being readied. He has been kicking around on local stations but Abner Greshler saw great possibilities in the youngster and took him in tow.

To make sure they don't pass up any sleepers, the Columbians have installed Russ Trost as TV casting director. He had been doing that job at many picture studios.

Changes Seen With WOR Merger OK

With the merger of the Tom O'Neil (General Tire) radio interests with WOR, N. Y., approved by the FCC last week, blending of the two outfits has been made official. Name of the new enterprise will be that under which WOR operated, General Tele-Radio, Inc.

O'Neil was formally introduced to the WOR staff on Monday (28) at a meeting in which he assured the staffers that the new ownership would continue the policies WOR's management has pursued. He added that WOR would remain an autonomous outfit and that no changes in management or operating personnel were planned. He stressed that there would be no change in WOR's relations with Mutual, and said that if anything they would be closer than before.

Insiders feel that eventually there will be changes, chiefly along the lines of integrating the station and the network. WOR and MBS have separate departments performing similar functions—as in

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'AMATEUR HOUR' SETS 3D N.Y. GARDEN BENEFIT

June 12 has been set for "Original Amateur Hour's" third annual championship show at Madison Square Garden, N.Y. Three-hour performance, including Old Gold program's regular ABC network Thursday evening radio broadcast, will feature amateur "graduates" and three-time winners of '51-'52 radio and TV season will will compete for cash scholarship wards and runner-up prizes.

Garden show, a capacity sellout in its two previous yearly dates, is to be staged on behalf of the New York Foundling Hospital, which, as formerly, will receive 100% of boxoffice proceeds.

Chalice to Malice

In one of the more surprising program shifts of the current season, CBS Radio this week decided to drop "It's Always Sunday," a Sunday afternoon religious-slanted situation comedy series in which a minister is the lead character, and replace it with "Hearthstone of the Death Squad," a mystery meller series.

Move is effective Feb. 10, when "Hearthstone" dumps "Sunday" out of the 4:30 to 5 p.m. slot. "Hearthstone" previously had been aired Sundays from 5:30 to 5:55, but had to be ousted from that period to make way for the new Admiral-sponsored world news roundup show, which stars Bob Trout. Both "Hearthstone" and "Sunday" have been sustaining.

In another program shift, CBS has dropped "Winner Take All," which had been aired on a sustaining basis cross-the-board from 3:50 to 4:30 p.m. New Radie Harris show and a five-minute newscast are filling the 3:50 to 4 period. Half-hour from 4 to 4:30 will be filled by three network feeds: "The Chicagoans" on Monday and Wednesday, originating from Chicago; "Music by Antonini" on Tuesday, originating from N. Y., and "St. Louis Matinee" on Thursday and Friday, originating from St. Louis.

TV 'Recital Hall' Axed as Stations Grab NBC Period

In another example of local television stations' insistence that they be handed back for their own use any sustaining time on the networks, NBC-TV has been forced to return to its affiliates its Wednesday night 10:30 to 11 period. Now that the move has been made, the web is extremely pessimistic that it will be able to recapture the time.

Period has been sustaining for the last several weeks, since Bristol-Myers switched its "Break the Bank" show over to the CBS-TV week. NBC moved the R. J. Reynolds-sponsored "Pantomime Quiz" from 10:30 back to 10 on Wednesday nights to fill the time vacated by "Bank" and had attempted to program the open half-hour with a longhairish "TV Recital Hall." When no sponsor was forthcoming, the affiliates, plus NBC's o.&o. outlets, insisted on pre-empting the half-hour, and NBC was forced to capitulate.

Web was faced with a similar sit-

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'Charlie Wild' to DuMont

DuMont web this week snared "Charlie Wild, Private Detective" from the ABC video web, where it has been airing Tuesday nights from 8 to 8:30. Whodunit preems March 13 on DuMont, where it will occupy the Thursday night 10 to 10:30 slot. Mogen David wine continues as sponsor, through the Weiss & Geller agency.

On ABC, the show managed to pull an 8.6 rating, despite its being aired directly opposite Milton Berle on NBC and Frank Sinatra on CBS. DuMont has lined up more than 30 stations for it.

ABC Follows CBS Lead to NARTB —But Video Only

Washington, Jan. 29.

As anticipated when CBS-TV joined the National Assn. of Radio and TV Broadcasters a month ago, ABC-TV has followed suit, and the video nets are now all represented in the trade organization. NARTB has about $30,000 (in dues from the two nets) more to work with, and Harold Fellows has nearly paid for his first year's salary as president of the association.

With the affiliaton of ABC and its five o and o video stations, NARTB's TV membership now includes 80 of the 108 TV stations in operation, which is a much higher proportion than the association's radio membership—approximately 1,400 out of nearly 2,400 aural stations.

As in the case of CBS, the ABC action was apparently motivated by the NARTB ratification of the TV code and the association's stand against the Benton bill to establish a National Citizens Advisory Board to keep an eye on video programming. NARTB is preparing to strongly oppose the bill when further hearings are held this season before the Senate Interstate Commerce Committee.

Meanwhile, the machinery for putting the code into effect on March 1 is being set. Supscription forms are being prepared and will be sent out to stations in about two weeks.

Golden Exits Grant Agcy. To Produce 'Traveler'

Chicago, Jan. 29.

Myron Golden takes over this week as exec producer of NBC's "Welcome Travelers" for the Biow agency handling the Tommy Bartlett-emceed morning show sponsored by Procter & Gamble. Golden succeeds Stefan Hatos who has relocated in Hollywood to handle production reins on the upcoming Al Pearce show on CBS.

Golden leaves Grant Advertising for the new assignment. Les Lear continues as WT business manager

TV Drama Calendar

(Jan. 30-Feb. 9)

Following is the lineup of hour-long dramatic shows on the major television networks during the next 10 days:

Jan. 30

Kraft TV Theatre (NBC—9 to 10 p.m.). "Mrs. O'Brien Entertai ," by Harry Madden. With Peg Hillias, John McGovern, Patrick O'Neal, Dorothy Joliffe.

Pulitzer Prize Playhouse (ABC—10 to 11 p.m.). "Years of Grace," by Margaret Ayer Barnes, adapted by Denis Green and Norman Lessing. With Ann Harding, Lucille Watson.

Feb. 1

Schlitz Playhouse of Stars (CBS—9 to 10 p.m.). "Lady With a Will," adapted by Don and Katrina Ettlinger from "Miss Quiz" by Ward Morehouse and Peggy Wood. With Ann Sothern, Edmon Ryan.

Feb. 3

Goodyear TV Playhouse (NBC—9 to 10 p.m.). "Tour of Duty," by David Swift. With Neva Patterson, Walter Matthau.

Feb. 4

Johnson's Wax Program (NBC—9:30 to 10:30 p.m.). "Rise Up and Walk," by Turnley Walker, adapted by Robert Anderson. With Kim Hunter, Lloyd Bridges.

Studio One (CBS—10 to 11 p.m.). "Candle for St. Jude," by Rumer Godden. With Tanaquil LeClercq, Marc Platt.

Feb. 6

Kraft TV Theatre (NBC—9 to 10 p.m.). "Follow the Dream," by Florence Ryerson and Alice D. G. Miller.

Celanese Theatre (ABC—10 to 11 p.m.). "Brief Moment," by S. N. Behrman, adapted by Caroline Francke. With Robert Sterling, Veronica Lake.

Feb. 8

Schlitz Playhouse of Stars (CBS—9 to 10 p.m.). "The Daughter," by William Kendall Clarke. With Geraldi Fitzgerald, Juanita Hall.

America's Top Writers Tied Up In Exclusives for TV Drama Series

At a time when TV's entrepreneurs are becoming increasingly alarmed over the dearth of fresh scripts and available material suitable for adaptation to video, Norman and Irving Pincus have hit one of the qualitative jackpots of the season. This is the signaturing of an agreement with the Authors League of America for a dramatic stanza to be called "Theatre of America."

The Pincus brothers, packagers and supervising producers of the presentation, are offering the program, with its access to some of the top names in the show biz-literary field, on the basis of $32,000 for a full-hour stanza. Also tied in with the project will be such subsidiary guilds as the Authors Guild, Dramatists Guild, Screen Writers Guild and Radio Writers Guild. In return, the Authors League of America will receive, upon sponsorship of the show, a weekly flat fee which will go into the organization's fund that aids writers in financial stress.

Thus far the Pincuses have negotiated exclusively pacts with Ernest Hemingway, for one of his major story properties; with Noel Coward, for a video adaptation of his "Conversation Piece" musical; for an original teleplay by Gian-Carlo Menotti, and an original play by Eric Ambler. Negotiations are in progress for a TV version of George Bernard Shaw's "The Devil's Disciple."

Among major personalities within the Author League who will aid in supervising shows, and some of whose properties will be available for the TV dramatic series, are Oscar Hammerstein 2d, Howard Lindsay, Leland Hayward, Moss Hart and Richard Rodgers, with expectations that George S. Kaufman, Garson Kanin, Arthur Schwartz and Joshua Logan will be recruited for the series.

Eugene Burr has been assigned as script editor, a chore he has handled for the Pincus freres' "Ellery Queen" series.

ASR Cuts Up on Skelton

CBS Radio this week tied down its deal for American Safety Razor to pick up the Red Skelton show for 12 broadcasts, starting Feb. 13. Show, under a special one-shot buy-in policy inaugurated by CBS at the start of the current season, goes to advertisers on a packaged time and talent cost of $23,500 per week.

ASR, through the BBD&O agency, will sponsor the first six weeks of the show consecutively under its deal, and then alternate each week for the final six stanzas. That means CBS can still sell the alternate six weeks for the remainder of the season. Skelton program, incidentally, is bankrolled by Norge on a 46-station CBS network specially selected by Norge.

Sale to ASR indicates the razor firm and CBS have buried the hatchet, after the squabble that arose while ASR was bankrolling Robert Q. Lewis' "Show Goes On" on CBS-TV. Originally aired Thursday nights, CBS video moved it to Saturday nights to make way for "Amos 'n' Andy" on Thursdays. ASR opposed the move and subsequently dropped the show.

CBS, incidentally, also wrapped up 52-week renewal deals this week with Longines for both its Sunday half-hours, the Symphonette and the Choraliers.

45G Loeb Payment Won't Deter TVA In 'Blacklist' Fight

Philip Loeb, whose dropping from the cast of NBC-TV's "The Goldbergs" threatened to result in the airer's listing by Television Authority as "unfair," has settled with packager-star Gertrude Berg, taking the show off the hook. At the same time Loeb declared his intention to fight against "blacklisting," and TVA membership meeting in Gotham last week voted for action to prevent a recurrence of similar "political screening."

For bowing out of his contract, which had two years to run, Loeb will get a maximum of $40,000-$45,000, depending on how long the show runs, frequency of airing and sponsorship status. Show starts Monday (4) cross-the-board at 7:15 p.m., fully sponsored. Harry Clark is currently leading contender for the role of "Jake" on the show.

TVA resolution states that at the next negotiations with webs, sponsors and agencies "blacklisting" be declared an unfair practice and a violation of the code, that an anti-blacklist committee be set up to investigate any complaints and with power to report back to the TVA board and recommend that where blacklisting has been found the offender, whether a network, sponsor or agency, be placed in an

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Healy Colgate Vamp No Sudden Move; Plans Rest

Bob Healy, who has announced his resignation from Colgate as veepee-advertising director after an 18-year regime, plans spending a month in Hawaii before taking on a new assignment. Although announcement of his resigning, effective Feb. 1, took the trade by surprise, actually Healy, it's known, has been planning the move since last June. Who will succeed him in the Colgate is still being kept under wraps.

What bearing Healy's exit will have on the Colgate radio-television programming rosters is currently cuing trade speculation. It's known that Healy had opposed Colgate relinquishing valuable daytime radio franchises some time back, although he was overruled by the Colgate high command, with the company eventually returning to the daytime AM sweepstakes only to find fringe segments available.

19 Casualties In O'Neil WICC Sale

Bridgeport, Jan. 29.

The most immediate casualties of the sale of WICC by Tom O'Neil to the Bridgeport Broadcasting Co., operators of WLIZ, were 19 employees of the former station, which O'Neil had to dispose of to clear way for his acquisition of WOR in New York.

The Yankee Network will pay the dismissed ex-WICCasters two weeks' or more severance, according to Robert M. Kennett, manager, who stays on O'Neil's staff.

Four AFRA announcers are the only union members whose contract included a protection clause in event of WICC's sale, and their international officers were this week readying for a huddle with the new boss of the 600-kilocycler, Phillip Merryman.

Merryman acknowledges that Yankee Network had an AFRA contract, but does not concede that he has to hire any of the four mikemen and displace his own WLIZ announcers.

LEVER, GEN. TIRE BUY NBC-TV EASTER PARADE

NBC-TV wrapped up plans this week for its hour-long pickup of the annual Fifth Avenue (N.Y.) Easter Parade, with Lever Bros. and General Tire & Rubber signing on to share the cost. Web figures the total time and talent cost for the noon to 1 p.m. package at about $50,000.

Some of the top NBC video talent has been lined up to narrate the show. Dave Garroway will team with Marguerite Piazza to interview name celebs from one stand during the parade, while Betty Furness and Dennis James will ditto from another spot on the avenue. Bob (Elliott) & Ray (Goulding) will be roving commentators, with the cameras cutting in on them from time to time.

ERA OF LOCAL PROGRAMMING

Now It's the 'Visualizer'

This is the era of a new species in television. They call him the Visualizer. He's becoming a "must" in agency-sponsor relations, tagging along with the account executive, who wants to make sure he finds out what the client is talking about.

If, for example, the agency account exec gets a call from the client to "come on over and we'll plan our commercial copy to demonstrate how to fix a gasket in an auto," it's the function of the "visualizer" to interpret by illustration what the client's talking about. That way the account exec gets off the hook. All he has to do is hand the illustration to the copy writer.

D.C. Strong on Radio Origination But Trails as Starter for TV Net Shows

Washington, Jan. 29.

Washington is well up the ladder as a network origination point for radio but trails far in the ruck as starting point for TV web shows. Backbone of the nation's capital originations is a combination of news, news commentary, and the interview and news forum style show.

Until such time as the public demands more of such on their video screens, Washington appears stymied.

A check of the big network stations here discloses that anywhere from 60 to 70 regular web shows, or portions of such shows, come from Washington each week. On the other hand, only 14 to 15 regular TV shows get their start here.

News and news comment form the big dish. They currently provide 33 of the radio net shows and eight of the TV programs.

Rest of the Washington offering —except for an occasional offbeat presentation such as the one-month ABC origination of evangelist Billy Graham on both AM and TV—is composed of Army, Navy and Air Force hours (mainly music); and the interview and comment programs, such as American Forum, Meet the Press, etc. There are several farm hour shows.

Aside from these, Washington's network material consists mainly of special one-shot pickups, like President Truman addressing a joint session of the Congress, or a Congressional Committee hearing.

NBC is currently doing the biggest job of Washington originations. Each week it launches 16 AM shows, of which nine are news and comment, plus eight TV shows, five of which are news. CBS is sending out 13 regular AM shows, of which seven are news; and four

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Govt. Curbs Cue Olds TV Cutback

Television was hit this week by another blow from the recent Government-decreed cutback in auto production, when Oldsmobile decided to drop the Tuesday and Thursday segments of its "Doug Edwards and the News" show on CBS-TV. Move is effective Feb. 26, with Olds retaining the Monday, Wednesday and Friday broadcasts, which are aired from 7:30 to 7:45 p.m.

Believed to be the only live TV show to get an actual Coast repeat, the Edwards program has been reprised by CBS-TV at 11 p.m. each night. At that time, it's brought up to date with any late news that might have broken since its original airing and fed on the microwave to the far west, with the repeat broadcast, of course, not viewable on the stations which carried it earlier. Olds had bankrolled the Coast repeats also five nights weekly.

CBS-TV plans to retain the same setup and is now offering the Tuesday stanzas to potential clients at a cost of $4,760 for one evening, or $8,900 for both. Price, which is a gross figure including agency commission, comprises $3,500 for a single segment on the regular run, or $6,500 for both. Cost of the repeat is $960 for one evening, or $1,800 for both, plus $300 per evening charges on the microwave facilities.

Bishop Sheen Series Set

DuMont network this week concluded negotiations for Bishop Fulton J. Sheen, one of the leading Catholic spokesmen, to conduct a new half-hour weekly show.

To be titled "Is Life Worth Living?" the show will be aired Tuesday nights from 8 to 8:30.

Ford Wants Slice Of 'Toast' But Is Bound to Melton

Ford Motor Co., which recently slashed the James Melton Thursday night NBC-TV show from 60 to 30 minutes, and subsequently announced that it was cancelling out permanently at the end of the season, wouldn't be averse to picking up half of the Lincoln-Mercury tab on sponsorship of the CBS-TV "Toast of the Town." That would put the Ford-Lincoln-Mercury dynasty under the same program banner.

Howyever, Ford has a definite commitment on the Melton show extending to the end of the '51-'52 cycle. While there have been some reports that automotive production cutbacks may have a bearing on a continued weekly full-hour Lincoln-Mercury sponsorship of "Toast," Kenyon & Eckhardt, agency on the account, says that present client arrangement extends through the balance of this season. What happens next season, K & E says, depends on the status of the automotive industry.

Ford's exit marks part of a continuing trend among auto bankrollers to vamp the high-priced medium in the face of production curtailments. Similarly, Ford's interim slashing to 30 minutes further reflects the apprehensions among clients over the rising costs of TV.

With Lotsa Sustaining Time, CBS Can't Clear 5-Min. Seg for Com'l

Despite the amount of sustaining time it now has available, CBS Radio again found itself in the strange position this week of having to turn down a sales order because it could not clear the time desired by the sponsor.

Dentyne gum several weeks ago placed an order with the web for a five-minute slot, either once or twice a week, in which it wanted to present "Somebody Knows." Show would describe criminals at large and offer $1,000 to any listener furnishing information leading to a criminal's capture. Bankroller, however, wanted the five minutes in a cream time period, which CBS could not clear on its schedule.

Web ran into a similar situation two weeks ago, when American Bakers sought a half-hour Sunday afternoons. Since the time wanted by the sponsor was unavailable on CBS, it took the order to NBC, buying the Sunday 5:30 to 6 p.m. slot.

BMI CLINIC NOTE: REVITALIZED AM

Revitalization of radio as a potent force in the community and a profit-making and sales-producing ad medium was theme of a two-day shirtsleeve program clinic held this week by Broadcast Music, Inc. The meeting, 18th staged by BMI in N. Y., brought out 141 reps from over 50 stations in 23 states, with sessions on Monday (28) and Tuesday presided over by some top industry spokesmen.

The station personnel who came to exchange ideas stressed the value of creativeness and imagination in sparking AM's power. That point was underlined by J. Leonard Reinsch, topper of WSB, Atlanta, who said that in radio's pioneer era the top man was the engineer, that in the more recent past the commercial manager was top man, but that today the program director is coming into his own.

Important in the programming field is local emphasis, Reinsch declared, pointing out that WLPO, LaSalle, a 250-watter, sells $100,000 of local news annually. He cited WSB, which gets heavy audiences with a show mentioning birthdays of persons over 80; WMBD, Peoria, which lists the names of children born in the previous day; the "obituary column" successful on some outlets; and "The Pastor's Study," on WIOD, Miami, with a minister answering personal questions from telephone callers.

Emphasis was also placed on local programming by Frederic R. Gamble, prexy of the American Assn. of Advertising Agencies for the past eight years. Pointing out that spot radio sales moved ahead of network sales for the first time in 1951, Gamble said that local shows are going to carry greater weight in the sale of station time.

Trend towards more spot biz, 4A's topper declared, means that the stations will have more dealings directly with the ad agencies. He added that the local outlets will have to know more about the national ad structure, and its three major elements: (1) the commission system; (2) agency recognition; and (3) the 2% cash discount.

While virtually all U. S. stations recognize the commission setup, Gamble said, it's also to the outlets' interest to measure the agencies they recognize according to four yardsticks: (1) the agency's free-

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Cleve. 'Mothers' March' In Dimes Drive Sets Pattern for Radio, TV

Cleveland, Jan. 29.

This city's radio and television-inspired success in helping the March of Dimes realize a one-night $400,000 goal is being copied now by other cities.

Radio and TV opened the drive with 30 announcements per day on Nov. 15, and stepped up the drive with a 250-announcement per day schedule the week and evening of the drive.

In effect, broadcasters told home owners to leave their porch light on and that mothers would ring doorbells to collect the pledge.

"Radio and television can be credited with 99% of the success of the drive" said polio officials who maintain they'll use a "Mothers' March on Polio" each year.

Also, nearly half of the 22,000 mothers who participated in the drive were recruited through radio. Polio officials undertook the untried "Mothers' March" on the insistence of radio and TV program directors who felt the all-out, one-shot appeal would have dramatic and popular support. As a result of the success, the formula will be repeated next year. Polio drive officials also say Detroit has asked for a blueprint of the program and that other communities also have requested instructions on the "Mothers' March on Polio."

CBS Also Goes to Market in Radio Merchandising Tie With A&P Stores

CBS Radio this week unveiled its version of the sales merchandising plan previously attempted by other networks and local stations, tying in with the A&P food stores across the country for a combination radio-merchandising display. With 4,200 stores operating under the A&P banner, the CBS plan is the biggest yet attempted in network radio, according to CBS execs, who are labeling the idea the "Super Sales Plan."

Under the plan, six non-competing advertisers whose goods sold in A&P stores will be eligible to buy into an hour-long Friday night show, to be aired on the entire CBS network of 193 stations. Each of the advertisers will pay $9,400 per week, for which he is to receive a minute-and-15-second plug on the show, plus feature merchandise display in the grocery stores four weeks out of each 13-week cycle. In addition, he'll get an opening 30-second billboard announcement on the show each week, plus a repetition of the billboard at the half-hour mark, and secondary display in the stores each week when he doesn't get the feature billing.

CBS plans to turn over its "Musicland, U.S.A." to the new policy. Show, starring Earl Wrightson, is now aired Friday nights from 8 to 8:30 p.m. Web will tee off the plan as a half-hour venture as soon as it lines up three bankrollers to participate. When the six advertisers are sold, the show will be expanded to a full hour and probably moved into the 9 to 10 o'clock Friday night slot. At that time also, CBS plans to expand the show by boosting its budget and using top-name guest personalities. All sponsors, incidentally, are subject to joint approval by the network and A&P.

Webs execs explained that they had selected a musical show, since ratings reveal the musicals are growing fastest in popularity among listeners. They also pointed out that Friday night is a particularly good night for the plan, since Saturday is traditionally the biggest marketing day of the week among the average American households.

Cold Is Hot

CBS-TV program veepee Hubbell Robinson, Jr., thinks he's got the answer to what's wrong with video.

Inspired by the 49.7 rating payoff on last week's Arthur Godfrey Wednesday night show, which found all the principals doing their routines on ice, Robinson cracked:

"From now on all CBS variety show headliners get ice skates."

Nets Yielding To Clients' Longer Summer Layoff

The eight-week radio hiatus during the summer, which through the years was generally par for the course except in the case of major comics, who invariably hold out for 13 weeks, appears to be a thing of the past. The networks are yielding to pressure from clients who now want to lay off for the full 13-week cycle, in order to salvage an additional five weeks' savings on time and program costs.

"Lux Radio Theatre" has been a traditional eight-week layoff show, but indications are that this summer it will hike its hiatus to 13 weeks, with CBS going along on the plan. In terms of Lux, it will mean a time-talent saving for the five-week span of approximately $200,000.

Time was when major shows vied with one another for being the first to return for the regular fall season. This year it looks like the situation will reverse itself, with clients competing to see which one can lay off the longest.

Sees Radio Splurging To Develop New Ideas, Talent in Summer Test

Radio networks will be splurging more time and money on the development of new program ideas and new talent during the upcoming summer hiatus period than ever before, in an effort to revive interest of both sponsors and the public for next fall and winter season.

At least that's the opinion of CBS Radio program veepee Lester Gottlieb, who declared this week that radio, to remain active, "must feed on new ideas" and that it's necessary to spend money to develop those ideas. "When we're SRO," Gottlieb said, "We don't worry so much about building programs or new ideas. But now we have a number of sustaining holes to fill in our schedule, so we'll be spending more than ever."

As one of the first steps in that direction, Gottlieb revealed that he's heading for the Coast Feb. 8 to spend two weeks huddling with Guy della Cioppa, CBS programming veepee in Hollywood. Two of them will work out their new program ideas and attempt to blueprint their schedules for the fall and winter season. della Cioppa will then return to N. Y. with Gottlieb, when they'll present their stuff to the net's sales department.

Gottlieb said he is presently working on 22 new program formats.

'Chester's' WTMJ-TV Sponsor

Milwaukee, Jan. 29.

"Chester the Pup," for many months a weekly feature on the ABC-TV network, returns to television Jan. 30 as a local show on WTMJ-TV at 4:15-5:30 p. m.

It will be sponsored as a live program by the Holsum Products Co.

Kate Smith's Night Status Seen Iffy

Failure of the Wednesday night Kate Smith show on NBC-TV to make a dent in the opposition Arthur Godfrey show on CBS-TV, has cued considerable speculation as to the show's status as a permanent network fixture. Fact that only last week Godfrey hit a high mark of 49.7 (Trendex) in the face of "Kate Smith Hour's" 10.2, didn't particularly help to salve uneasy feelings among the web echelon concerning the high-tariffed show, despite the fact that it currently enjoys an SRO status on sponsorship.

Miss Smith's show hit its top seasonal rating a few weeks back, running neck-to-neck with Godfrey, when it departed from its usual format to showcase the multiple stars receiving Look magazine awards.

'Down You Go' in AM Bow Feb. 9 From WGN

Chicago, Jan. 29.

Radio version of "Down You Go" bows on the Mutual network Feb. 9 from WGN. Panel quiz show, emceed by Prof. Bergan Evans, is currently riding DuMont with Old Gold bankrolling the Friday night telecast.

For the radio show, off-stage voice clues will be used in place of the visual hints. Show is packaged by Louis G. Cowan.

19th ANNUAL

VARIETY

SURVEY OF

RADIO—TELEVISION

SHOWMANAGEMENT

It's SHOWMANAGEMENT Time.-

For the 19th year, VARIETY is conducting its annual SURVEY OF SHOWMANAGEMENT in American broadcasting.

VARIETY wants to find, in this annual survey, the outstanding leaders and station operations making the most notable contributions in broadcasting. VARIETY wants to single out the imaginative leaders in TV who have played dominant roles in helping the medium achieve its present stature; those who have, over the past several years, helped parlay video into one of the major forces on the American scene. VARIETY recognizes that, for all its progress and profound effect on living habits, TV still remains a pioneering medium, always on the prowl for new techniques, new patterns, new formulas in entertainment. It still doesn't know all the answers. Thus in appraising the contributions of the TV entrepreneurs and creators, VARIETY wants to single out those who are helping to chart new paths of progress for the medium and are applying the highest professional standards. The era of "timid programming" is over. There's no longer room for the cliche.

Similarly VARIETY wants to re-appraise the radio scene; to recognize the leaders and stations helping to perpetuate AM as big boxoffice; to ferret out those radio broadcasters, stations and personalities who during the past year contributed the most toward re-patterning the medium to a new era and who demonstrated that radio is still an effective and potent force in entertainment, education and sales. We want to know about those shrewd and realistic showmen and businessmen who refused to write off their own great medium, but applied ingenuity and resourcefulness in retooling for the future.

As usual, VARIETY has set no categories for awards. They may range from recognition for programming, promotion, public service, to sales effectiveness, technical advances and all-round managerial skill. Above all, showmanship will be the predominant factor in keynoting the 1951-'52 appraisals.

We will also reprise our Phi Beta 'Variety' key awards for outstanding personalities in both radio and TV. So tune up. The overture is March 5. Don't make a fuss over orchestrating your contribution. Keep it short and concise. How it sounds is more important than how it looks.

Address Reports to

RADIO-TV EDITOR

VARIETY

154 West 46th Street
New York 19, N. Y.

Deadline for Entries is March 5

COY SEES FREEZE LIFT IN MONTH

Coast Sees Paradox of TV-Made Com Going Now Into New Radio Station

By **JACK HELLMAN**

Hollywood, Jan. 29.

At a time when the radio craft is foundering in a sea of uncertainty, or so the "experts" would have you believe, 34-year-old John Poole has come along to gamble $300,000 in the "dying medium" and with money, his own, he made in tele-

A paradox, to be sure, but any smart plunger would buy a ticket on a deal that parlays faith and youth.

Just now Los Angeles County is dotted with 22 transmitters, seemingly more than enough to service the area as a complement to the seven television stations and numerous FM adjuncts. There's room for one more good one, reasons Poole, and on that tack he'll ride it through. The call letters of his new station, which unsheathes its signal sometime in April, reflects his thinking rather than articulation. The station's identity is KBIG, and those who know Poole say he'll live up to the spirit of the letters.

Poole is not new to radio, having owned stations in Pasadena and Santa Maria to the north. He's not only the money behind the station, but will also be its chief engineer. He's always dabbled in electronics and wants to be useful instead of financially decorative. To surround himself with men who think big, Poole lured Bob McAndrews away from Southern California Broadcasters Assn., and persuaded Cliff Gill, former manager of KFMV, to

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Chi TVA Aiding Talent vs. Agent

Chicago, Jan. 29.

Notice has been sent out by the Chi Television Authority local to agent and talent reps that as of Friday (1) it will start policing its stipulation that no commission shall be paid which will reduce the talent's net wage below TVA's minimum pay scale. The edict was adopted at the union's national convention as part of the interim set of standards for agent-talent pacts.

The ruling, designed to assure video performers of take-home-pay based on at least the minimum level, means that in those cases where an agent is repping a client for an assignment that pays only the base TVA rate he'll either have to forego his percentage or negotiate for a higher wage scale. To receive his commission he'll have to up the wage by the amount necessary to leave his client with at least the union minimum after his cut is taken out.

TVA has set 10% as the top aggregate commission that may be paid by an individual talent pactee.

The union is also taking action to forestall or eliminate any talent kickbacks to video packagers. It's ruled that no commission may be charged to a performer by an agent who has a piece of a tele show or who reps a client in the packaging field.

Kills Father in Argument Over 'Suspense' TV Show

Detroit, Jan. 29.

A 15-year-old boy shot and killed his father in an argument over whether the family should watch "Suspense" last Tuesday (22).

The father was John R. Sikron, 46, a Macomb County deputy sheriff. His son, Jerry, shot him in the back with a shotgun while he was arguing with Mrs. Sikron over the television program.

Sikron argued that the program was unfit for his wife and six children to see. The 15-year-old son, Jerry, said he just couldn't stand seeing his father pushing his mother around.

WJZ-TV Autonomy

WJZ-TV, Gotham key of ABC-TV, is getting its own operational setup distinct from the web. A staff of directors and assistant directors assigned exclusively to local shows will work under Bernard I. Paulson, WJZ-TV program operations manager.

Trevor Adams, manager of the vidstation, expects to get five studios exclusively for use of the local operation. These will include the new studio installed in the Hotel Des Artistes on W. 67th St., directly behind the ABC Television Centre.

NCAA Panacea: 'Pay as You View'

Pittsburgh, Jan. 29.

Speaking before the 37th Anniversary International Kiwanis luncheon here last week, Tom Hamilton, Pitt athletic director and chairman of the NCAA committee on TV, said the only feasible solution for televised football was on a "pay as you view" plan. He pointed out that some method of direct collection by a coin in the slot device, or payment to the telephone company, "may offer a solution to the problem of gate losses incurred by the telecasting of gridiron games."

Hamilton told the Kiwanians surveys have shown gate receipts fell off approximately 21% in areas where there was teevee competition. "Only a small portion of this loss of revenue is regained," he explained, "through payments for sponsored telecasts." The heavy losses occur when a big distant game is televised on the day one of smaller importance is being played locally.

Hamilton said "huge amounts of money are being spent by universities and colleges in an attempt to bring about a satisfactory arrangement"

Insurance Agents Union Claims Brushoff By N.Y. Stations on Spots

Insurance Agents Local 19 of the AFL has filed a protest with the FCC alleging that spots it recorded on its strike against Prudential Life were turned down by N. Y. radio stations.

Strikers, who have been out for eight weeks, got some financial backing from the Seafarers International Union, International Ladies Garment Workers Union and other AFL groups to buy time. Spots were produced by WFDR, N. Y. FM outlet of the ILGWU, with AFRA talent contributing their services. However, the strikers claim, stations wouldn't acept the copy due to its being "controversial," although in some cases the order for the time had already been accepted. In some instances the stations said they would air the union's announcements in amended form and with staff announcers reading the message.

Dowling-Stone Teamup

Although NBC has revamped the production setup on the Friday night RCA-sponsored Ezio Pinza show in a bid to hypo its rating, with Edward Duryea Dowling brought in as producer, Ezra Stone, who formerly produced, remains with the show.

New set of production credits now reads: Pete Barnum production supervisor and Dowling as producer, with Stone getting a "staged and directed" credit tag. Leo Solomon, formerly writer-director on the show, has exited.

SETS TIMETABLE FOR APPLICANTS

Cleveland, Jan. 29.

Lifting of the freeze on new tele station construction may come "in a month or close to that," FCC chairman Wayne Coy told a Sigma Delta Chi chapter here yesterday (Mon.). "Our tentative plan is to allow perhaps 60-90 days for filing of new applications and amending of old ones," Coy said. "This would mean that the Commision could begin processing applications between May 1 and June 1."

However, Coy added, due to staff limitations the grants "will not be too fast in coming out, unless we are dramatically rescued" with reenforcements provided by greatly increased appropriations.

Referring to the freeze on color tele, Coy threw some doubts as to the perfection of a compatible system. Predictions of compatible systems, he said, "heretofore have had a way of disappearing into the limbo when they have served their purpose of blocking development by others." He indicated that since compatible color may not come to pass, manufacturers should offer the public the protection of sets that are engineered for quick and cheap conversion or adaptation to an incompatible color system.

TV will play a significant role in the Presidential elections, Coy said, adding that with 16,000,000 sets it was apparent that "expenditures for political time will break all records." He said that Congress had given the FCC a mandate to require broadcasters to make facilities available equally to both sides in a campaign.

Sen. Johnson to Fight Ban

Washington, Jan. 29.

With characteristic vigor, Sen. Edwin C. Johnson (D-Col.) has jumped into the color TV controversy and let it be known that he considers the National Production Authority ban on production of sets "an unwarranted discriminatory policy." In an exchange of correspondence with Defense Mobilizer Charles E. Wilson, made public by Johnson last week, the chairman of the important Senate Interstate Commerce Committee served notice he's prepared for a showdown on the issue.

The Committee, the Senator told Wilson, "has followed and nursed color television development through years of deadly struggle and will not, without protest, idly stand by and see it delayed arbitrarily, and capriciously." He said he felt certain the NPA order (M-90), banning manufacture of color

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NEW PUB, DIRECTOR FOR WJBK, BUT NO JONES SUB

Detroit, Jan. 29.

WJBK announced the appointment of a new director of publicity, but still remains mum on appointments of a veepee of the Fort Industry's northern district and general manager, to take Richard Jones' old job, and an assistant general manager and top disk jockey to replace Ed McKenzie, better known as Jack the Bellboy.

New publicity director is Patricia MacInnis who moves up from the television operations department. She replaces Joyce Chapman.

Meanwhile, it's rumored that $100,000 worth of billings are following Jack the Bellboy to WXYZ, where he will have a daily disk show, and a possible ABC spread on Sunday. Miss Chapman has joined McKenzie at WXYZ as his assistant.

The WJBK resignations came after Lee B. Wailes, exec veepee of the Fort Industry Co., had announced Jones' departure because of a basic difference in policy. Meanwhile, Jones is sharing an office with Leo Fitzpatrick, whose resignation from WJR a few years back was no less sensational than Jones'.

NABUG to Mull NABET 'Raiding' Rap Feb. 9; Engineers' Poll Key in Hassle

Outcome of the elections among engineers at CBS's owned-and-operated outlets, to be announced by the National Labor Relations Board in Chicago tomorrow (Thurs.), will be one of the keys to the CIO-AFL feuding in the broadcast field.

Poll, which was taken last week, is between the International Brotherhood of Electrical Workers (AFL), which has repped the CBS technicians for many years, and the CIO's National Assn. of Broadcast Engineers & Technicians. AFL union has charged NABET with "raiding."

Meanwhile the National Assn. of Broadcast Unions & Guilds, the multi-union council on which AFL, CIO and Authors League unions have representation, is reviewing the situation. The review committee, which has delegates from the various unions, will meet in Gotham the weekend of Feb. 9.

The review committee was to have convened and issued its report before Jan. 11. However, it was decided at NABUG parley two weeks ago to postpone the committee's meeting until after the crucial IBEW-NABET vote results are announced.

Committee, which is to investigate rather than take action, will get an analysis of NABET's plans. It expected to issue a declaration on what constitutes "raiding" as opposed to legitimate union expansion. If the NABET reps and other unions in NABUG don't see eye to eye, it's likely separate statements will be issued.

Should NABET lose the election at CBS, a peaceful entente could be effected. However, if NABET overturns the IBEW representation of CBS engineers, it's likely that the battle would be hot and settlement more difficult.

Daly's ABC Exclusive

Hollywood, Jan. 29.

ABC has signed John Daly to an exclusive radio-TV contract.

He will be allowed to finish out his present commitments and the network will build another show for him in addition to his current ABC newsreel.

WGN-TV Pacts Chi Cubs at 75G

Chicago, Jan. 29.

WGN-TV wrapped up exclusive rights to the full Chicago Cubs home schedule last week for $75,000. In line with the baseball team's front-office conviction that video has definite promotional values, the rights went for essentially the same fee as a year ago.

With the National League entry now in his pocket, WGN-TV general manager Frank P. Schreiber is drawing a bead on the White Sox of the American League. Because the Chi Tribune station has had an exclusive on the Sox for the past four years, it's considered a foregone conclusion that WGN-TV cameras will again work the South Side park. It's likely the Sox price will be close to the Cubs' tab. The Sox management, however, plans to continue with its policy of only televising day games.

The Cubs last season got $35,000 each from WGN-TV and WBKB. The rights were offered for the same price again this year, with a $5,000 premium proviso for exclusive coverage.

"We want to keep the price within reason so the Cubs can continue on television. Because of the promotional advantages, we consider ourselves really co-sponsors of the telecasts," James Gallagher, Cubs business manager, told VARIETY.

Jack Brickhouse will again be at the WGN-TV mike, with director Don Cook calling the shots.

WJBK Asks Injunction Vs. 'Jack the Bellboy' Switch To WXYZ on Name Snarl

Detroit, Jan. 29.

WJBK asked for a Federal Court injunction restraining Edmund T. McKenzie from conducting a disk jockey show over WXYZ under the name of "Jack The Bellboy." He resigned Jan. 16 at WJBK and was to start his new disk show on WXYZ Monday (28). WJBK, which had operated it, purchased all property and programs from its former owners, James F. Hopkins and Richard A. Connell, in 1946. Although McKenzie incorporated the program under "Jack The Bellboy, Inc," in 1947, the original purchase agreement predates that action, WJBK contends.

Hearing is set for Friday. Rumor is that $100,000 worth of sponsors followed "Bellboy" to WXYZ. He was getting $70,000 a year at WJBK.

Sun Spots in Philly To Recruit Ship Labor

Philadelphia, Jan. 29.

Sun Shipbuilding and Drydock Co., Chester, Pa., one of largest ship construction outfits in east, is using series of one-minute TV participations on WPTZ to recruit workers.

To fill its labor needs Sun Ship is sponsoring daily participations in Ernie Kovacs "3 to Get Ready" show, 7 to 9 a. m. Kovacs handles spots live and points out need for skilled workers, urging those qualified to help defense effort.

Gen. Mills Alters AM Program Setup

General Mills is reported cancelling out on its "Live Like a Millionaire" on NBC in favor of picking up 15 additional minutes daily on ABC.

"Millionaire" currently is backed on NBC Monday-through-Friday at 2:30-2:55 p.m. With this show to be nixed, General Mills will insert a 20-minute show, still to be selected, in the 10:25-10:45 slot the bankroller has on ABC cross-the-board.

"Edward Arnold, Storyteller," which GM now has in the 10:25 a. m. strip, will be cancelled. Sponsor's "Betty Crocker" show, now in at 10:30 a. m., will be moved to 4-4:15 p. m., replacing the "Valiant Lady" sustainer. ABC, which now has 20 minutes of GM biz daily, will have 35 minutes when the shift made, around March 3.

Knox-Reeves is agency for the morning time period with Dancer-Fitzgerald-Sample handling the afternoon show.

LOTSA PAUL DIXON ON ABC'S TV HORIZON

ABC-TV is replacing the Denni James afternoon strip with the Paul Dixon show from WCPO-TV, Cincinnati, starting Feb. 18. Stanza goes into the 11:30 a. m. period, ahead of the Don Ameche-Frances Langford layout.

James, who had done a stanza slanted at housewives on DuMont, moved over to ABC-TV last August. With expiration of his pact, the web is subbing the Dixon airer, which features Dixon, Wanda Lewis and Dotty Mack pantomiming to recorded pop tunes. Dixon team, in addition to its local show WCPO-TV, will continue the weekly eveni tele stint for ABC-TV.

Stop Press!
WEEK'S
NATIONAL ARB
RATINGS

today"

7-9 AM EST

the TV program that is changing the habits of the nation

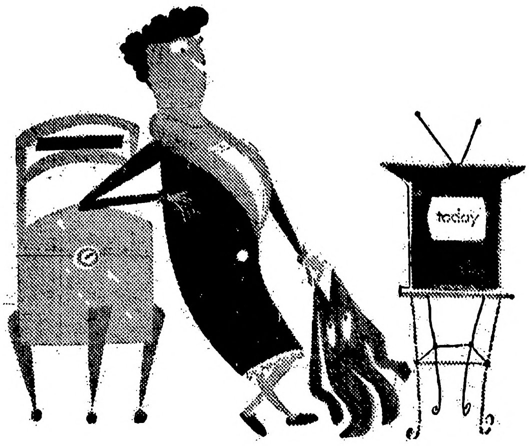
20,000 mail requests from an advertiser's announcement at 8:20 AM in the morning... and among these requests to Dave Garroway for a free issue of Kiplinger's "Changing Times," thousands of statements that people are actually changing their living habits to watch "Today."

"You certainly started the day in this household with a smile..."

CHESTER, NEW HAMPSHIRE

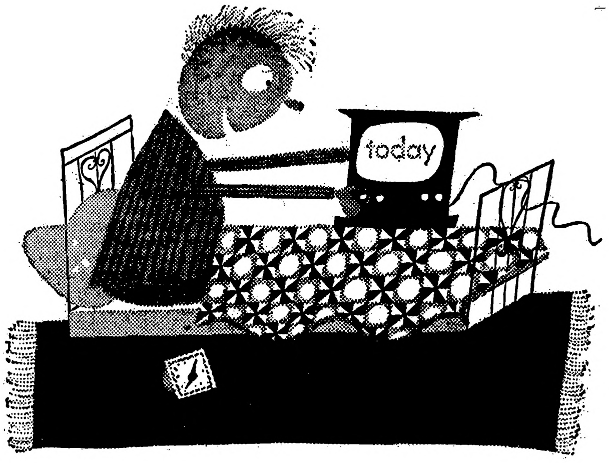
"so I flew to the TV . . . to dress, of all places, in the dining room! . . ."

BROOKLYN, N.Y.



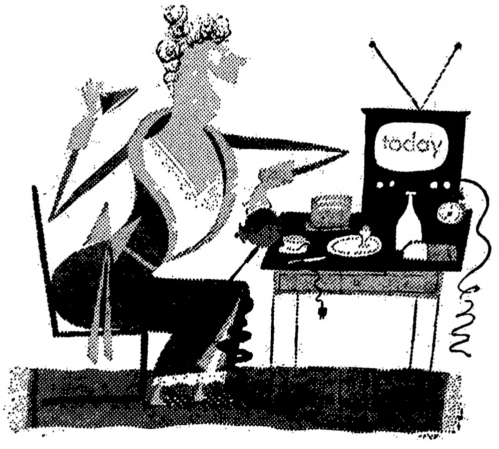
"Enjoying firsthand news—neglecting the wash! It's worth it!

WALLASTON, MASS.



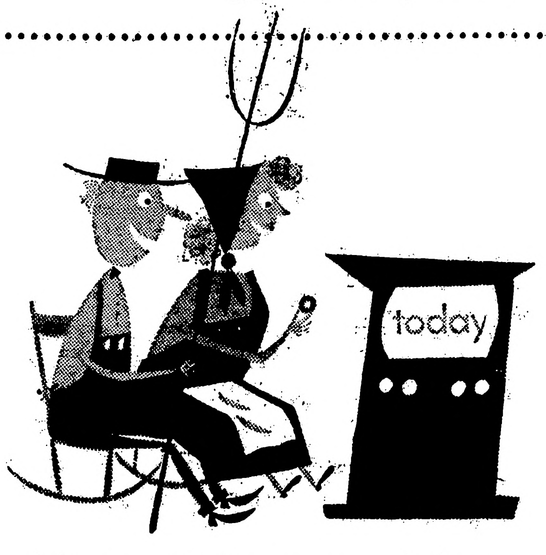
"The pleasantest and most interesting 'waker-upper' I've ever seen . . ."

EASTON, PENNSYLVANIA



"glued to my TV set—as I have coffee on the floor . . ."

NEW YORK, N.Y.



"we are two old folks, 74 years . . . just caretakers on a farm . . . we'll be there each A.M."

SOUTH LINCOLN, MASS.

"TODAY" IS NETWORK TELEVISION FOR A SONG

MARKETS *are reached on a national scale, with 30 stations already taking the show live.*

RESULTS *start the day your first commercial hits the air and is seen by the entire family, before the shopping day begins.*

PRICES *start as low as $2,000 for a participating sponsor.*

NBC *television*

30 Rockefeller Plaza, New York 20, New York
A Service of Radio Corporation of America

A CITIZEN VIEWS THE NEWS
With Robert Montgomery
5 Mins.; Mon.-Fri., 10:30 p.m.
LIFE MAGAZINE
(*Young & Rubicam*)

Robert Montgomery, host-producer of "Lucky Strike Theatre" on NBC-TV, has added a cross-the-board capsule commentary on NBC radio for Life Magazine. Montgomery, who has done weekly quarter-hour gabfests on the air in the past, shows up to better advantage in the quickie format. His opinions are pithier and more pointed in the more limited time segment, although the three minutes allotted don't allow much time for the reasoning and background which should go into an editorial analysis.

On Thursday (24) Montgomery discussed Gen. Eisenhower as a Presidential candidate, declaring that Ike's policies, far from being obscure, have been clearly stated. On Friday (25) he teed off with the Gen. Lowe disclosures anent the Truman-MacArthur controversy, scored the "snafu in Korea" which have brought 104,644 U. S. casualties and urged "an end to our weak-kneed policies" in the Far East. His point of view is conservative. Manner was brisk, suited to the briefie format.

Life gets one middle plug, which is a less irritating setup for a pint-sized program than commercials fore and aft. Pitch was done appetizingly, via a wire recording of Life photographer Wayne Miller explaining his hop to get pix of the train snowbound in the Sierras, published in current issue. *Bril.*

KYLE MacDONNELL SHOW
Producer-Director: Richard Gordon
15 Mins.; Mon.-Wed.-Fri., 6:15 p.m.
Sustaining
WOR, N. Y.

Video's glamor gal, Kyle MacDonnell, makes her bow here on the sightless kilocycles in a straight gab and wax session. Miss MacDonnell registers nicely with a glib line of chatter that breezes over the usual cliches in a spontaneous and natural style. Her province is non-gossipy tidbits about the artists whose platters she spins.

On her getaway stanza (28), Miss MacDonnell played disks featuring the Four Aces, Doris Day and the Norman Paris Trio. It was a well-paced session with enough chatter to establish the show's personality and enough music to pass as a conventional disk show. *Herm.*

RADIE HARRIS' STARLINES
With Judy Garland, guest; Harry Marble, announcer
Producer - director: Bruno Zirato, Jr.
Writer: Radie Harris
5 Mins.; Mon.-thru-Fri., 3:50 p.m.
Sustaining
CBS, from N. Y.

As the latest in its growing string of five-minute shows, CBS Monday (28) preemed a capsule interview series featuring show biz columnist Radie Harris. It impressed as an okay break in the day's occupation for any listener tuning in and, trailing as it does the Cedric Adams and Carl Smith programs, both also of five-minute length, it should be able to attract and hold an okay audience.

Miss Harris pulled something of a coup in snaring Judy Garland as her initial guest, since it marked Miss Garland's first radio show since she revived two-a-day at the Broadway Palace last Oct. 16. Miss Harris wisely let her guest carry the interview, tossing in pointed questions once or twice to steer the conversation. Nothing startling to the show biz world emerged from the talk, but it underlined Miss Garland's vibrant personality and Miss Harris' knowledgeable way around an interview.

With Miss Harris' background in show biz, the series will naturally concentrate on entertainment personalities. Resultant name value, as in the case of Miss Garland, should be another point in its favor. *Stal.*

DIXIE JUBILEE
With Niles Trammell, Henry W. Slavick, Noel Gilbert orch
25 Mins.; Wed. (23), 10:35 p.m.
Sustaining
WMC, from Memphis

On the occasion of the 25th anni of WMC's hookup with the NBC web, the affiliate originated a standard ceremonial program tracing the growth of radio during the last quarter of a century. The usual format, heard before on similar such anniversary celebrations, revolved around flashbacks to the standout news events of the past period. The sound clips included a talk by the late President Calvin Coolidge on the Charles Lindbergh feat in 1927, the King Edward VIII abdication speech, some rantings by Hitler, etc. Also a must for every southern station, WMC revived some soundtracks about its role in a couple of Mississippi floods. *Herm.*

THE ENDLESS FRONTIER
(Our Daily Bread)
With Raymond Massey, Dr. William Murphy, Dr. William B. Castle, Dr. Robert Harris, Dr. Frederick J. Stare, Dr. R. S. Goodhart, others
Producer-writer: Wade Arnold
Director: Fred Weihe
30 Mins., Sun. (27), 1:30 p.m.
NBC, from N. Y.

This new series of five documentaries dramatizing major achievements in the fight against disease, judged by Sunday's (27) opener, a script on nutrition ("Our Daily Bread"), is an eminently worthwhile, adult presentation. Jointly produced by NBC and the Health Information Foundation, series apparently aims to caution us against medical ills while stressing latest lab and clinic achievements, and in the main keep us informed and interested in scientific matters of vital importance.

Opener covered a lot of ground in a cleverly written and produced script that packed a lot of copy into a half-hour. There were brief capsule dramatizations that highlighted the presence of hunger and malnutrition in many places. There were tape-recorded comments from important scientists and doctors that gave, in nugget form, the observation and study of years of research. Raymond Massey dramatically and graphically wove it all together.

Interest in the show grew a little slowly, but mounted sharply halfway as it got into the story of the successful fight against pernicious anemia. Dr. William Murphy, Nobel prizewinner, discussed liver therapy against anemia. Dr. Robert Harris discussed food habits as a matter of culture. Dr. R. S. Goodhart warned of the importance of hidden hunger. Dr. Frederick J. Stare stated that there still were foods that contained nutriants not yet discovered, and advised that variety in food consumption was still the best diet. Overweight was stressed as the greatest hazard of Americans, while it was also pointed out that in America hidden hunger also shows its face, in anemia, partly of nutritious origin.

Music background to the program was a little theatrical and annoying, offsetting the simplicity of the various scientists' statements about their studies and discoveries.

Programs for subsequent weeks will be "The Search" (Feb. 2), story of the fight against cancer; "The Trouble Shooters" (9), story of the birth and development of cortisone; "Only One to a Customer" (16), story of the fight against heart disease; and "Pfc. Bill Smith—Man Alive" (23), story of life-saving on the Korean battlefront.

BREAKFAST WITH BOB
With Bob DeHaven, Sally Foster, Burt Hanson, Wally Olson orch
Producers: Earle Steele, Ed Viehman
Director: Bob McKinsey
15 Mins.; Mon.-thru-Fri., 8:45 a.m.
OCCIDENT FLOUR CAKE MIX
WCCO, Minneapolis

This early morning show providing a pleasing melange of music, song, weather information and chatter has the casual manner, informality and unpretentiousness that have helped lift the Arthur Godfrey sessions to such great popularity heights. Given a distinctive character by one of WCCO's ace staffer's engaging air personality, it, too, has amassed a considerable listening audience. The personality is genial Bob DeHaven who emcees the proceedings, unloosens some witty sallies and engages in badinage with other cast members in a way that makes for likable intimacy and propels a commendable spirit of friendliness.

In between the trivial but down-to-earth conversations, firstrate chirpers Sally Foster and Burt Hanson, individually and in duet, beguile the ears with their vocalizing and the Wally Olson orchestra also contributes to the pleasure with its instrumental performance. Show caught included such enjoyable pop songs as "Sunny Side of the Street," "Be Mine Tonight" and "Cry." Even the commercials, handled by DeHaven in masterly fashion and containing baking suggestions for the housewives who necessarily must comprise a large share of the audience for any early morning show, were an asset. All of the program's participants give the impression of being in good humor and having a good time, even at such a comparatively young time of day, and this undoubtedly helps to get them into listeners' good graces. DeHaven frequently kids his compatriots and they kid right back.

There's a cash prize contest in connection with the show, listeners being invited to send in Occiden Flour jingles. The Olsen orchestra, Hanson and Miss Foster, like DeHaven, are WCCO staffers. *Rees.*

THE REDHEAD
With Mary McCarty, Dick Van Patten, Vinton Hayworth, others
Producer: Leonard Blair
Director: Martin Andrews
Writer: Rik Vollaerts
30 Mins.; Thurs., 8 p.m.
Sustaining
ABC, from N. Y.

"The Redhead" is one of the few new situation comedy series to bow in on radio this year. It was originally intended as a starring vehicle for Janis Paige (currently in the Broadway click, "Remains to Be Seen") but she turned it down over reported disapproval of the content. That paved the way for Mary McCarty, heretofore a musical-comedienne, to assume her first dramatic role in radio. Judging from the preem (24), Miss McCarty might have been wiser to follow Miss Paige's example.

Script, penned by Rik Vollaerts, presented Miss McCarty in the title role as a brash, wise-cracking young gal from a small Nebraska town out to make her fame and fortune as a N. Y. model. Naturally, although she's always in there fastest with a gag line, she's got a heart of gold. But, on the initialer, the script did nothing to build her or any other member of the cast into a sympathetic character. It seemed, in fact, as though Vollaerts hasn't quite decided yet what tack he wants the show to follow and, as a result, the half-hour came off as rather pointless.

Miss McCarty tried hard but she deserved something better. Under the heavy-handed direction of Martin Andrews, she talked too much and too fast—also too loud. She's supposed to sing on the show only where the music can be integrated, so on the preem stanza, she thrushed a couple of bars of "Stormy Weather" while supposedly taking a shower. Vinton Hayworth, a vet radio-TV character actor, topped the supporting cast as the volatile manager of a department store's dress department, for whom Miss McCarty modeled. Dick Van Patten was okay as her love interest. Most of the humor on the show, incidentally, was either off the cob or blue.

Production was professional, indicating the program is not a low-budgeter. But it's going to require sharper scripting and direction before it will lure either a sponsor or an audience. *Stal.*

Radio Follow-Up

"**Mr. Chameleon,**" which has been a long-standing feature on CBS Radio, most recently as a Sunday night sustainer, preemed under the new sponsorship aegis of General Foods Thursday night (24). Stanza, titled "The Masquerade Ball Murder Case," labored under some of the tritest scripting, acting and direction that has befallen one of these radio whodunits in many a moon. But the show has been luring a sizable audience with just such scripting, acting and direction since it's been on the air. If that's what the listeners want, far be it from CBS to deny them.

Story was penned by Lawrence Klee, who does a much better job on CBS-TV's "Man Against Crime" each Friday night. With an ending that was telegraphed virtually at the preceding station-break, it told an involved and complicated mystery of a young actress killed by mistake at a costume ball since she was wearing the same costume as her hostess, who was really the intended victim. "Mr. Chameleon," the homicide bureau's "Man of 1,000 disguises," assumed the role of a jeweler after he had ascertained all the facts to unmask the criminal as both a jewel-thief and a murderer. In so doing, he pointed up one of the beauties of radio—to change his character on AM, all he had to do was change his voice. It was never explained how this disguised him from the other characters on the show.

Cast, under the heavy direction of Henry Howard, plodded through their roles. Karl Swenson, in the title part, bore some overtones of Ronald Colman in his voice. Frank Butler, as "Detective Dave Arnold" (anytime someone referred to him on the show, it was with his full title), topped an okay supporting cast, which comprised Toni Darnay, Ann Seymour, Horace Braham, Mary Orr and Richard Newton. Series, incidentally, is packaged by Frank and Anne Hummert and is one of those recently gained by CBS via its "merger" with Air Features.

GF commercials were standard for the course, but were spaced too closely together for comfort.

From the Production Centres

IN NEW YORK CITY . . .

"M-G-M Musical Comedy Theatre" last night (Tues.) waxed **Robert Alda, Carol Bruce, Hope Miller** and **Hal Aloma's** Hawaiians in "Honolulu." Last week **Denise Darcel, Andy Russell** and **Mary McCarty** worked on "Going Hollywood" for the Metro-Mutual series.... **John Bourcier** upped to N.Y. audio engineering supervisor for ABC ....**Ralph R. Decker, Jr.,** ex-Federal agency, has joined Cecil & Presbrey as merchandising specialist....**Charles A. Feld,** ex-White Rock ad manager, new associate merchandising director for C&P....Cuticura introing its new shampoo via WOR's "Barbara Welles" stanza....ABC prexy **Bob Kintner** to chair the broadcasting division for 1952 Heart fund....**David D. Polon,** former veepee of R. T. O'Connell, added to Emil Mogul agency as AM-TV biz manager....**Michel Davidson,** ex-Hirshon-Garfield agency, named ad manager for Charles Antell, Inc., and National Health Aids....**Alice Pentlarge,** formerly with DuMont and WQXR, appointed assistant to program director on AM and TV editions of "America's Town Meeting"....**Andy** and **Della Russell** giving up their Gotham apartment for Encino, Calif....**Joan Davis** in town for two appearances on NBC's "Big Show"....**Alfred W. McCann, Jr.,** started his 22d year on WOR Monday (28); he took over a food show from his late father....**John Derr,** CBS Radio sports chief, back in town after five weeks in the south....Henry I. Christal, station rep outfit, has added **Douglas Ballin, Jr.** (ex-Whitehall Pharmacal), **Albert J. Young, Jr.** (ex-Edward Petry) and **Alan H. Schroeder** (ex-CBS Radio Sales) to its sales staff....CBS promotion veepee **Lou Hausman** to Mexico this week on vacation....**Helen Sioussat** to address American Assn. of University Women confab in Altoona, Pa., Feb. 12.

WNJR has been skedding programs highlighting the local problem of an airport near a congested area, following up on the tragic Elizabeth, N. J., plane crash....Departures from WNEW include **Ernie Hartman,** production manager, **Vivian Jacobs,** assistant to program director, and **Roy Deets,** scripter....Promoted to WOR sales staff is **Stuart V. Weissman**....World Broadcasting has added **Robert Montgomery** (no relation to the NBC-TV producer), former commercial manager of KGKL, San Angelo, Tex., to its sales force. The library has boosted its subscriber list to 881....**Bert Cowlan** off to D. C. this week to narrate pic for U. S. Navy....**Phil Cohen** of WJZ elected prez of Professional Sales Club of N.Y.....Waxing by WFDR of speech by Justice William O. Douglas before Overseas Press Club brought the FM outlet a healthy mail pouch....**Peggy Lobbin** featured on "Armstrong Theatre" Saturday (2)....**Leon Janney** added to "Strange Romance of Evelyn Winters" ....**Irene Hubbard** has joined "Stella Dallas" ....**Athena Lorde** and **Roy Fant** added to "Young Widder Brown" **Curt Benson** is with "Lorenzo Jones."

IN HOLLYWOOD

C. Merwin Travis, well known figure in the film business for a score of years and more recently in public relations, was named sales promotion manager for ABC's western division. **Bill Phillipson,** the net's veepee, earmarked $25,000 as a starter to establish **Al Jarvis** in his new berth....**Ken Barton** is back with **Thyavals** (vitamins) as special ad rep after brief tenure as manager of **Duane Jones** agency.... **Frank Tarloff,** radio scripter, picked by **Jimmy Saphier** to direct the AM version of "Corliss Archer" and produce the tele stanza. He succeeds **Helen Mack,** who goes east with the family to join her husband, **Tom McAvity,** NBC-TV exec. Incidentally, Saphier started agenting 20 years ago last week....**Milton Weinberg** gave up one drug chain account and picked up another..Bob Rains of Universal-International in this year's chairman of Producers Association radio and television committee. **Fox Case,** longtime with CBS in public relations both in Hollywood and Washington and later with **Harry Butcher** at KIST, Santa Barbara, is now with the Producers Association in public relations....**Jack Gross,** former owner of San Diego radio and TV station, bought 40% interest in the Padres Coast League baseball team....**Harry Maizlish** east on KFWB business.

IN CHICAGO . . .

Harry Kopf, NBC central division veep, has been named broadcast chairman for National Brotherhood Week which kicks off next month ....**Howard Keefe** heading up the Chi office of newly-formed Gill-Keefe & Perna station rep firm....**Charles Comiskey,** who last week resigned his veepee berth with the White Sox baseball team, is mulling an exec post offer from the Liberty network....**Les Weinrott** of the Ted Bates agency in town scanning radio and telepackages for Colgate ....Mutual execs **Ade Hult, Robert Schmid, E. M. Johnson, Harold Coulter** and **Paul Jonas** checked into the Chi headquarters on various errands last week....California Packing Corp. buying into **Clifton Utley's** 5 p.m. newscast thrice weekly on WMAQ....**Shirley Ryan** new member of WBBM's vocalist staff....Olson Travel Organization has re-pacted Norman Ross' Saturday disk show on WMAQ for another 39-weeks....**Bert West** joins CBS Radio Spot Sales here, Feb. 11.... **Judith Waller,** Chi NBC director of public affairs and education, has been named a judge for the National Safety Council's Public Interest awards....**Gene Autry** in for huddles with CBS chief **H. Leslie Atlass** and the Wrigley home office....**John Drake** is now heading up WLS' sales promotion department along with his publicity duties. **Warren Middleton,** ex-promotion director, shifts to the sales staff....**Sarkes Tarzian,** prexy of WTTS and WTTV, Bloomington, Ind., guest lectures at a joint meeting of the Chi Radio Management Club and the TV Council Feb. 7....**William Ogden** new account exec at the H-R rep firm ....**Larry Whitney** moves to the WGN production staff after a hitch in **Jim Hanlon's** publicity dept....**Howard Claypool,** former MacFarland Aveyard account exec, added to the Chi ABC sales crew.

'Today' To Stick

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NBC execs, on the basis of initial ratings. According to a diary recall survey undertaken for the web by American Research Bureau, the show had a cumulative rating during its first week on the air (Jan. 14-18) of 18.0. That, according to NBC, outranks 16 other daytime TV shows.

Rating figure represents any person watching the show or any portion of it during that week. According to ARB, the program drew a cumulative audience rating of 14.3 for the 7 to 8 a. m. period, and 16.2 for the 8 to 9 period, or 18.0 for the two-hour stretch. That, in turn, represents a total of 3,850,000 viewers who watched some part of the show at least once during the week. Curiosity factor, of course, enters into the rating pull.

In a further breakdown of its results, ARB reported that the first hour's 14.3 represented 1,450,000 homes, while the second hour's 16.2 rating represented 1,640,000 homes. Total cumulative number of homes from 7 to 9 o'clock was 1,830,000.

Web will also have coincidental phone call rating results available by the end of this week. Calls are being placed only during the second hour of the show, since the rating services refused to chance phoning anyone on their lists prior to 8 a. m.

Atlanta—**George P. Moore, Jr.,** a native Atlantian, has been named general sales manager of TV station WLTV. He succeeds Arch Ragan, who resigned. Moore comes to Atlanta from Cincinnati, where he has been director of sales for WLW-TV, Crosley-owned station.

Tele Follow-Up Comment

Sealtest's "Big Top" had its first birthday Saturday (26) and did it up with typical fanfare in its noon-time hour-long niche over CBS-TV. Program originates from WCAU-TV in Philly (transmitted out of nearby Camden, N. J.) and, while aimed at the moppet trade, plays in the tradition which gives it appeal for "children of all ages" as the saying goes.

"Big Top" presents more and generally better novelty acts than any block in teevee. With one whole year under its belt, it can easily go on forever with that kind of display. That's natural because there is no dependency on spoken material; and the format, being more or less orthodox circus tailored for camera catching and not merely a show that the medium has to adapt itself to, its own best testimonial.

Last Saturday's teeoff after parade and hoopla was Janet's dogs and ponies, a good turn, with some of the canines cutting up as acros. But that was the extent of animal offerings in the 60-minute frame. It was a display that begged to be put on somewhere in the middle, thus providing a change of pace. Even so, the small-fry audience whooped it up for this and the other performers all the way through.

After that came an interesting succession of ground and aerial stanzas in which even the commercials for Sealtest products were rigged to circus stuff. The Don Wallys, a neat hand to hand and foot perch duo, were followed by the Sils Sisters working on the Spanish web in postures, pullups, one-foot hangs, upside-downery gymnastics and a fine marching whirlaway finale. Next in the processional was the Paris Trio, consisting of two boys and a girl operating with salvo effect on a trampoline.

Linda & Constant, a mixed pair in a repertoire of balancing and tumbling tricks, clicked with a stint on a shoulder perch held by male. Closing act was a real sizzler, the Six Tokayers in fast teeterboard exercises which included a mid-air triple by one of the sextet to the proverbial high chair.

In this and the other aerial performances the cameramen seemed to be at home, working in some good closeups as well as effective medium perspectives that quite a few major variety shows have trouble with regularly when casing circus acts on and off the ground. About midway, the large Quaker City String Band, part of the w.k. Philadelphia Mummers, got in a couple of numbers ending in a razzle-dazzle march in the ring.

Functioning as ringmaster for "Big Top" is Jack Sterling. Although his accoutrements and voice are in circus character, he really works in comparative low key, is as unobtrusive as necessary and is in there pitching—off-screen and on—to intro the acts and to put in a word here and there in pinpointing top tricks for viewers. Clicko production all around.

Jimmy Durante's video splash with Mickey Rooney, more than ever, proves that Durante is a lady's man. He, seems to do so much better with femme type performers, especially when their last names start with the letter "T" (Traubel, Truman, Tucker).

The Schnoz didn't measure up to the usual standards with the Sat. (26) session on NBC-TV. The usual Durantesque flavor was missing, but it's evident to viewers that a fair Durante divertissement is worthy entertainment.

Rooney tried hard to register. He did a bit of everything proving he's versatile entertainer, but his solo material didn't hit too well. Rooney was punching, he tried valiantly, and under other circumstances, might have made a deep audience dent in his video debut.

The inevitable nitery scene provided the highspot of the show. Durante and Eddie Jackson hit it with their usual stride. Bob Hope made a brief appearance. Impact of his surprise entry made any material that he offered anti-climactic.

Broadway's rekindled interest in Eugene O'Neill finds TV tagging along. With "Anna Christie" and "Desire Under the Elms" revived on the stem after an absence of more than a generation, "Celanese Theatre" turned to the former last Wednesday (23) as its fortnightly contribution over ABC-TV. It marked the series' second essayship of an O'Neill play; last October it led off with "Ah, Wilderness!"

A shade more important than the unfolding itself was the decision by producer-director Alex Segal and exec producer A. Burke Crotty to exhume "Christie" for TViewers. There is nothing in this hard-hitting drama to stir the interest of anyone below the upper teenage brackets. There is little or no designed humor in it. The plain fact is that there was precious little in it for the Celanese staff but a letter of commendation—a "well done" and "beyond the call of duty" citation.

The Norman Lessing adaptation of a trio in conflict among themselves and with the basic forces of nature—barge captain Chris Christopherson; his daughter, the prostitute Anna, and her bold and violent lover, the sailor Mat Burke—was faithful in spirit and mostly in letter to the original. The old TV bogey of trying to beat the rap on condensing a full-blown legiter to an hour (less the commercials) was not as successful.

For instance, between the opening scene in a New York waterfront saloon and the barge at anchor in the outer harbor of Provincetown, Mass., there is a 10-day gap. In that period, Anna, portrayed by June Havoc, reacted to her new-found life on the sea with her erstwhile errant father by undergoing moral rejuvenation. The transition was weakly bridged in the face of every possible physical advantage, including decor and the fog to go with it. The whole play depends for its big point on this moral renascence. Nonetheless, the cast managed to overcome this pre-midway obstacle by a lively rendering of the O'Neill lines, and enactment of closeup action.

Miss Havoc, displayed competence in an ultra-serious role. John Qualen, as her father, with his incessant "dat ole davil sea," was effectively restrained. Richard Burton, as Anna's bombastic but simple, honest stoker-man intent on marrying her despite her past, was as dynamic as Dr. O'Neill ordered. Doris Rich did a neat job as Marthy, Chris' mistress.

All the technical aspects of the 30-year-old work were of first-rate calibre.

Jack Benny devoted most of his third CBS-TV show of the season Sunday night (27) to a sketch, and it emerged as one of his better TV programs to date. With Barbara Stanwyck, in her video debut, and Ray Noble on hand to assist him, Benny scored solidly in a funny lampoon of Patrick Hamilton's "Gaslight." Sketch was replete not only with bright lines and dialog but with a number of visual gags, none of which was overdone. And, while the overall effect was slapstick, the trio underplayed the burlesque sufficiently to provide maximum impact.

Benny, of course, played the infamous husband, trying to drive his wife mad in order to get at the jewels he had secreted during a previous marriage in an upstairs room. Dressed in a bowler, long sideburns, etc., he deadpanned the role neatly, evidencing once more his terrif sense of timing to milk each line. Miss Stanwyck, as the wife, might have been essaying a straight melodramatic role, which contrasted excellently with the zany dialog. Noble played the Scotland Yard man who captured the husband, and he too entered into the spirit of the thing.

Benny opened the show with his usual socko monologging, with Noble coming on to register at the piano with a medley of some of the tunes he's composed. Don Wilson was also in for a short bit, to team with Benny in a funny Lucky Strike plug. That commercial, incidentally, was much easier to take than the opening blurb, in which Dorothy Collins again gave out that "sweeping away all claims" routine. Luckies has already worked the plug to death, and it's about time the firm embarked on a new sales pitch.

Ed Sullivan, prior to his "Toast of the Town" via CBS-TV Sunday night (27), ballyhooed that the show would be devoted to the "Ted Lewis Story." But, as the show came off, it was a straight vaudeo presentation, in which Lewis held down the final 15 minutes with a cavalcade of some of the tunes he's helped popularize down through the years with his unique style of selling. Although that style might be considered schmaltzy in comparison with modern-day trends, it's still sock showmanship and Lewis registered all the way with his "Is Everybody Happy?" routine. Tops on the list, of course, was his "Me and My Shadow," but he scored with them all, aided by the show's regular six-girl line miming his

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MEET CORLISS ARCHER

With Lugene Sanders, Irene Tedrow, Bobby Ellis, Fred Shields, Lois Corbet, Ken Christy, Gloria McMillan, others
Writer: Jerry Adelman
Producer: Helen Mack
Director: John Claar
30 Mins.; Sat., 6:30 p.m.
Sustaining
CBS-TV, from Hollywood

"Meet Corliss Archer," which preemed on CBS last season as a replacement for the Alan Young show, returned to the net Saturday (26) with a brand of comedy that adds up to a surefire early evening entry. It will have scant difficulty in stimulating the risibilities of either teenage or adult audiences.

Based upon characters created by F. Hugh Herbert, the Jerry Adelman script nicely builds a series of humorous situations in the household of the Archers, who could be called a "typical American family" without fear of inaccuracy. Hollywood originated show leaped from the opening barrier as a mirth-crammed session.

Story-line for the initialer revolved around convalescent Mother Archer, just returned from a hospital; daughter Corliss and boy friend Dexter, who cut up in bonafide teen-age fashion; the well-meaning but interfering maternal and paternal grandmothers, the harried Father Archer and a distraught cook, among other characters.

Action came off in a sprucely decored living room set and a lengthy cast made the most of Adelman's lines. Lugene Sanders is pertly winsome in the title role, Irene Tedrow and Fred Shields are well cast as the parents and Bobby Ellis scores handily as the love-sick boy friend. Other players lend good support under John Claar's breezy direction. This James L. Saphier package should have little trouble in snaring a bankroller. *Gilb.*

BOUQUETS AND BONUSES

With Steve Douglas, Betty Madigan, Georgia Reed, Nelson Baker, Ray Girard
Producer: Nelson Baker
Director: Paul Kane
Writers: Nelson Baker, T. Hamlin Reese, Jr.
30 Mins.; Sun., 4 p.m.
ALLIED FLORISTS ASSN. OF BALTO.
WAAM, Baltimore
(*St. Georges & Keyes*)

This is a smartly devised quiz show with extra trimmings by way of interpolated vocals and dramatized commercials pointing the importance of flowers in the business of everyday living. Backgrounds are elaborately floral and the queries along with musical backgrounding and highlights, all touch on the pretty things that provide the bankroll for the doings.

Steve Douglas is a suave and boutonniered inquisitor and the guests who are invited from the audience are supplied with cash to put in a bowl when they fluff or add to when they guess right. A final jackpot twister takes all. Pace changes smartly with good vocals by Betty Madigan and some attempt at humor is made in the skits providing the commercials which are enacted by Nelson Baker and Georgia Reed. Latter are a bit contrived but the overall effect is pleasant and completely professional from the teeoff. *Burm.*

TIME FOR BEANY

With Daws Butler, Stan Freberg
Producer-Director: Bob Clampett
Writers: Lloyd Turner, Gordon Mintner
15 Mins., Mon.-thru-Sat., 5:30 p.m.
FLAMINGO ORANGE JUICE
WCBS-TV, New York

"Time for Beany," a Coast originated show which has been a thrice-weekly tenant on WOR, N. Y., until recently, has moved on to CBS-TV where it goes six times a week. Indications point to the fact that there's enough material in this kinnied series to warrant the additional time. There's a nice sense of humor running throughout the program. Like most puppet shows, lot of it seems to be for adult consumption. Some of the gab seems to be too hep for the kids. The time slot (5:30) will militate against a grown-up set of viewers. Show originates on KTLA, Hollywood.

"Beany" looms like an imaginative bit of finger-manipulation. The characters are fancifully contrived and have some alliterative names such as Cecil, the singing seasick sea-serpent; Caboose Goose and others in that category. There's a thead of a plot running through the story, although each episode seems to be able to stand on its own. Sets are good and the voices by Daws Butler and Stan Freberg give the dolls a deal of character. *Jose.*

THE CONTINENTAL

With Renzo Cesana; Ivan Ditmars, music
Producer-writer: Cesana
Director: Ed Leftwich
15 Mins.; Tues., Thurs., 11:15 p.m.
CAMEO HOSIERY
CBS-TV, from N. Y.
(*Hirshon-Garfield*)

In any competition for the most needless program on television, this one would rate high. Obviously patterned as a TV counterpart of radio's widely-publicized "Lonesome Gal," who pitches her dulcet-toned late-night woo to the male listener, this new Tuesday night (11:15-11:30) CBS-TV quarter-hour stanza joins the "libido sweepstakes" in reverse, designed to send the frustrated femme viewers shuffling off to bed with romantic illusions.

It's called "The Continental" and it's a one-man show starring Renzo Cesana, whose business it is to make like Carl Brisson, Ezio Pinza and Charles Boyer all rolled into one. It's more snobbish and silly than sexy, with its visualization of the TV Romeo "at home" with an imaginary dame as he hands her 15-minutes (with time out for Cameo hosiery commercials) of soft-soap fluff. His supposedly old-world flavored verbal romantics are being tossed at the off-camera "babe" as he navigates the swank upholstered "den," albeit designed to create the illusion that the "babe" in question is the home viewer.

He rhapsodizes on the virtues of "champagne that doesn't tickle the nose"; on the wondrous marvels of girl's smile, especially late at night when a guy's making a play for her; and isn't beneath knocking off a couple commercials on his own as he extolls the "babe" in the best traditions of European-accented romanticism on the virtues of Cameo stockings and what it does to the legs.

If one stays with it long enough, one can get the "Late Show" feature pix attraction. *Rose.*

ELECTRIC THEATRE

With Lawrence Verdier, Thomas Yager, Shelda Sklar, Jean E. Reid, Christime Harrington, William C. Hornhart
Director: Peter Strand
Producer: William Merrill
Adaptor: William Merrill
30 Mins.; Wed., 7 p.m.
DETROIT EDISON CO.
WXYZ-TV, Detroit

This third in a series of "live" presentations of the "Electric Theatre," which features films the other three weeks of the month, did not live up to its predecessors.

The play enacted by local talent was Percival Wilde's "Once to Every Man," adapted for television by William Merrill whose strawhat "Will-O-Way Playhouse" has been a summer theatrical favorite in the Detroit area several seasons.

The main criticism involves the stilted performance of Lawrence J. Verdier as Paul Strickland, the investment broker who was going to head for the hinterlands with his customers' money until smitten by his conscience. Verdier, whose face was before the cameras almost the entitre 30 minutes, was excessively stiff, failing to catch the harried, runaway look of a crook ready to scoot with $300,000.

The other performers were right for their parts but, since Verdier dominated every scene, their efforts were not enough to lift the production out of its straightjacket.

Film clips were nicely integrated into the studio scenes and the direction and camera-work were excellent. *Tew.*

WORLD ADVENTURE SERIES

With George Pierrot
30 Mins., Sun., 1 p.m.
EARL B. BRINK
WXYZ-TV, Detroit

This is rich escapist fare for an idle Sunday afternoon. One week you're in Alaska, the next in Sweden, next in Brazil, etc. All the pix are topnotch, being taken from films on the travelog circuit, and which will be shown that same afternoon in their entirety at the Detroit Institute of Arts.

The program easily could become a come-on for the Institute show and, to a certain extent, it is, of course. But George F. Pierrot, managing director of the series, has taken care not to let the TV show become a trailer. By judicious cutting and selection, the film for the TV show is complete and satisfying.

During the showing of the film, Pierrot questions the photographer about the scenes, his problem getting the shot, conditions he found interesting in the foreign land, etc. Pierrot's adroit questioning provides interesting and, at the same time, informal commentary.

In the show caught, the film was titled "Alaska's Big Gai ." and the photographer was Cecil Rhode. *Tew.*

AMERICA'S TOWN MEETING

With George V. Denny, Jr., moderator; Sen. Owen Brewster, Sen. Wayne Morse, guests
Producers: William Traum, Elizabeth Colclough
Director: Robert Doyle
30 Mins.; Sun., 6:30 p.m.
REICHHOLD CHEMICALS
ABC-TV, from New York
(*MacManus, John & Adams*)

"America's Town Meeting," which has been on the air for some 17 years, has made the transition to tele, and at a time when interest in forum shows is specially high due to hot pro-and-con on foreign affairs and the upcoming Presidential election. In George V. Denny, Jr., "Meeting" has an apt moderator.

Kickoff show was on a political question: "Eisenhower or Taft—What Are Their Chances for '52?" Sen. Owen Brewster (Maine) was in there plugging for Taft and Sen. Wayne Morse (Oregon) was stumping for Ike. Give-and-take was interesting, since each solon quoted the other's past statements against his present views or his candidate's policies. In the main, Brewster hit at the general's lack of a specific domestic program and Morse rapped the Ohio senator's conservatism. They saw eye-to-eye in their denunciation of the Truman administration, which didn't live up to the Town Hall principle of providing a forum for widely diverging views. Denny added, however, the Democrats will get a chance on a future show.

Airer didn't open too smoothly, it seemed to take too long until the show got into the debate. However, the idea of filmed man-in-the-street opinions is good. Departure from the radio format, in which each side makes a formal statement of its views, in favor of ad lib argument makes for a more dramatic presentation. Questioning from the studio audience is also carried over from the AM edition, with 10 minutes allocated for the citizens' queries. On hand for the preem was Socialist Norman Thomas, a frequent guest on past Town meetings. There was a cute (but seemingly planted) bit when one spectator, asked whether he had something to say, quipped, "Me? I'm for Truman."

Show is sponsored by Reichhold Chemicals, which puts most of the major discussion series under the bankrolling of large industrial corporations (Bohn Aluminum has "American Forum" and Revere Copper backs "Meet the Press"). Commercials for Reichhold, at beginning and end, touted the firm's size, its global setup of plants and the theme that creative chemistry serves the nation. Ray Morgan, delivering the spiels, was somewhat stiff. *Bril.*

ST. PAUL WINTER CARNIVAL PARADE

With Charles McEwen, Daryl Laub
Producer: Sherman Headley
Director: McEwen
120 Mins., Sat. (26), 2 p.m.
SCHMIDT BREWING
WTCN-TV, Twin Cities

WTCN-TV did a highly meritorious camera and descriptive job in bringing to set-owners the huge, colorful daylight parade that got the annual St. Paul Winter Carnival, a frigid mardi gras, off to a brilliant start. Staffers Charles McEwen and Sherman Headley made their running commentary interesting and informative, emphasizing features which wouldn't register on home screens, and adding to viewers' enjoyment. Lensers caught many closeups of beautiful girls on floats and elsewhere and human interest shots among the crowds, despite the 15-above temperature. Interest was held the entire two hours and the time passed swiftly.

McEwen punctuated his descriptions with a recital of the Winter Carnival's legend and by introducing several of the St. Paulites who had played prominent parts in arranging the festival. The "City Beer" commercials, scattered through the telecast, were brief and not at all disturbing. *Rees.*

MOTOR CITY FIGHTS

With Fred Wolf
60 Mins., Sat., 8:30 p.m.
PFEIFFER BEER
WXYZ-TV, Detroit

The professional bouts on "Motor City Fights" are staged expressly for television. No attempt is made to get a ringside audience at the small Motor City Gym, but since the series started the gym's 400-seats have been filled. Young and promising boxers in Detroit and nearby states are featured in the bouts. While not polished boxers, they work at their work hard, providing plenty of action, which sometimes is lacking in nationally televised fights.

Camera work is especially good. Because of the small gym, the

(Continued on page 40)

YOUR SHOW OF SHOWS

NBC-TV SATURDAY NIGHTS

1951 AWARDS

LOOK MAGAZINE 2nd ANNUAL TV AWARDS

BEST VARIETY PROGRAM

SYLVANIA TV AWARDS

BEST TELEVISION REVUE

TV GUIDE'S AWARD

VARIETY SHOW OF THE YEAR

MOTION PICTURE DAILY'S
THIRD ANNUAL TV POLL

BEST NETWORK PROGRAM

BEST VARIETY PROGRAM

BEST COMEDY SHOW

"I salute the Winners of these Awards."

CAST

SID CAESAR
IMOGENE COCA
MARGUERITE PIAZZA
BILL HAYES
MATA AND HARI
CARL REINER
NELLE FISHER & JERRY ROSS
BILLY WILLIAMS QUARTET
HAMILTON TRIO
JUDY JOHNSON
JACK RUSSELL
HOWARD MORRIS
RICHARD DE FREITAS
WALLACE SEIBERT
PAULINE GODDARD
VIRGINIA CURTIS

SHIRLEY ECKL
GENE KEVIN
ROBERT LINDGREN
HELEN KRAMER
NINA POPOVA
JUNE MORRIS
BORIS RUNANIN
RICHARD REED
RAY DRAKELY
BEN MURPHY
CLAIRE CHATWIN
ANGELA CASTLE
ADRIANA KNOWLES
JACK BROWN
RICHARD GRAYSON
ELEANOR WILLIAMS

WRITERS

MEL TOLKIN
LUCILLE KALLEN
MEL BROOKS

Musical director
CHARLES SANFORD
Dance and musical numbers director
JAMES STARBUCK
Scenic director
FREDERICK FOX
Costume designer
PAUL duPONT
Choral director
CLAY WARNICK
Orchestrator
IRWIN KOSTAL
Television director
BILL HOBIN
Music librarian
AARON LEVINE
Stage manager
STERLING MACE

Supervisor for NBC
GEORGE McGARRETT
Associate supervisor
HAL JANIS
Assistant to the producer
MAX SIEGEL
Musical assistants
MEL PAHL, JOAN STEIN, JERRY ALTERS
Chief copyist
HARRY BATTISTA
Assistant chief copyist
BERT WILLIAMS
Technical director
HEINO RIPP
Audio Engineer
JOE SILVA
Lighting engineer
HENRY FRISCH

—Max Liebman
Producer-director

Bannister Unfolds His 'Fight-Back' Formula to Keep Radio Abreast TV

Formula for running radio and television stations side-by-side, with each yielding equal profits, was unfolded at the N. Y. Radio Executives Club last week by WWJ and WWJ-TV (Detroit) topper Harry Bannister.

Bannister, who said that the AM operation finished 1951 with billings only 20% below '50, after they had been off as much as 40% in some months of the year, revealed his "fight-back" pattern.

(1) For the first time in 30 years the AM outlet's nighttime rates were cut by 20%, "stopping the cataclysmic decline in billings." He added that, while the webs and some cities had previously priced radio too low, Detroit outlets had earned realistic rates. Before the recent rate-slashings, he said, key outlets in Philly (a bigger market than Detroit) had been charging only $500-$600 per hour vs. $800-$1,000 charged by Detroit's cream stations.

(2 Surveys were made of the auto city's AM circulation, including factory and out-of-home audiences and listening in tele homes.

(3) Stress was placed on personalities, and program ratings were de-emphasized. Bannister blasted the nose-counters, saying they had "chained and enslaved the industry to sets of figures that can't show radio's real circulation."

(4) Block programming was developed, with sequences of news, music and dramatic stanzas.

(5) Audience composition was studied, for income, age levels, family size, purchasing power, etc., revealing a healthy cost-per-thousand situation.

(6) Segments were opened in the early morning and evening for the small bankroller.

(7) The outlet joined other Detroit stations to promote radio listening and advertising under the slogan, "Wherever you go—there's radio."

Bannister said his formula did not include cheapening the station or knocking out public service. An advertisement is more potent in a good framework, he stressed. He said that the radio operation had inked a lot of new business in January and had renewed every contract as it expired.

The TV threat is strong, Bannister said, because at the end of '51 Detroit's three tele stations together were grossing $700,000 a month, or $8,000,000 a year. "You can't take that much coin out of a market without consequences to other markets," Bannister said. However, he declared, he's convinced AM will continue healthy if it learns to fight back.

'This Week in Texas' Gets Regional TV Web; Set Own Camera Crews

Fort Worth, Jan. 29.

"This Week in Texas," a new television series, is scheduled to make its bow under the sponsorship of the Humble Oil & Refining Co., on Feb. 4. Series will be telecast over WBAP-TV here; WOAO-TV, San Antonio; WFAA-TV, Dallas, and KPRC-TV, Houston.

Special events, sports, human interest stories and features of special interest to women will make up the newsreel edited by the WBAP-TV staff.

Newsreel men are to be stationed by Humble to gather material in Dallas here, Austin, San Antonio and Houston. All of it will be flown into the WBAP-TV studios for editing and processing.

The series is the first TV series on a year-round basis by Humble.

Renew Philly 'Handy Man'

Philadelphia, Jan. 29.

One of the oldest continuously sponsored TV programs, "The Gimbel Handy Man," WPTZ, has renewed its contract to continue telecasts in the 7:15-7:30 p.m. Friday slot.

The new contract will take the show into its sixth consecutive year of televising over WPTZ. Jack Creamer, Gimbels "Handy Man," has missed only one program during that period.

Dallas Court Clears Up Bakers' Hopalong Hassle

Dallas, Jan. 29.

A dispute over which baking firm had the right to advertise through use of Hopalong Cassidy pictures, was won by the Oak Cliff Baking Co., bakers of Holsum and Butter Krust Bread. The bakers of Wonder Bread were ordered to take Hopalong's pix off all their bread displays and trucks wherever it conflicted with the rival.

The Oak Cliff bakers first contracted to use the cowboy star's pix on their bread.

How 'Comm'l' Are Educators in TV?

Washington, Jan. 29.

Fears by Illinois broadcasters that educators are trying to establish class of "semi-commercial" TV stations were held to be groundless last week by the Joint Committee on Educational Television.

In a brief filed with the Federal Communications Commission, JCET, through its Washington counsel, Seymour Krieger, said that the commercial boys are laboring under misconceptions when they say that the educators want to sell time. What the educators propose, JCET declares, is to make available in major educational centers without commercial TV service certain public service sponsored programs provided by the nets.

"It would be unthinkable," said JCET, "for a noncommercial educational TV station to be classified as a commercial station for any purpose simply because it broadcast programs of the conventions of the Democratic Party and Republican Party which are scheduled this summer and which this year happen to be sponsored by Westinghouse and Philco. It would also be unthinkable for the Commission to prohibit the only station in a community which happened to be an educational, noncommercial TV station from telecasting the proceedings of those two conventions which are of such vital importance to all the American people simply because this year the two networks were successful in securing sponsors for these programs."

JCET points out there are 30 major educational centers now without TV where the Commission plans to assign educational channels. Its desire to carry "a full TV program service" in these cities, it asserts, is only for the interim period in which commercial service is not yet available.

Don McNeill's Eight-City SRO on In-Person Junket

Chicago, Jan. 29.

If further evidence is needed that radio still is a dominant force, particularly in the hinterlands, it was provided by the two-week junket Don McNeill and his ABC "Breakfast Club" crew completed last week through the south. During the road stint over 32,000 persons jammed the 10 broadcasts the "Clubbers" aired in eight cities.

Playing to capacity crowds everywhere they stopped, it's estimated the number of ticket requests that had to be refused because of lack of seating ran into the hundreds of thousands. In Miami, where the show played for three days, Owen Uridge, manager of WQAM, reported nearly 100,000 requests. At St. Petersburg, where WSUN originated the broadcast, the show was piped to a baseball field where 7,000 fans filled the park. The park hookup was arranged after some 25,000 ticket requests came in.

The response was particularly gratifying to McNeill after his ill-fated television experience. Toastmaster and his wife are vacationing this week in Florida with Peter Donald subbing on the cross-the-board early morning show bankrolled by General Foods, Swift and Philco.

CBS' Dual Cincy Spread

Cincinnati, Jan. 29.

WCPO-TV, linked with both ABC-TV and DuMont, has also tied in with CBS-TV by carrying its "Star of the Family" show every other Sunday at 10:30 p. m. The Scripps-Howard station's arrangement with CBS-TV is by approval of WKRC-TV, the web's Cincy affiliate, which is projecting CBS-TV's "What's My Line" opposite "Star of the Family."

Dry Forces Prep For Hearings On AM-TV Liquor Ads

Washington, Jan. 29.

Dry forces, led by the Methodist Board of Temperance, are expected to have a long lineup of witnesses on hand to testify tomorrow (Wed.) before the Senate Committee on Interstate Commerce on the Johnson-Case bill to prohibit liquor advertising radio or television. Hearings on the measure may last three to four days.

Broadcasters will probably oppose the measure on ground of discrimination, since no other media besides radio and TV are covered. National Assn. of Radio and TV Broadcasters has been sturying the question and planned to file a statement of its position with the Committee.

Principal opposition is expected from the distillers who contend the legislation is unnecessary since liquor industry is against advertising over broadcast media for public policy reasons. Wine and beer industries may also go to bat against the measure, fearing it may be a foot in the door to broad legislation against all alcoholic beverages, efforts at which were defeated in previous sessions of Congress.

The bill, as introduced by Committee Chairman Edwin C. Johnson (D-Colo.) and Francis Case (R-S.D.) empowers the Federal Communications Commission to revoke the license of any broadcast station which wilfully violates the act. It also empowers the Secretary of the Treasury to revoke permits of distillers licensed under the Federal Alcohol Administration Act.

Violators are further punished by fines of up to $1,000 or up to one year in prison or both.

RCA's Elliott Tells How Improved TV Receivers Penetrate 'Dust Bowls'

Philadelphia, Jan. 29.

Despite the freeze on new stations, television continues to expand and extend its areas of coverage through the medium of improved receivers, J. B. Elliott, vice president in charge of RCA Victor consumer products, told members of the Association Merchandising Corp. in convention here at the Benjamin Franklin Hotel.

"With the broadcasters frozen in their tracks, the set manufacturers have taken over," Elliott stated. "We are expanding television's service area, not by installing more transmitters but by manufacturing better receivers. Some of the sets on the market today can bring in quality reception in fringe areas that have always been considered television 'dust bowls.'"

Representatives of leading department stores throughout the United States attended the meeting and were told by Elliott that the TV shoppers were going to become "increasingly more discriminating."

"Development of these powerful and more sensitive receivers is going to have a profound effect on TV marketing and advertising," Elliott declared. "At one time the television shopper was satisfied just to get a picture. Today, most customers have learned there are wide qualitative differences among different brands of receivers—and they're out to get the best."

Because of this development, RCA Victor is launching next month a comprehensive and intensive sales training program. Through its distributors, Victor will conduct sales clinics for all dealers and their salesmen, Elliott said.

Television Chatter

New York

Peter M. Soutter, formerly with J. Walter Thompson in Cincinnati, has joined DuMont's sales department as an account exec . . . **Jean (Pugsley) Alexander** has been signed as the lead in a new TV color film series, "Bringing Up Parents," to be sponsored by the Assn. for Childhood Education and produced in Washington by **Robert Mauer** . . . **Tommy Cochran,** writer-producer, has rejoined radio-TV packager **Paul Dudley.** Outfit is now working on two shows for Hearst Enterprises . . . Peerless TV Productions, indie film syndication outfit headed by **Edward Small** and **George Shupert,** has acquired from Joseph Auerbach a Stan Laurel-Oliver Hardy feature, "Parade of the Wooden Soldiers." Film was released by Metro 1934 as "Babes in Toyland" . . . **Archie Mayers,** prez of Unity TV, was elected board chairman of the National TV Film council last week. **John Battison,** TV consultant, was elected secretary. **Melvin Gold** of National Screen Service, is prexy.

Ann Savage stars in "The Exile" on "Fireside Theatre" Feb. 5 . . . **Michael McAloney,** pic and legit actor, into "One Man's Family" on NBC-TV . . . **Bill Gargan, Jr.,** son of the "Barrie Craig" star, named production aide to **Joe Bigelow** on "Royal Showcase," and is assisting Bigelow in uncovering new comics for tele . . . **The Three Suns** guest on **Kate Smith's** afternoon show on NBC-TV Feb. 11 . . . **William Markham,** unit manager for CBS-TV's "Big Town," authored the script on tomorrow's (Thurs.) stanza.

Clarence H. Bracey, ex-WHOO, Orlando, Fla., added to ABC-TV spots sales staff . . . **William F. Crouch** has joined Sound Masters, Inc. as executive producer of new TV film department . . . **Edward Bleier,** former continuity chief at WFBL, Syracuse, and DuMont staffer, is new account exec in WJZ-TV spot sales.

Lili Darvas set for a lead role in "A Candle for St. Jude" on CBS' "Studio One" next Monday night (4) . . . **Burgess Meredith** skedded as guest speaker at the National TV Film Council luncheon today (Wed.) in the Hotel Abbey . . . Singer **Joy Hodges** set for a straight dramatic role in support of **Ann Sothern** Friday (1) in "Lady With a Will" on CBS' "Schlitz Playhouse" . . . **William J. Lyons,** formerly radio and transcription producer for BBD&O, joined G-L Enterprises, new vidfilm outfit, as sales chief . . . **Vincent J. Donohue,** who directed the recently-folded "Gabby Hayes Sunday Show" on NBC, will rein the presentation of "Rise Up and Walk" on that web's **Robert Montgomery** show Monday night . . . WPIX has sold half of its scheduled pickup of the Westminister Kennel Club show Feb. 11 and 12 to National Biscuit Co. Show originates from Madison Sq. Garden.

Edward (Red), Reynolds, who served as program director for the National Collegiate Athletic Assn's television football plan last season, has joined the Fletcher D. Richards agency's TV department. He'll work on the U. S. Rubber account.

Hollywood

"Racket Squad" telepix series resumed at Hal Roach studios this week following brief hiatus . . . TV director **James Tinling** to St. John's Hospital for operation on right eye after being accidentally hit by boom set . . . "Rebound" vidpix series, produced by Bing Crosby Enterprises and sponsored by Packard Motors, tees off Feb. 8 on KECA-TV . . . **Vincent Price** skied to N. Y. for video guest shots . . . KECA-TV bought 39 half-hour "The Unexpected" telepix from Ziv TV . . . **Margaret Whiting** off to Gotham for TV guesters . . . **Bob Bennett** added to sales staff at KTTV . . . KLAC-TV's **Betty White** show picked up sponsor, Western Home Furniture . . . Snader Telescriptions teleblurb topper **William Perillo** leaves end of month on flying trip to advertisers using Snader product in U. S. . . . **Lisa Ferraday, Craig Stevens** and **John Dehner** signed by **Frank Wisbar** for "No Alibi," currently shooting "Fireside Theatre" telepic . . . **Ann Wilner** cast in "Boston Blackie" vidpix rolling at California Studios, Ziv TV producing . . . **Edward Small** negotiating for telepix series based on Look mag's Photo Crime, seeking **Dennis O'Keefe** for lead in open-enders . . . Peerless Television acquired TV rights from Joseph Auerbach to "Parade of the Wooden Soldiers." **Laurel & Hardy** comedy released originally as "Babes in Toyland" . . . **Tom Armistead** joined Bing Crosby Enterprises as assistant to producer **Bernard Girard** on "Coronet Theatre" vidpix . . . **Edmond O'Brien** back from TV guesting in N. Y. . . . National Society of Television Producers met and discussed upcoming talks on contracts with Screen Directors Guild, and current negotiations with IATSE and indies . . . **Larry Cotton's** Coffee Club teed off on KECA-TV . . . **Allen Lane** emcees Club 50, bowing on KHJ-TV Sunday . . . Dodge-Plymouth dealer H. J. Caruso picks up half of tab on **Horace Heidt's** KLAC-TV show, beginning this week . . . Jack Chertok Productions rolls "Sky King" vidpix Feb. 5 at General Service studios, for Derby Foods, via NBC-TV. Set as leads are **Kirby Grant, Gloria Winters** and **Ron Hagerty.**

Chicago

Indie packager **Herbert S. Laufman** in N. Y. this week laying the groundwork for the establishment of a Gotham office . . . Panel show, "Inside Story" bows Feb. 9 on WGN-TV for Harrigan Motors. **Robert Hurleigh** will moderate . . . Chi City Council is considering a proposal to license TV service men. **Dorsey Connors'** new early evening household hint session on WNBQ which preemed last week has glommed two bankrollers. Sawyer Biscuit Co. is lifting the tab on the Wednesday segment and Jones Dairy Farms picks up the Thursday stanza this week . . . WENR-TV studying the possibility of telecasting the state high school basketball tourney . . . Chef **Eddie Doucette,** assisted by **Loretta White,** will display their culinary talents on WNBQ's new cooking show starting Mon. (4) at 10 a.m. daily . . . **Chet Roble,** regular on ABC-TV's "Studs Place," into another option cycle as keyboarder at the Hotel Sherman's Piano Bar . . . Latest report, incidentally, on time shift for "Studs Place" has it going into the Tuesday night 10:30 period on WENR-TV Feb. 12 with the shift to WBKB apparently out . . . **Barbara Tobin** is new production assistant on WGN-TV-DuMont's "This Is Music" . . . Portions of **John Ott's** "Our Changing World" film, which was four years in the making at a cost of $72,000 and uses his time-lapse photography technique, is being worked into his Sunday "How Does Your Garden Grow?" show on WNBQ . . . **Robert Eret** and **Jack Hemstock** scripting the Frazier Thomas show on WBKB . . . "Those Endearing Young Charms" cancelled out temporarily on NBC-TV to make room for "Meet The Masters" which bowed Sunday (27) in the 4:30-5 p.m. slot, sharing the period on alternate weeks with "Sky King" . . . **Johnny Coons** narrating WNBQ's "Noontime Comics" . . . **Ben Barry,** formerly in the WBKB film department, setting up his own TV film distributing company.

'Today's' Face Reddish As Hungry Camera Picks Up Some Unexpected Items

"Today," Dave Garroway's two-hour morning potpourri of news, last week ran into some of the troubles that industryites were expecting to cause red faces on the NBC-TV show.

At one point the camera, which lenses crowds outside the RCA communications centre, picked up an NBC producer oblivious of the camera and studiously poring over a newspaper.

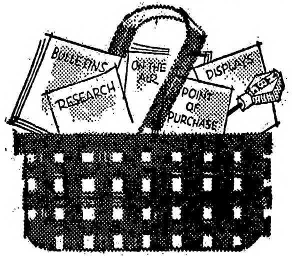
In addition to plugging a rival printed medium, the show gave a competing radio stanza—and on ABC at that—an unwitting boost. When the camera was trained on passersby, two ABC engineers, **Bill Steadman** and **Tom Shea,** held up a placard reading, "Listen to Herb Sheldon Mornings on WJZ Radio, 6:30-8:15 a.m." Camera quickly panned away, but the cuffo commercial had already been caught.

Sheldon viewed the incident on monitors in NBC-TV's master control.

Salt Lake City—KSL-TV kicked off a new series on alcoholism last Sunday (27), arranged by station's John Lugt with Alcoholics Anonymous, Salt Lake Committee on Alcoholism and Utah State Board on Alcoholism cooperating. Show, aired Sundays at 1 p.m., is a panel setup, with former alcoholics joining committee and board members in discussing ways of beating the problem.

Now for the first time in Network Radio..

NBC OFFERS COMPLETE NATIONAL MERCHANDISING



Until now no radio network has ever offered advertisers a thorough, realistic service for merchandising their products on a national scale.

Now NBC takes the lead in offering not only the first national merchandising service in network radio, but also the finest, most complete merchandising facilities to be furnished by any advertising medium.

HERE'S WHAT YOU CAN EXPECT:

1 NBC's field experts will train advertisers' sales and distribution personnel in getting dealer support, building displays; make demonstration calls with salesmen on key accounts; make presentations at sales meetings; maintain close liaison with key wholesalers and retail groups in their areas.

2 The NBC Merchandising Plan is approved unanimously by the NBC affiliated stations. Accordingly, the network field experts are working in cooperation with our stations, establishing a chain of merchandising services which should deliver for our advertisers the greatest possible point-of-sale impact.

3 Network on-the-air merchandising programs will be developed which will permit dealer tie-ins for maximum local impact. One series, "Market Basket," is now in preparation for food store advertisers.

4 Point-of-purchase material especially produced for the needs of retailers will be available to NBC advertisers at cost. This material will be designed to take advantage of network and local station identification.

5 All-important research services will be offered with emphasis on attitude surveys, distribution checks, test stores, consumer panel.

6 Bulletins for mailing to retailers will be prepared and supplied NBC stations on a monthly basis.

This is but a partial list of the services planned by NBC's Merchandising Department. Other activities in the display and national trade fields will be presented at a later date.

WHEN CAN YOU EXPECT THESE SERVICES?

- The NBC Merchandising Plan has been in formation since last July under the direction of Mr. Fred N. Dodge, formerly Merchandising Director of "The American Weekly." The nation-wide field offices will be functioning by February 15.

Now is the time to plan your participation. The Merchandising Department is available now for consultation on your particular needs.

In the year of hard selling to come, there will be no better sales combination than the NBC Radio Network with NBC Merchandising. *And of all the networks only NBC Radio offers a workable, efficient merchandising service.*

NBC RADIO NETWORK

a service of Radio Corporation of America

Coast Paradox

Continued from page 27

head up operations. Others of a like calibre are being interviewed for other berths.

To Poole, KBIG will not be a rich man's plaything. He's got a lot more where the 300G came from, but he's in radio to make money and confidently expects to write off his early losses in six months. He believes that daytime radio (his is a dawn-to-dusk station) offers better prospects of gainful enterprise than nighttime television. Which is why he's using TV-earned coin to finance his AM operation.

Shot-in-the-Arm

How did he make the killing in television? "The family had money," he says, " I went out and bought television stocks right after the war. Shares were depressed at that time, but I had faith in their comeback, and sure enough, within a couple of years I trebled my money. I think radio has a lot of good years left, and that's why I'm in it."

It's the shot-in-the-arm that Coast radio has needed, and the others are beginning to share his enthusiasm. In the early days of radio one of the small indies erected a transmitter on Catalina Island, 20 miles off the mainland. No one else went there, so it was moved back to L. A. KBIG's antenna is now rising out in mid-ocean, and Poole has his reasons that seem technically sound. He never forgets his engineering avocation, and puts it to work like his other hobbies. Electronically, he's on a track that's clear and fast. What he wants to do is make 10,000 watts do the work of 50,000. It can be done, engineers agree.

Knowing enough about engineering to recognize that salt water is a perfect conductor of radio waves, he chose Catalina as the site of his transmitter. Transmission from the Hollywood studio reaches Catalina by relay from a radiation center atop Mt. Wilson. To make the signal all the stronger, it is beamed directionally to the mainland. Poole allows that Santa Barbara, nearly 100 miles to the north of L. A., will get as strong a signal as issues from any station in L. A.

Poole is a young man to be watched, and even if he isn't a huge success against all odds, his presence will be felt by the other station operators. He'll step up the slowing pace, and that's what home radio has needed since television cast its frightful shadow over this placid landscape.

TV Freeze Lift

Continued from page 27

equipment, was issued without Wilson's "knowledge or consent."

Quoting VARIETY's story of the Oct. 25 meeting in Washington between Wilson and the TV industry, Johnson said it was apparent that Chromatic Television Labs (Par. 50% subsidiary) or anyone else "could go ahead and manufacture color equipment so long as additional materials, other than those duly allocated, were not required." The Senator added he was in complete agreement with that position.

"However," Johnson continued, "I hope you appreciate my consternation and surprise when, after this understanding, the NPA issued an order prohibiting the production of color or attachments designed to receive, permit or facilitate the reception of color television. This order is just another unwarranted crippling blow aimed directly and specifically at color television. It is an attempt to regulate the end product. What difference is there to the defense effort, once you have made the allocation of the materials, as to whether or not the materials are used for black and white or color?"

Cleveland—WGAR renewals included three 52-week stints with Shell Oil signing again for the 15-minute Charles Day 6 p.m. Monday-thru-Friday newscast; Metropolitan Life taking Jim Martin on Monday-thru-Friday 8 a.m. newscast, and Mennen renewing on the Bill Mayer morning disk show.

Navy Vet May Only Get Rebuke for Illegal TV

Houston, Jan. 29.

Henry Menefee, a Navy vet, who helped build and operate an illegal TV outlet at Madisonville, may get only a reprimand from the FCC.

The TV outlet was built to pick up and rebroadcast programs of KPRC-TV. Persons connected with the outlet pointed out to the FCC examiners here that they thought they were rendering a community service. They were boosting the KPRC-TV signal so that viewers at Madisonville could enjoy TV programs.

George E. Sterling, FCC commissioner who was here for the investigation, pointed out that Menefee had a good record in the Navy and an outstanding reputation in his home town. The FCC first proposed to suspend Menefee's amateur radio license.

Radio Set Boom

Continued from page 23

it's possible that, if one member of the family were watching the video receiver in the living-room, another member of the family might be listening to a secondary radio set in another room.

Joint research committee pinned its total number of radio homes on the 1950 housing census, which showed that 95.6% of all U. S. homes had at least one radio. This, in turn, was applied to a Sales Management estimate of 44,737,900 homes. Estimate of 23,500,000 car radios is based on available surveys, which show that nearly 64% of the 37,000,000-plus cars on the road are now radio-equipped.

Committee this year also included for the first time a breakdown of the number of sets in institutions, college dormitories and armed forces barracks, which totaled 900,000. These sets, too, it was pointed out, represent a bonus for the advertiser, since they are not measured by the usual rating services. The 4,100,000 sets listed as being in "other places" include those in business establishments, offices, restaurants and public places.

Inside Stuff—Television

NBC-TV phoned execs of the rival DuMont web Monday night (28) to seek permission to use a clip from DuMont's "Pentagon-Washington" show for its "Today" program yesterday morning. DuMont show featured an interview with Sir Hubert Wilkins, explorer.

DuMont was willing to let NBC use a clip from the kine but requested that the NBC show credit DuMont. NBC turned down the request and did not use the clip. DuMont, incidentally, claims credit for having been on the air first with the "Today" title, having used it on a news show prior to the preem of the NBC early-bird series.

In the face of persistent beefs from agencies and sponsors about television's skyrocketing production costs, CBS-TV this week is pitching its revived "Mr. I. Magination" show on the basis that it costs no more this year than it did when Nestle's dropped it last season. Gross package price, exclusive of time, is $6,000, and the web insists the show has not been trimmed in production or quality.

Nestle's reportedly dropped the show last season because it felt the price at that time was too high for a program grooved mainly for kids. Pressure from the public and press was a factor in putting it back on the air.

Eugene S. Thomas, former TV operations manager for WOR-TV, N.Y., has been elected a veepee of George P. Hollingberry and will head up sales activities for the station rep's tele outlets.

Thomas was sales manager of WOR (AM) for 10 years, then became general manager of WOIC, the tele outlet WOR launched in Washington, D. C. When WOR sold that station, now WTOP-TV, Thomas returned to WOR-TV. He'll help Hollingberry clients with the TV applications and operations plans.

Television Workshop of N. Y. is opening courses in production for women, designed to train distaffers for program assistant posts.

Classes begin Feb. 18.

CIRCLING THE KILOCYCLES

Fort Worth—Zack Hurt, disk jockey on KFJZ, key outlet of the Texas State Network, has started his sixth year on the series of airings which are broadcast Monday through Saturday for a half-hour on 18 stations of the web.

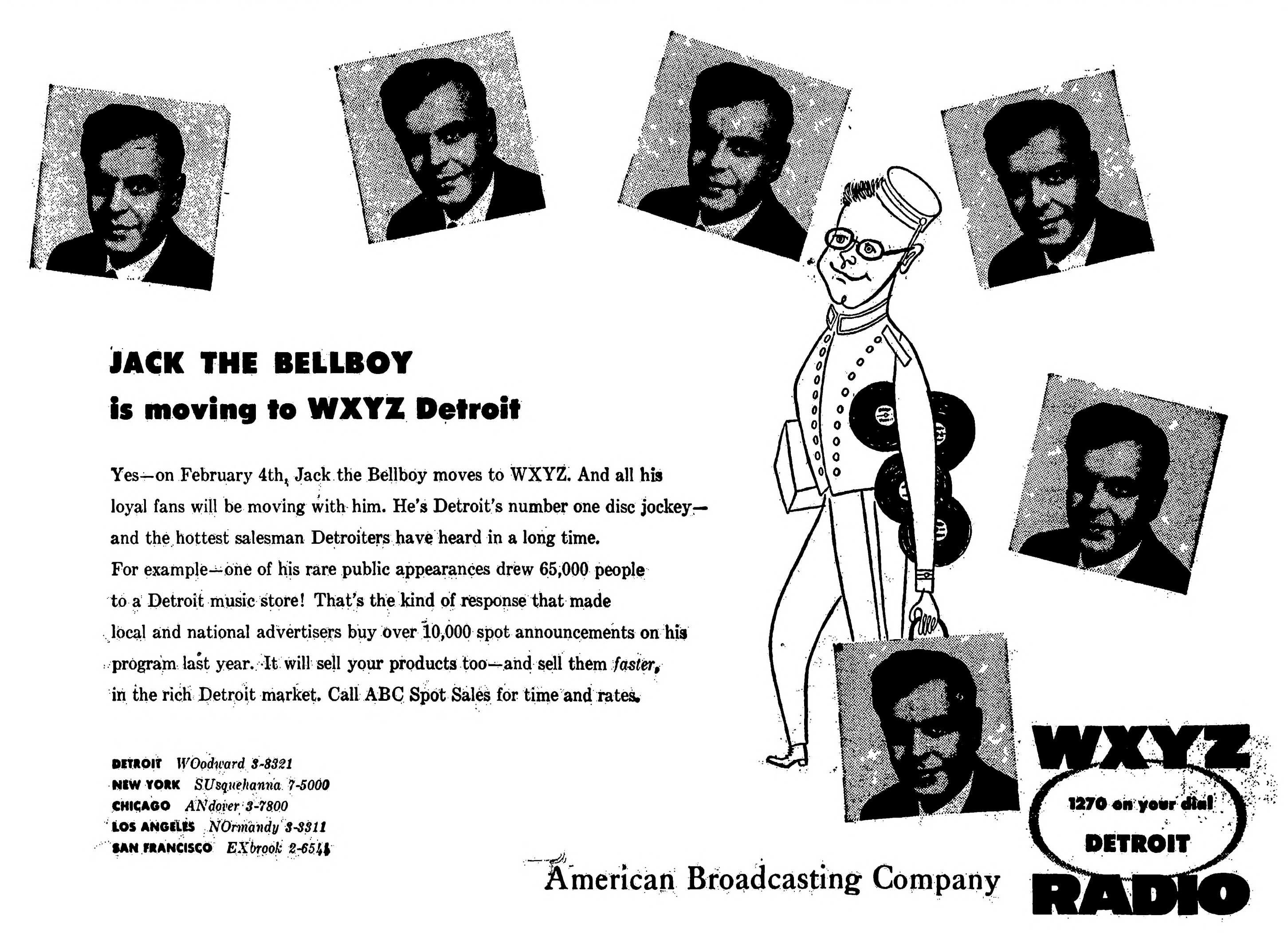
Baltimore—D. L. (Tony) Provost, Vice President and General Manager of Hearst Radio and TV properties has been elected to the board of directors of KING AM and TV in Seattle.

Minneapolis—As a public service this week, the WCCO half-hour "Quiz of the Twin Cities" show was devoted entirely to the March of Dimes and the local polio [illegible]test, "Polio Poster Boy."

Louisville — William F. Loader has been upped to promotion manager at WHAS and WHAS-TV. Robert W. Thompson has been named his assistant. Loader has been with the organization since 1946, first as radio producer then for two years as TV producer.

Detroit—Pianist Jimmy Clark, staff arranger for the 18-piece WJR orch, is being featured on a new WJR program titled "The Jimmy Clark Show," heard three times weekly.

Philadelphia—"Kitchen Kapers," WIP's food quizzer, will move out of the studios in February to go on a tour of one-nighters, broadcasting before parent-teacher associations, church and civic groups in and around Philadelphia and in nearby New Jersey. Tour begins Feb. 12.



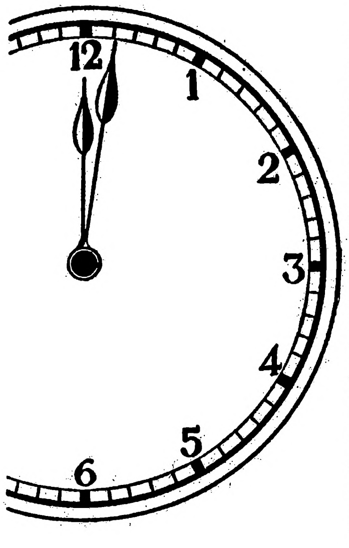
JACK THE BELLBOY
is moving to WXYZ Detroit

Yes—on February 4th, Jack the Bellboy moves to WXYZ. And all his loyal fans will be moving with him. He's Detroit's number one disc jockey—and the hottest salesman Detroiters have heard in a long time. For example—one of his rare public appearances drew 65,000 people to a Detroit music store! That's the kind of response that made local and national advertisers buy over 10,000 spot announcements on his program last year. It will sell your products too—and sell them *faster*, in the rich Detroit market. Call ABC Spot Sales for time and rates.

DETROIT *WOodward 3-8321*
NEW YORK *SUsquehanna 7-5000*
CHICAGO *ANdover 3-7800*
LOS ANGELES *NOrmandy 3-3311*
SAN FRANCISCO *EXbrook 2-6544*

American Broadcasting Company

WXYZ
1270 on your dial
DETROIT
RADIO



THIS WILL JUST TAKE A MINUTE!

Just SIXTY SECONDS... the time it takes to carry the message of *your product* to a television audience... with a visual and audible demonstration... swiftly-paced animation... every trick-of-the-trade... ON FILM... in a smooth, coordinated presentation... that turns a Television Commercial into your best salesman.

SIXTY SECONDS is *valuable time*, on Television... so, you'll want to use a producing firm that KNOWS the business of film-making... and how to make *your* SIXTY SECONDS of sales message-on-film do a *bigger* job for *your product*.

More than thirty years of experience... in producing the Showmanship-packed TRAILERS... that *pioneered* the art of "trick-effects"... and *created* the technique of "selling-with-film"... plus those *satisfied customers*... who keep on coming back for *more*... say that your *best bet* is NATIONAL SCREEN!

NATIONAL SCREEN SERVICE · 1600 BROADWAY, NEW YORK 19 · CIRCLE 6-5700

Tele Followups Comment

Continued from page 31

movements in the background.

Program otherwise had its bright spots and some that were not so bright. Nanci Crompton, working against an impressive-looking set, teed off the proceedings with her standard ballet spins, impressing with her speed and precision in variations on the same theme. Cameras cut expertly from her spins to Nelson Sanchez and his top-spinning routine, but his act turned out on the dull side. Lenses failed to capture much of his manipulation and, while he's good in what he does, he didn't do enough. Eddy Howard failed to impress with a visualization of his disclick, "Sin," and a new tune.

Best of the show, besides Lewis, was a short segment of Jan de Hartog's "Fourposter," played by Jessica Tandy and Hume Cronyn, who co-star in the current Broadway production. Duo displayed solid dramatics in the scene wherein the father discovers his children have become adults. Besides providing fine entertainment, the bit served as a socko trailer for the legit production. Bert Wheeler added whatever other comedy there was, teaming with Sullivan in a takeoff on an old burley skit.

NBC-TV's "Philco Playhouse" came up Sunday night (27) with one of the best shows it's done this season, an original by David Swift titled "Segment." Story of the efforts of a group of police, doctors, etc., trying to talk a temporarily demented man out of his threat to kill his wife in a locked hotel room, the play had considerable hitchcockian suspense and an imaginative use of new production techniques to keep viewers glued. It also had overtones both of 20th-Fox's recent "14 Hours" film and of "First Person Singular," a program produced almost six years ago by "Philco" producer Fred Coe, which has since become something of a video classic.

Swift's script left some loose ends dangling, such as why the wife, introduced as a powerful, domineering type, would remain cringing in a corner, instead of trying to fight back against her husband, especially when he had his back turned to her. But such aspects of the story were minor in the overall effect. Coe and director Delbert Mann matched Swift in their imaginative use of TV production techniques, particularly in the way they had an actual video camera operating from what was supposedly a building across the street from the hotel, so the cops could watch the man in his room. One shot, of the camera lens, a cop with binoculars and another with a telescopic-sighter rifle, all tracking the man in unison, was especially effective.

Cast, too, contributed heftily to the suspenseful presentation. Eileen Heckart, as the shrewish, nagging wife, copped the honors in a portrayal that probably had viewers wishing the husband would carry out his threat. Mercer McLeod registered solidly in the difficult role of the husband, and Deirdre Owens was good as their teenage daughter. Joseph Anthony also turned in a masterful performance as the shrewd but human police lieutenant. Story, incidentally, had a twist ending which, while it might have been telegraphed, was nonetheless effective.

Now starring on NBC's
ALL STAR REVUE
Saturday's 8-9 p.m., EST
Mgt.: William Morris Agency

TV 'Recital Hall'

Continued from page 24

uation last year, when Anchor-Hocking dropped its "Broadway Open House," which had been networked cross-the-board from 11 p. m. to midnight. NBC has wanted that hour back repeatedly, but the local stations refuse to give it up. Affiliates prefer to program the time on their own, since by selling it locally, they can get their full card rates instead of the percentage they would derive from taking a network show.

NBC execs, meanwhile, are anticipating some squawks on the demise of "Recital Hall," since the show had been hailed by some critics as a welcome addition to the meagre cultural fare presented on TV. But, just as occurred when it trimmed "Kukla, Fran & Ollie" from a half-hour to 15 minutes, with a resultant outcry from the press and public, the web will be forced to explain that such moves are controlled by the economics of the business.

D. C. Originations

Continued from page 25

TV shows, three of them news and comment.

ABC starts 14 regular radio shows a week, only six of them news, but has no network TV origination except for the Billy Graham revival meetings. The Mutual springboard here is WWDC, which puts out 18 radio shows over that network weekly, including 11 news and commentary type. WTTG, the DuMont video outlet here, goes in very heavily for local programming, but does manage to offer three Washington shows to its network weekly.

For the time being, at least, the coaxial cables are carrying all the news and commentary out of Washington that the traffic will bear, and nothing novel in a strictly entertainment way seems likely to come from D. C. in the near future. Hence, it is felt that video cannot call for more out of the town until conditions change.

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UTP's Gross

Continued from page 22

Enterprises is a prime source of UTP product. The distrib is handling the selling of "Royal Playhouse" (subsequent run of previously titled "Fireside Theatre," dramatic series) which is being beamed in 34 TV cities. Also there's "Rebound," another BCE half-hour dramatic pic sold in 17 markets. "The Chimps," novelty quarter-hour reel, likewise is being sold by UTP.

A hot new property now being distributed is Walter Schwimmer's "Movie Quick Quiz," videoversion of his "Tello-Test" radio quizzer, which has been sold in 15 markets. The package was launched just a couple of weeks ago.

Another "best-seller is the half-hour "American Barn Dance" bundle produced by Kling Studios in Chi, which is now riding on 20 stations. Other Kling properties are "Paradox" and "File Facts," both five-minute quickies.

Marion Parsonnet's "Hollywood Off-Beat," starring Melvyn Douglas, has been set in 26 markets. The March of Time has the half-hour tele pix optioned in 17 cities to go with its "Crusade in the Pacific" documentary.

Other films in the UTP catalog are: Clayton Cousens' "Fashion Previews;" Joe McCaughtry's "Sleepy Joe," Stillfilm's "Justice In the Universe," and Telemount Pictures' "Cowboy G-Men." Of the latter series, seven half-hour segments are canned with the balance of the 26-pic package in production.

The organizational expansion of UTP itself, since it was launched in January, 1951, indicates the blossoming of vidpix biz within the past calendar. As the outfit was originally set up by Gerald King and Blink, prexy and veepee respectively of Standard Radio, the vidpix sales force was to be made up largely of Standard and Edward Petry station rep personnel. The Standard and Petry field crews are still used, but UTP has been forced to establish its own individual staff under sales chief Aaron Beckwith. During the past few weeks sales managers have been hired to work out of the Chi and Hollywood offices. John Rohrs heads up the Chi sales staff and Wynn Nathan the Coast office.

Pathe Option

Continued from page 22

new company, that under present plans vidpix producer clients of his new company, that under present plans vidpix producers turning out product for NFD would produce at Eagle Lion and share ownership. Move is aimed at reducing production costs, he elaborated.

NFD is capitalized at $250,000, and Eells said he has assurances from N. Y. and L. A. regarding additional coin for purchase of the studio and financing of production on vidpix properties planned by producers who will distrib through NFD.

Initial product to be handled by National Film are "Little Orphan Annie" and "Gasoline Alley," which will be shot by Este Productions, headed by Arthur L. Stern and William Trinz.

Eells said his plan of operation is basically same as presently exists in motion picture industry in financing, in that banks will examine each vidpix series presented, and if satisfied with entire package, will then okay the financing. Arrangements for long-term interim financing are now in process, with initial underwriting for first two-year period tentatively set at $6,240,000, he says. Bank will okay properties only if satisfied with each deal, plus value of residuals in each case.

Eells, former Federal Bank examiner, KHJ sales manager, and Young and Rubicam exec, plans "spread-of-cost" principle to company sales operation, amortizing costs over five-year period.

He is skying east this week to confab with associates in Chicago and N. Y.

Inside Stuff—Radio

Murray Arnold, WIP, Philadelphia, program director, alarmed over the growing blackout of Vic Damone members on the station's disk programs, issued a directive to all deejays ordering fuller representation for Damone's platters on WIP shows.

A veteran himself, Arnold in his memo declared: "Because Damone is now in the service and is out of the entertainment picture for the duration, it behooves all of us to repay him for the sacrifice he is making and keep his name fresh and alive in the minds and ears of the public."

Arnold directive also applies to others in service such as Eddie Fisher. Latter, however, is more fortunate since he is still in the country cutting platters and has strong managerial representation, it was pointed out. Since Damone has none of these advantages, WIP spinners were asked to see he got his "normal representation" on station's airers.

Newscasts' popularity has jumped nearly 300% among radio listeners in the Twin Cities' area in the last 17 years, according to a KSTP study.

Newspaper logs show that in 1935 KSTP was the only Twin Cities radio station which listed news programs as such. At that time it carried 27 news programs per week, or six and a-half hours' worth, it's revealed.

KSTP today carries 97 radio news programs per week, or a total of 17¾ hours, and newscasts occupy a similarly important place in other Twin Cities stations broadcast activities, Joe Cook, sales promotion head, discloses. Also, KSTP-TV now carries 36 news programs weekly.

Religious groups should concentrate their broadcast efforts on AM rather than TV, Albert Crews, production director of the Protestant Broadcasting and Film Commission told a church meeting in St. Louis Monday (28).

Crews said that while big spenders are leaving radio for tele, religious broadcasters can't "afford the luxury" of pioneering in video. He said that there are more car radios alone than tele sets in the country, and that the Protestant commission will do nine radio shows for each tele stanza. However, he added, the religious groups should watch teevee audience availability and move into the medium as its circulation expands.

CBS Radio held its annual one-day sales clinic Saturday (26) at the N.Y. homeoffice, with top network execs underlining their future plans and problems under radio's current market conditions. No new sales policies were unveiled, with the major emphasis placed instead on broadening the viewpoint of the division sales chiefs.

Prexy Howard Meighan topped the speakers' lineup. Among the others who spoke were sales veepee John Karol; programming veepee Lester Gottlieb; administrative veepee Lou Hausman; sales manager Eldon Hazard, and Allyn J. Marsh, director of program sales.

Broadcast Advertising Bureau membership promotion chairmen have been named in 46 states. They'll take part in the projected BAB recruiting drive, which will include direct mail, personal calls and broadcaster meetings. Group will meet together at Chicago during week of March 31.

In the past month and a half, 41 stations joined BAB, raising the membership total to 962.

Foreign-language airers beamed by WWRL, N.Y., are being waxed by the State Department for broadcast overseas by Voice of America. Aim is to show that language and culture of foreign-born groups here are kept alive without hindering their devotion to the U.S.

VOA also cut interviewed with the indie's foreign-language producers and talent. WWRL carries programs in 13 tongues.

Life-Ike Mating

Continued from page 23

coverage but is expected to receive plenty of plugging, via the "DuMont and Life magazine present" blurbs.)

Demos, of course, are expected to be more antagonistic to the team-up, since Eisenhower is a Republican. But backers of the other GOP candidates, including Sen. Robert A. Taft and Harold Stassen, are said to feel just as strongly that the DuMont-Life association will put Gen. Eisenhower in a favored position among viewers.

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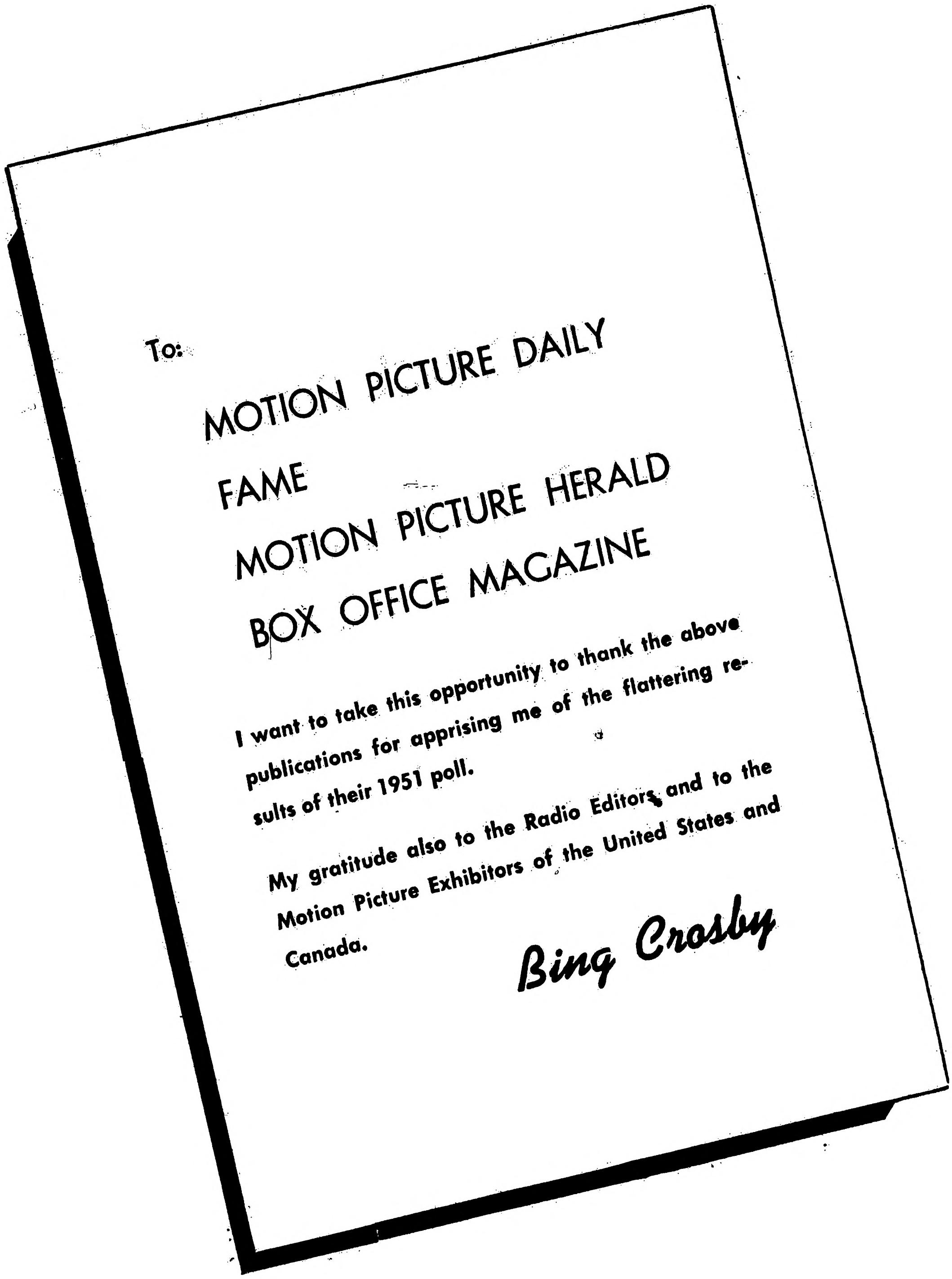

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BOX OFFICE MAGAZINE

I want to take this opportunity to thank the above publications for apprising me of the flattering results of their 1951 poll.

My gratitude also to the Radio Editors, and to the Motion Picture Exhibitors of the United States and Canada.

Bing Crosby

Television Reviews

Continued from page 31

cameras seem to be right on top of the fighters. There also is one pointing up from ringside through the ropes to give an interesting perspective.

Commentary, however, is not on a par with the camera-work. Sportscaster Fred Wolf makes far too many mistakes and then, realizing it, laughs embarrassedly. What's worse, he takes himself to task for his all-too-frequent slips of the tongue, so that it gets to a point where the viewer wonders whom he's talking about most, himself or the fighters.

Wolf doesn't make the mistake, however, of trying to gab all the time. It's not the quantity of his commentary that's at fault, it's the quality. He makes other mistakes, too, which may not be entirely his fault. Between rounds he talks about the background of the contestants and more often than not is not talking about the boxer on whom the camera is focused. *Tew.*

BILL BALLANCE SHOW
With Harry Suekman, Jean Cordell, Henri Foshee
Producer: Ballance
Director: Phil Bondelli
30 Mins.; Mon.-thru-Fri., 10:30 p.m.
Sustaining
WBKB, Chicago

Strictly a lightweight affair, this nightly half-hour headlined by Bill Ballance is casual to the point of carelessness. Viewer reaction is liable to be likewise, with chances seemingly dim of capturing anything but a casual clientele.

Ballance is a gagster who leans heavily on the incongruous, far-fetched puns, greybeard jokes and switches that have been developed better and earlier by others. On the stanza viewed (23), an occasional gleam of wit broke through to earn a chuckle, and to indicate that once the lad gets his TV bearings he'll score more consistently.

Working with the comic are pianist Harry Suekman and singers Jean Cordell and Henri Foshee. Suekman displayed some staunch keyboarding and his assists on Ballance's gags hinted that maybe the wrong guy is billed as the show's comedian. Miss Cordell is an attractive young lass who's beginning to find herself in the medium. Foshee is a pleasant looking and sounding baritone who smoothly handled his song.

Ballance also writes and produces the session. Perhaps his best solution would be to write himself a regular half-hour script, discard all but five or 10 minutes of the best material, and let Suekman and the two singers fill the rest. Certainly that gagged soap commercial he and Suekman unraveled should have been left in Bob and Ray's discard. *Dave.*

THE HUBBARDS
Producers-writers: Eddie and Jackie Hubbard
Director: John Berg
60 Mins.; Sat., 11 p.m.
Participating
WENR-TV, Chicago

Eddie and Jackie Hubbard have put together a loosely-knit hubby and wife chin session that has two things in its favor. It's the only local show of its type being beamed on Saturdays, whereas the weekdays are cluttered with Mr. and Mrs. formats, and it's the only live show on the local ether at that particular hour—other three stations are channeling feature films.

Other than that, segment viewed (26) indicated it's a routine affair, with the usual parade of guests and assorted devices presented in a casual, rambling fashion. The Hubbards work the show in a pleasantly relaxed manner, but handicapped themselves this time by attempting to spread about a half hour of material into a full hour.

Program's chief claim to individuality is the mystery guest whom viewers are invited to identify by phone. Idea seems ungainly, since it means that the main name attraction either has to be interviewed with his back to the camera or with just his shirtfront and necktie exposed. Even so, practically all the callers correctly pegged the guest as Burr Tillstrom, campaign manager for presidential candidate Oliver J. Dragon. The payoff on-camera chinfest with the creator of "Kukla, Fran and Ollie" was disappointingly brief because of lack of time.

The other interviews, however, seemed overly padded, although they were fairly interesting. Adolph Valonis, police artist, demonstrated his sketching by drawing a picture of one of the guests from a description provided by the other guests. Bob MacIntire, editor of Photography mag, came on to plug the latest issue with some stills that came off okay. *Dave.*

Detroit—James H. Quello, director of public relations and advertising for WJR, has been appointed to the Detroit Housing Commission by Mayor Cobo.

Eileen BARTON
BILL GOODWIN SHOW
— NBC-TV —
Coral Recording Artist
Direction: M. C. A.

Ken Murray's 'Go West' Yen; Plans Spring Shift

Illustrating how more and more of the top television talent are turning their faces westward, Ken Murray, who was most outspoken a year ago about his desire to retain N. Y. as his TV headquarters, said this week that he hopes to return to Hollywood some time this spring. He may do his last 10 or 13 shows of this season from the Coast and then alternate in N. Y. and Hollywood next year.

Murray, whose show is aired Saturday nights via CBS-TV, stressed that there are numerous advantages to be found in both video centres, but he still has his home in California, which he'd like to get back to. He noted, for example, that his "Movietime" program, scheduled for this week (2), could have been lined up far easier in Hollywood, since it requires cooperation of the film studios. On the other hand, many of his civic programs, such as his tributes to the Marine Corps, Air Force, etc., would be impossible to do from Hollywood.

Comedian pointed out, too, that, as a variety show entrepreneur, he must still depend to a large extent on novelty acts to provide the necessary variety. And such acts, he said, are to be found far more in the east than on the Coast.

Local Programming

Continued from page 25

dom from control by any bankroller or medium-owner; (2) its rejection of rebates, since commissions paid to agency should be used for servicing and developing advertising; (3) adequate experience, which affects an ad campaign's chances of success; and (4) its financial solvency.

Gamble said that the 2% cash discount is the industry's financial safeguard, with the agencies passing it on to bankrollers to spur prompt payment. While the 2% is allowed by 95% of newspapers, 93% of mags and a form of it is in effect at the four webs, less than 10% of stations permit it, Gamble said. "It is little wonder that broadcasters have suffered heavy credit losses, far worse than any other medium," the 4A chief said.

Most of the confab expressed confidence in radio's vitality, typified in the address by Frank E. Pellegrin, veepee of H-R Representatives. Reiterating suggestions he made two years ago, that AM stop supporting rating services until publications offer something similar and that advertisers and agencies demand comparable data from printed media, the station rep represented this summary: (1) radio is bigger than ever; (2) TV has cut into readership of ads in printed media; (3) the longer people own tele sets, the more they return to AM; (4) print media should be forced to produce inch-by-inch readership figures on ads; (5) AM should raise rates and publications should cut them; and (6) AM remains the most effective, most economical ad medium.

Pellegrin cited the paradox that although print media have been losing ad readership, income increase in '51 over '50 was greater than the total TV revenue of all tele stations, and the same is true for mags. He said that both AM and TV should train their guns on the print media.

Calling for more showmanship in AM, Michael Hanna, topper of WHCU, Ithaca, said, "Broadcasters must put their facilities to use with greater imagination, showmanship and courage. Without sacrifice of income, in this crucial election year, we must assume a real responsibility in our communities. Life in a democracy is controversial. Controversy in a democracy is settled by understanding. Radio alone can reinstate the town meeting."

Charles Baltin, veepee of WHOM, N. Y., plugged the value of specialized programming, citing the experience of his Italian-slanted outlet. He said that a Chinese language series, beamed only on WHOM-FM, had brought so heavy a demand for FM sets in Chinatown the area couldn't get enough sets. Some surveys, he said, reveal more listeners to some language shows, than there are people speaking the tongue in the community. The reason is that Italians, who may not understand the language, may tune in on Spanish shows for the music.

45G Loeb Payment

Continued from page 24

unfair status. A committee of nine was elected to implement the resolution.

Video union is also attempting to provide a "fair and impartial" hearing for Loeb on charges made against him. TVA exec secretary George Heller went to American Arbitration Assn. yesterday (Tues.) with request that AAA choose a panel to hear the case. However, this was turned down by the arbitration group which said that it doesn't handle hassles in which there are not two parties contending. Union doesn't want to choose a panel, since that might result in the panel's being labeled "hand-picked." It's now trying to find a non-industry, non-union body which could select a fact-finding board.

Defend Mrs. Berg

TVA position on the question of tagging the series "unfair" was that Mrs. Berg, who is also a TVA member, should not be penalized after having backed up Loeb for 39 weeks and for publicly admitting the reasons for dropping the actor. Union's board felt that Mrs. Berg was not "the real culprit."

Mrs. Berg said she believes in the American principle that a person is innocent until proven guilty and said Loeb was dropped because of "the failure of anyone to assure employment to persons who are merely controversial as contrasted with those who are Communists." She added she regretted that her efforts to make the distinction were unavailing "since this is a problem which can be solved only by the industry" and not by an individual.

Loeb reiterated his belief that a "grave injustice is being done to myself and to others in the industry by blacklisting," but added he appreciated Mrs. Berg's position. He said nothing would be gained by forcing "Goldbergs" off the air. "I have felt compelled to accept a resolution of my case which is unsatisfactory to me," Loeb stated. "This does not mean that I regard the vicious practice of blacklisting as inevitable.

"I believe that the industry and unions must, and can if the will is there, evolve a policy and procedure by which an actor who wishes to maintain his lawful independence of thought and action cannot be deprived of the opportunity to practice his profession. I feel completely free to continue the fight against blacklisting. I will continue to press for a fair and impartial hearing of my case so that my innocence of unlawful or subversive conduct can be demonstrated."

Committee to implement the TVA resolution comprises Bill Marshall, Michael Lewin, Clifford Carpenter, John Randolph, Leon Janney, Frank Maxwell, Alan Manson, Larry Gates and Loeb.

Albany — John F. Jennings, comptroller of WPTR since the station went on the air in August, 1948, resigned to join a public accounting firm here.

WLW-T Wrestling Finals Set for Col. Feb. 9

Cincinnati, Jan. 29.

Finals in the second WLW-Television wrestling tourneys for men and women will be staged Feb. 9 in the Coliseum at Columbus, which has a larger capacity than the University of Dayton fieldhouse where a turnaway occurred last year. Jack Dempsey will be referee.

Series of Saturday elimination bouts has been carried for some weeks on Crosley's TV stations in Cincy, Columbus and Dayton, springing from the WLW-D studios in the latter city.

Challengers meet Ruffy Silverstein and Mildred Burke, last year's title holders, for belts and purses of $1,500 for the man and $1,000 for the woman champion.

WOR

Continued from page 24

news, promotion, publicity, programming, research, etc. It's figured that some streamlining may be effected.

Next Mutual board meeting may prove a crucial one, since it will be the first at which O'Neil, who also has the Don Lee and Yankee networks' ballots, will have a total of 58% of the votes. Although present rules bar any stockholder from voting more than 30% of the stock, this restriction is expected to be lifted.

Another question expected to be examined is a new contract for MBS prexy Frank White. White, who in 1949 succeeded Edgar Kobak, now a consultant, has a three-year pact which expires in May.

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That means when you schedule WFIL, 1,400,000 people are listening in the city alone. That means people with $3,682,770,000 in disposable cash hear your pitch.

And if you want to spread around a bit, count the ears lent to WFIL outside the city—in all the 14-County Retail Trading Area. Here are a million more prospects . . . another $3 billion in buying power.

And then there's the huge bonus area beyond . . . but why go on? Just remember, you're first on the dial in America's third market when you schedule WFIL.

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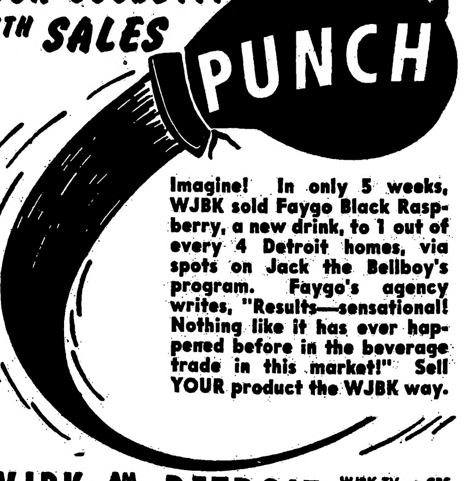

Imagine! In only 5 weeks, WJBK sold Faygo Black Raspberry, a new drink, to 1 out of every 4 Detroit homes, via spots on Jack the Bellboy's program. Faygo's agency writes, "Results—sensational! Nothing like it has ever happened before in the beverage trade in this market!" Sell YOUR product the WJBK way.

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ASCAP's Present Payoff Plan Seen Here to Stay, Beefs Simmering

Despite intensive propaganda work by rank-and-file groups of the American Society of Composers, Authors and Publishers, likelihood of an early revision of the 60-20-20 payoff plan has all but disappeared. General expectation now is that the current distribution system will remain in force permanently with squawks from the dissident writer groups slowly ebbing away.

Prime cause of the failure of ASCAP execs to come up with a new payoff plan has been the absence of a near-unanimous agreement on any of the proposed amendments. A basic division still exists between those writer elements who want a greater stress on seniority and those who want an even greater accent on performances.

The ASCAP classifications committee, which has been pondering the payoff question since the new system went into effect in 1950 to a chorus of squawks, has been unable to reconcile the views of both wings inside one plan. Whether senority or performance ratings is chosen as the chief classifications criteria, somebody is bound to get hurt and the beefs will start all over again.

ASCAP execs have conducted dry runs on several alternate systems, notably that of the Society's attorney Herman J. Finkelstein, but no results have been announced because it's understood, some unsatisfactory features showed up in the actual operation. In any case, the classifications committee has not shown any readiness to present any new plan before the Department of Justice which must okay an revision of the payoff plan as provided for under the 1950 antitrust consent decree. Such a move will be made, if it is made at all, only when an airtight plan has been devised.

Recurrent grumbles, meantime, are heard in ASCAP ranks from individual writers who are threatening to complain to the Justice Department about "stalling" on the part of ASCAP execs. These gripes, however, are being discounted since the threats haven't been carried through in the past year. It's felt that with ASCAP's growing income, the coin distribution will straighten itself out, despite temporary and, perhaps inevitable, inequities.

L'ville Symph Buildup Of Modern Composers Earns Columbia Pact

Louisville, Jan. 29.

Louisville Orchestra's idea of commissioning works of contemporary composers has interested Columbia Records in signing the symph to make one long-playing record a year for three years. According to Mrs. Dann C. Byck, prez Louisville Philharmonic Society, first recordings will be made in March and will be released in the fall.

Two commissioned works which will comprise the first release will be Brazilian composer Heitor Villa-Lobos' "Origin of the Amazon River," premiered at this season's opening concert, and Norman Dell Joio's "Triumph of Saint Joan," performed by the orch for the first time with dancer Martha Graham last month.

The 50-piece symph, under direction of Robert Whitney, will make all its recordings in Louisville, Columbia sending a crew and equipment to do the cutting. Works to be recorded have been assured foreign distribution. Louisville orch has commissioned 21 symphonic works in three years.

Peer Revamps L.A. Dept.

In a realignment of its foreign division, Peer International upped Miss Provi Garcia to the head of its Latin-American department. Miss Garcia, who is replacing Ferdinand Castro, formerly topped the Puerto Rican department. Castro will now assist Ben Selvin, general manager of the Peer firms.

Al Salinas, who assisted Castro, will head the plugging department of the Latin-American repertoire. Dr. Hugo M. Funes remains overall head of the L.A. division.

Meyer Davis Offspring As Joint Symph Soloists

Bandleader Meyer Davis' kids will do a wholesale longhair job next month. Daughter Virginia and son Emory will appear with the City Amateur Symphony Orchestra in N. Y. Feb. 24, as separate soloists.

Emory will play the Mozart Clarinet Concerto. Virginia will sing three soprano arias with the orch, this being her symphonic debut. Concert, conducted by Franz Bibo, will be broadcast over WNYC.

Mrs. Meyer Davis, incidentally, who is a longhair composer, is writing a special suite of songs, for soprano and string quartet, which Virginia will preem next season. Soprano has just come back to N. Y. from a concert tour on the Coast and in western Canada.

D.C. Passage Of Jukebox Fee Seen By Pubs, Writers

With Congressional hearings on the Kefauver-Bryson amendment to the Copyright Act to resume in Washington Monday (4), reps of the major publishers and writers organizations are confident that the bill aimed at jukebox operators will pass in this session of the legislature. The proposed amendment provides for a 1c per side per week licensing fee on all disks played in coin machines.

Evidence that the writer-publisher optimism is warranted is seen in the strong propaganda campaign launched by the jukebox associations in an effort to block passage of the amendment. Chief point in the jukebox propaganda arsenal is that the coin machine operators cannot afford to pay the annual licensing fee which has been estimated at over $5,000,000 for the jukebox industry as a whole.

Heads of the coin machine associations will testify before the House Judiciary Committee hearings Monday when they will answer the defense of the bill made in December by reps of the American Society of Composers, Authors and Publishers, Music Publishers Protective Assn. and the American Music Council. Although not scheduled to testify, spokesmen for the latter organizations will be at hand for the hearings and may request an opportunity to rebut the juke op arguments.

Music pub execs have pointed out to Congressional members that the U. S. is the only country in the world which does not collect for performances in jukeboxes. As a result, American writers are given much better treatment by the foreign copyright laws than is accorded foreign cleffers by U. S. regulations.

FRENCH FEMME PIANIST SCORING WITH U.S. ORCHS

Sock debut of a young French femme pianist in Boston last month, which led to a couple of quick pactings and rearrangement of concert schedules, is causing a stir in longhair circles. Monique de la Bruchollerie, brought to the U. S. by Ernest Ansermet as soloist for his guest conducting stints with the Boston Symphony Orchestra Dec. 14-15, got such a reception that she was immediately signed for BSO road appearances in New Brunswick, N. J., Feb. 12, and Carnegie Hall, N. Y., Feb. 13.

Pianist was then inked by George Szell for his three dates with the N. Y. Philharmonic, March 6-7-9. She'll give her first U. S. recital in Carnegie Hall Feb. 23. The Mertens & Parmelee division of Columbia Artists Mgt. is handling her, with several dates for next season already inked.

Reid 100th Batonist In Roseland, N.Y., Bow

Don Reid, Chicago jazz trombonist and bandleader current at the Roseland dance hall, N. Y., is the 100th batonist to make his New York bow via this terpery. In this spot's 33-year history, such name leaders as the late Glenn Miller, Xavier Cugat, Harry James, Cab Calloway and others made their debut here.

The Reid band has been booked for a four-week stand by Louis Brecker, Roseland's operator.

Small Indies Hit Jackpot With 3 Best-Seller Tunes

Small indie diskers, which have been leading a precarious existence for the past couple of years in bucking the major labels, are still showing enterprise in coming up with hit sides. The minor firms in the last couple of weeks have been responsible for launching three tunes on the best-seller lists with concomitant wide coverage by the major companies.

Top tune coming out of left field has been "Wheel of Fortune," a Bennie Benjamin-George Weiss number which was originally sliced on the Derby label with Sunny Gale vocalling. Tune has broken for a hit and has now about 15 different versions in release or preparation by the majors. Decca alone cut it three ways.

Abbey Records, which started a cycle a couple of years back with its "Old Piano Roll Blues" click, has come up with another best-seller in "Goodbye Sweetheart," cut by June Ward with the Lee Barrett orch. Side has gone well over the 100,000 mark in the last couple of weeks and several major firms are putting in bids for Miss Ward. Another click has been born on an indie label in "Wishin'," sliced by Teddy Phillips for King Records.

Decca's top-selling vocal group, the Four Aces, were pushed off on an indie label, Victoria Records, several months ago with their cut of "Sin." Number is still holding up and the combo has been catapulted into the four-figure coin bracket for personal appearance.

Decca Bids for Longhair Trade Via Rapid Buildup Of Its Classical Catalog

Overcoming a late start in the longhair field, Decca Records is now making a strong bid for the classical market via its rapidly expanding Gold Seal catalog. Plans for Decca's longhair division, under Si Rady's direction since it was launched a year-and-a-half ago, call for a steady buildup of monthly releases and an intensive sales campaign in the diskery's regular pop distribution channels.

In a departure from the thinking of other major labels, Decca is grouping many of its longhair releases into rounded libraries. Company has already projected the issuance of the complete organ works of Bach, the complete piano sonatas of Beethoven and the complete classical clarinet repertory. Latter is being sliced by Reginald Kell while the Beethoven works are being done by German pianist Wilhelm Kempf in 15 long-play platters.

Although Decca launched its longhair division via deals for masters with the European Deutsche Grammophon and Parlophone catalogs, the diskery is now signing up American artists for an extensive schedule of domestically made recordings. Several platters by such U. S. group musicians as Sylvia Marlowe, Julius Baker, Joseph and Lillian Fuchs, the Zimbler Sinfonietta and the Kell Chamber Players have already been released.

Jay Garon - Brooke Associates chartered to conduct a business in managing and agenting composers, musicians, actors and artists, as well as theatrical and radio productions, with offices in New York. Capital stock is $5,050. Directors are Jay Stuart Garon, Joel Ijams Brooke and Harry Buchman, all of N. Y.

British Buyouts of U.S. Tunes Face $ Curb; $3,000,000 Annually Involved

London, Jan. 29.

Possibility of a government imposed curb on dollar expenditure for American song hits is being closely watched by British music publishers. Currently, there is no evidence of fresh restrictions, although Bank of England and Treasury scrutiny is showing signs of becoming more extensive.

The dollar expenditure by the music industry is regarded as being slight when compared with other branches of entertainment, notably films. No concise estimate appears to be available, but a generous overall figure has been computed at around $3,000,000.

So long as the present film agreement, which permits the conversion of $17,000,000 plus each year, is allowed to continue, the British music publishing industry appears confident that the government will fight shy of imposing fresh restriction on the import of American tunes.

Any interference with the free importation of U. S. pops would prove a severe hardship to most publishing houses, particularly those who have not a substantial catalog trade to provide the backbone of their income. While sheet music sales are dwindling, competition among British pubs to get the hit tunes is becoming fiercer, and the payments in advance guarantees and fixed percentages reflect a steady increase.

The British publishing industry, which showed tendencies towards slump conditions last summer, is still in the doldrums, with little immediate prospect of any substantial increase in turnover. The top number on the hit parade is currently doing well if it sells 10,000 per week, whereas a year ago the figure was 40% to 50% higher. There are occasional freak exceptions, such as "Too Young," which sold almost 80,000 in a single week at the height of its popularity. Recently, retail price of this number was doubled, but its sales were unaffected, with a weekly figure still around 6,000.

One of the main publishing problems is the tendency to raise retail prices from the general level of one shilling (14c) to two shillings. Although the extra margin would more than make up for reduced sales, the publishers fear that the best distributors, such as the multiple organizations like Woolworths and British Home Stores, would refuse to handle the more expensive product. In many cases, however, individual houses have found that higher prices have paid off in the long run.

Flock of Disk Execs Converge on Coast

Center of the disk business has temporarily shifted from New York to Hollywood with three major company artists and repertory chiefs currently located on the Coast. Mitch Miller, Columbia Records a&r head, is due to stay in Hollywood about three weeks while Mortie Palitz, his counterpart at Decca, will also conduct some recording sessions on the Coast.

RCA Victor a&r topper Dave Kapp, who left for Hollywood last week, is due back in New York in about two weeks.

Pubs Heartened By Sheet Music Sales, Topping '51 Pace

Paralleling the upbeat in the disk industry, music publishers with currently active tunes are cashing in on a substantial pickup in sheet music sales. Copy sales have been climbing slowly but steadily since the start of this year and have been hitting a better clip than last year despite the spectacular push of "Tennessee Waltz" in the opening months of 1951.

Having been disillusioned too often in recent years, publishing execs are wary about predicting any longterm upturn for sheet music sales. One top pub pointed out that business has been in such a general slump for the past decade that even a mild flurry seems like a boom period these days.

The current upswing in copy sales, however, is showing a hopeful sticking power with some of the top numbers selling at a 20,000 a week clip and better. Some firms with lesser hits have been riding with 4,000 to 5,000 weekly sheet sales on their numbers which is still in a profitable category and a far cry from the disastrous slump of last summer when copy sales came to a virtual standstill.

Peewee King, co-author of "Tennessee Waltz," is again pacing the copy-selling cleffers with his current alfalfa hit, "Slow Poke" and his latest, "Silver and Gold," which has broken through on the best-seller lists. "Cry," "Little White Cloud That Cried," "Shrimp Boats," "Anytime" and "Charmaine" are also selling strongly with such newcomers as "At Last, At Last" and "Wheel of Fortune" also beginning to show up as a result of prominent disk showcasing.

DISK CATALOG FIRM SLAPS SUIT ON GOODY

Sam Goody, operator of a midtown New York record shop, was named defendant in an infringement suit brought in N. Y. Federal Court last week by William Schwann, a Cambridge, Mass., publisher. It's charged that Goody is unfairly competing with Schwann by distributing a long-playing record catalog.

Schwann, according to the complaint, has been publishing a copyrighted LP catalog since 1949. He charges that Goody infringed by coming out with a similar catalog last December. Action seeks an injunction to force Goody to withdraw his publication.

A similar suit which Schwann pressed against Herman Lemberg, operator of Record Collectors Exchange, N. Y., was settled and discontinued in April, 1950, when Lemberg agreed to a consent order. Previously he had been giving away a cuffo catalog which Schwann claimed unfairly competed with his own bi-monthly pamphlet.

Decca artists and repertory chief Morty Palitz planed to Chicago over last weekend for recording sessions while sales chief Sid Goldberg hit the road for an o.o. of Coast distrib points.

Illinois Court Rules Bandleaders Are Bosses; Counters N.Y. Decision

Chicago, Jan. 29.

Bandleaders in Illinois received a setback in the Illinois Supreme Court when it ruled that baton wavers, when they play dates within the state, must pay unemployment levies rather than the ballroom, hotel or nightclub. Court said that leaders are independent contractors, overruling opinion of Chicago Circuit Judge Harry Fisher, who said the Edgewater Beach Hotel should pay members of the Henry Brandon, Jack Cavan and Henry Kisely bands unemployment benefits.

Ten sidemen were seeking funds for being unemployed after being under contract there in 1946 and 1947. It represents a victory for ballroom ops, who particularly have been making a drive against operators being classified as employers.

The Illinois decision also runs counter to a recent ruling of the New York courts which declared that hotels, and not bandleaders, should be considered as employers for the purpose of unemployment insurance payments.

Decca Adds to Blues Dept.

Adding to its blues-and-rhythm talent roster, Decca Records has inked Joe Medlin to an exclusive term pact. Medlin formerly was vocalist with the Buddy Johnson orch.

In the folk division, Decca also inked singers Roland Jackson, Autry Inman and Jim Eanes.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. DISK JOCKEYS

VARIETY WEEK ENDING JAN. 26

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST												SOUTH									MIDWEST					FAR WEST				TOTAL POINTS
						N.Y.	Boston	Sch'c-tady	Atl. City	Hart-ford	Han-over	Wor-c'st'r	Nas-hua	Syra-cuse	Law-rence	Phil.	Balti-more	At-lanta	Dallas	Sa-van'h	Gon-zales	St. L.	Rich-mond	Tam-pa	N.O.	Nor-folk	Cleve	Mil-w'kee	Det.	Chi.	Mpls.	Salt Lake	Albu-q'que	Phoe-nix	Sea-ttle	
						Jack Lacy—WINS	Bill Stewart—WHEE	Earle Pudney—WGY	Alan Owen—WMID	Ross Miller—WTIC	Milt Kray—WTSL	Dick Smith—WORC	Lou German—WOTW	Ed Murphy—WSYR	Bill Morrissey—WCCM	Bud Brees—WPEN	Jackson Lowe—WWIN	Herb Harris—WQXI	Jimmy Lowe—WRR	Stan Friedman—WTOC	David Walshak—KCTI	Hal Fredericks—KXOK	Harvey Hudson—WLEE	Pat Chambers—WFLA	Larry Wilson—WNOE	Roger Clark—WNOR	Bud Wendell—WJMO	Tom Shanahan—WEMP	Larry Gentile—WJBK	Jim Lounsbury—WIND	Jack Thayer—WLOL	Wayne Cody—KALL	Jerry Nesler—KGGM	Dick Gilbert—KTYL	Wally Nelskog—KRSC	
1	2	9	Johnnie Ray	Okeh	Little White Cloud Cried	9	2	..	1	..	1	..	6	1	8	2	1	..	..	1	1	1	9	..	2	9	8	8	..	2	4	..	6	9	3	148
2	4	7	Eddie Fisher	Victor	Anytime	..	..	4	4	5	..	3	5	5	..	3	4	..	1	8	..	..	..	..	1	..	1	7	..	..	3	6	..	3	..	113
3	2	7	Four Aces	Decca	Tell Me Why	1	..	9	..	..	..	2	..	..	2	9	2	8	..	..	3	4	2	1	7	..	..	..	..	1	2	3	..	..	..	109
4	1	9	Johnnie Ray	Okeh	Cry	3	..	..	9	..	..	1	3	4	..	..	3	..	7	5	..	..	4	8	..	..	..	6	..	5	..	..	..	..	2	83
5	18	3	Les Paul-Mary Ford	Capitol	Tiger Rag	2	8	..	10	1	..	6	..	7	3	..	..	..	5	..	..	3	..	7	10	..	..	..	5	..	..	..	..	2	4	81
6	7	4	Bell Sis.-H. Rene	Victor	Bermuda	..	6	5	..	..	..	..	..	..	10	..	5	..	..	..	..	..	..	..	..	..	3	..	4	3	..	..	8	1	10	55
7	11	3	Eddie Fisher	Victor	Tell Me Why	..	..	..	2	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	3	..	..	..	4	..	1	54
8	20	5	Arthur Godfrey	Columbia	Dance Me Loose	..	1	..	..	..	..	..	..	..	4	..	..	..	3	..	..	..	..	2	..	..	..	..	..	9	..	..	3	..	..	44
9	8	11	Jo Stafford	Columbia	Shrimp Boats	..	..	6	..	..	2	..	..	..	..	..	..	3	8	4	..	..	5	..	..	..	..	10	..	..	..	..	..	7	..	43
10	10	3	Ames Bros	Coral	I Wanna Love You	..	..	10	..	2	..	..	..	..	7	..	..	..	..	..	..	6	..	..	..	..	7	2	..	8	..	..	..	..	..	35
11	5	19	Eddy Howard	Mercury	Sin	5	..	..	..	..	7	..	..	..	..	..	..	..	..	3	..	..	3	..	..	..	..	..	..	..	..	5	9	..	..	34
12A	15	4	Mills Bros	Decca	Be My Life's Companion	..	..	3	..	4	..	8	..	..	..	..	..	..	6	..	..	..	..	..	..	6	..	..	..	..	..	7	..	..	..	32
12B	..	..	Mantovani	London	Charmaine	4	..	..	..	..	..	..	..	..	..	..	6	..	..	6	8	..	..	..	..	..	..	..	..	6	..	..	..	4	..	32
14	32	8	Helen O'Connell	Capitol	Slow Poke	..	..	..	3	..	..	9	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	2	..	..	..	31
15	37	3	Perry Como	Victor	Tulips and Heather	..	..	..	..	..	5	..	..	8	..	..	7	10	..	..	..	9	..	..	8	..	..	1	..	..	..	..	..	..	..	29
16A	..	4	Eileen Barton	Coral	Cry	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	1	..	..	..	27
16B	27	3	LeRoy Anderson	Decca	Blue Tango	10	..	..	..	..	..	..	..	2	..	..	..	5	9	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	27
18A	37	13	Nat (King) Cole	Capitol	Unforgettable	..	..	1	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	9	25
18B	6	12	Frankie Laine	Columbia	Jealousy	..	..	..	..	..	..	..	..	..	9	..	..	..	..	7	10	..	..	6	..	..	..	..	6	..	..	8	..	6	..	25
18C	30	8	Jeri Southern	Decca	You Better Go Now	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	5	3	..	..	..	..	6	..	..	..	..	25
21A	13	16	Ames Bros.-Les Brown	Coral	Undecided	..	3	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	19
21B	11	6	Ralph Flanagan	Victor	Slow Poke	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	1	..	..	..	..	..	..	..	..	..	..	..	8	19
23	14	4	Eddie Fisher	Victor	Trust in Me	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	1	..	..	..	..	18
24A	..	1	Johnnie Ray	Columbia	Please Mr. Sun	6	..	..	..	7	..	..	..	..	..	..	..	9	..	..	..	7	..	..	..	..	..	..	..	10	..	..	..	..	..	16
24B	20	11	Tony Bennett	Columbia	Solitaire	..	..	..	..	..	4	..	..	..	..	..	9	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
24C	41	3	Rosemary Clooney	Columbia	Be My Life's Companion	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	16
27A	..	2	Les Brown-Mary Ford	Capitol	It's a Lonesome Old Town	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	15
27B	16	12	Pee Wee King	Victor	Slow Poke	..	..	..	..	6	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	15
29A	..	2	Les Compagnons	Columbia	Three Bells	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	14
29B	..	1	Johnnie Ray	Columbia	Here I Am Broken Hearted	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	5	..	..	..	..	..	..	..	..	14
31A	23	6	Paul Weston	Columbia	Charmaine	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	13
31B	..	1	Ames Bros	Coral	I'll Still Love You	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	13
33	..	1	Billy May	Capitol	When I Take Sugar to Tea	..	..	..	..	..	..	..	7	..	..	4	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	12
34	32	5	Kay Brown	Mercury	A Kiss to Build a Dream On	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	11
35A	18	4	Four Aces	Decca	Garden in the Rain	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	7	10
35B	..	1	Bing Crosby	Decca	At Last at Last	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
35C	32	3	Arthur Godfrey	Columbia	Slow Poke	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
38A	47	2	Eddy Howard	Mercury	Stolen Love	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	9
38B	23	7	Louis Armstrong	Decca	A Kiss to Build a Dream On	..	..	..	..	..	10	..	..	..	..	..	..	..	10	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
38C	..	5	Bobby Wayne	London	Mother at Your Feet Kneel	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	9
38D	23	2	Weavers-G. Jenkins	Decca	Wimoweh	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	9	..	..	..	..	9
38E	..	2	Danny Scholl	Victor	I Remember You Love	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
38F	..	1	Billy Eckstine	M-G-M	A Weaver of Dreams	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
38G	..	2	Moose Jackson	King	Trust in Me	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	9
45A	..	1	Ray Anthony	Capitol	At Last	..	9	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
45B	..	5	Dolores Gray	Decca	Shrimp Boats	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	8
47A	..	1	Mindy Carson	Victor	Dance Me Loose	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	7
47B	..	1	Patti Page	Mercury	Come What May	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	7
49	..	2	Bobby Wayne	Mercury	River Stay Away My Door	..	..	..	8	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	6
50	..	1	Patti Page	Mercury	Retreat	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	7	..	..	..	..	..	..	5
51	20	25	Tony Bennett	Columbia	Cold, Cold Heart	..	..	..	..	..	9	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3

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VARIETY Scoreboard
OF
TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets
Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue
for
WEEK ENDING JAN. 26

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).*

TALENT

POSITIONS This week.	Last week.	ARTIST AND LABEL	TUNE
1	1	Johnnie Ray (Okeh)	Cry Little White Cloud
2	2	Four Aces (Decca)	Tell Me Why Garden in the Rain
3	4	Eddie Fisher (Victor)	Anytime Tell Me Why
4	3	Pee Wee King (Victor)	Slowpoke
5	6	Jo Stafford (Columbia)	Shrimp Boats
6	5	Eddy Howard (Mercury)	Si
7	7	Ames Bros.-Les Brown (Coral)	Undecided
8	8	Arthur Godfrey (Columbia)	Dance Me Loose
9		Frankie Lane (Columbia)	Jealousy
10	9	Mantovani (London)	Charmaine

TUNES

POSITIONS This week.	Last week.	TUNE	PUBLISHER
1	1	Cry	Mellow
2	2	Little White Cloud That Cried	Spier
3	3	Slow Poke	Ridgeway
4	4	Tell Me Why	Signet
5	7	Anytime	Hill-R
6	5	Sin	Algonquin
7	6	Shrimp Boats	Disney
8	8	Undecided	Leeds
9	10	Charmaine	Lion
10	9	Down Yonder	Southern

VARIETY 10 Best Sellers on Coin-Machines

Week of Jan. 26

1.	LITTLE WHITE CLOUD (8) (Spier)	*Johnnie Ray*	*Okeh*
2.	CRY (5) (Mellow)	*Johnnie Ray* *Georgia Gibbs*	*Okeh* *Mercury*
3.	SLOW POKE (12) (Ridgeway)	*Pee Wee King*	*Victor*
4.	TELL ME WHY (4) (Signet)	*Four Aces*	*Decca*
5.	SIN (16) (Algonquin)	*Eddy Howard* *Savannah Churchill*	*Mercury* *Victor*
6.	SHRIMP BOATS (3) (Disney)	*Jo Stafford* *Dolores Gray*	*Columbia* *Decca*
7.	UNDECIDED (13) (Leeds)	*Ames Bros.-Les Brown*	*Coral*
8.	ANYTIME (2) (Hill-R)	*Eddie Fisher*	*Victor*
9.	DANCE ME LOOSE (2) (Erwin-H)	*Arthur Godfrey*	*Columbia*
10.	JEALOUSY (9) (Harms)	*Frankie Laine*	*Columbia*

Second Group

TIGER RAG (Feist)	*Les Paul-Mary Ford*	*Capitol*
CHARMAINE (Lion)	*Mantovani*	*London*
GARDEN IN THE RAIN (Melrose)	*Four Aces*	*Decca*
I GET IDEAS (20) (Hill-R)	*Tony Martin*	*Victor*
BECAUSE OF YOU (23) (Broadcast)	*Tony Bennett*	*Columbia*
DOWN YONDER (14) (Southern)	*Eddie Smith* *Del Wood* *Champ Butler*	*King* *Tennessee* *Columbia*
A KISS TO BUILD A DREAM ON (Miller)	*Louis Armstrong*	*Decca*
STOLEN LOVE (Parliament)	*Eddy Howard*	*Mercury*
PLEASE MR. SUN (Weiss-B)	*Johnnie Ray*	*Columbia*
COLD, COLD HEART (16) (Acuff-R)	*Tony Bennett*	*Columbia*
DOMINO (6) (Pickwick)	*Tony Martin*	*Victor*
SOLITAIRE (Broadcast)	*Tony Bennett*	*Columbia*
BERMUDA (Goday)	*Bell Sis.-H. Rene*	*Victor*

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

Jocks, Jukes and Disks

By HERM SCHOENFELD

Mario Lanza: "Lygia"-"Temptation" (Victor). Mario Lanza's powerful tenor is being conserved on wax for the big numbers and these sides conform to the pattern of his previous clicks. "Lygia," based upon the background theme for the Metro pic, "Quo Vadis," is an impressive ballad, slightly on the arty side, which Lanza projects with tremendous force and unusual sensitivity. Standard on the flip is natural for the pop-operatic repertory and Lanza belts it across with all stops out.

Willard Cele: "Penny Whistle Blues"-"Penny Whistle Boogie" (London). Two arresting sides based upon the background score for the South African film, "The Magic Garden." Variations of a catching rhythm tune are played on a flagolet, or penny whistle, which could catch on as a fad similar to the zither dithers following the "The Third Man" pic.

Bing Crosby: "At Last! At Last"-"The Isle of Innisfree"; "Granada"-"Copacabana" (Decca). "At Last" is the most likely of Crosby's latest four sides. It's a lilting tune and Crosby gives it an adequate, if not particularly strong, rendition. "Innisfree" a fair ballad with a wordy lyric. Crosby's workover of "Granada" is smoothly handled as is the chile rhythm item, "Copacabana."

Guy Lombardo Orch: "Stolen Love" - "Marshmallow Moon" (Decca). "Stolen Love" surefire material for Lombardo and could develop into one of his big sellers. It's a backwoods-type ballad with a good lyric and the type of melodic line that Lombardo can bounce ingratiatingly. **Kenny Gardner** and local trio do a nice job on the lyric. Reverse is a fair number from the Paramount pic, "Aaron Slick from Punkin Crick."

Kay Starr: "Wheel of Fortune"-"I Wanna Love You." "Fortune" is getting wide wax coverage but Miss Starr's version ranks among the best. It's an off-beat ballad which she attacks with a powerful blues style. Slated for plenty of jock and juke spins. Reverse is a cute rhythm tune on which Miss Starr again hits with her standard hardhitting style. Harold Mooney orch and vocal chorus back up snappily.

Arthur Prysock: "Wheel of Fortune"-"Till All the Stars Fall in the Ocean" (Decca). In the male division, Arthur Prysock comes up with a potential side on "Fortune." It's a slow, Eckstine-type of rendition that gets the sense of this number. For the straight blues-and-rhythm market, **Jimmy Scott's** version for Decca is solid while Hene Humes' cut on the same label is disappointing. "Stars Fall in the Ocean" is a doubtful entry which Prysock handles very methodically.

Sonny Calello: "Cindy Lou"-"The King" (King). This slice of "Cindy Lou" could take off big. It's a bright side which Calello vocals with a good feel and excellent backing from orch and chorus under **Don Costa's** baton. "The King" is a pretentiously dramatic ballad with limited appeal.

Barbara Ruick: "Retreat" - "You Couldn't Be Cuter" (M-G-M). Barbara Ruick, promising new M-G-M songstress, does a neat job on "Retreat," a clever, maybe too clever, hokey-hillbilly number. It's a good side which faces tough competition in **Patti Page's** original slice for Mercury. Miss Ruick also hits freshly with the oldie on the bottom deck.

Freddy Martin Orch: "The Sweetheart Serenade"-"Honey Lips" (Victor) Freddy Martin orch, is coupled on two pleasing tunes. "Serenade" has a easy melodic lilt and a catching lyric set in a danceable arrangement. **Merv Griffin** handles the vocal in usual good style. "Honey Lips" is a bouncy rhythm item in a commercial cornball groove, Griffin again vocalling neatly.

Ella Fitzgerald: "Rough Ridin'"-"I Don't Want to Take a Chance" (Decca). Ella's click scat workover of "Smooth Sailing" last year has rated a sequel in "Rough Ridin'." It's another one of those tongue-twisting nonsense syllable lyrics which this songstress gives plenty of commercial meaning. It's a juke natural. Reverse is a change-of-pace slow item projected in Miss Fitzgerald's ace ballad style, **Sy Oliver** backing up with his usual excellence.

Album Review

Doris Day-Danny Thomas: "I'll See You in My Dreams" (Columbia). One of the top album-sellers in the platter business, Doris Day comes up with another winner in this Columbia package of the score of the Warner' Bros. pic, "I'll See You in My Dreams." Miss Day's lucid ballad style is showcased on such standards as "The One I Love," "It Had to Be You" and the title song, among other great oldies, including "I Wish I Had a Girl" and "Nobody's Sweetheart." Danny Thomas has a minor part in duetting with Day in "Ain't We Got Fun" and "Makin' Whoopee." **Paul Weston** orch and **Norman Luboff** choir add firstrate background support.

Blossom Seeley-Benny Fields: "Mr. and Mrs. Show Business" (M-G-M). This set is loaded with nostalgia, Benny Fields and wife Blossom Seeley socking over a flock of familiar oldies. Fields' w.k. style is workout on "Lullaby of Broadway," "My Melancholy Baby," "For Me and My Gal" and "By the Light of the Silvery Moon." Blossom Seeley comes through nicely on "Way Down in New Orleans," "Rose Room" and "I'm Nobody's Baby."

Platter Pointers

Jane Pickens, with **Al Goodman's** orch backing up, delivers in highly lyrical style on the tunes from the **Jerome Kern-Oscar Hammerstein 2d** musical, "Music In the Air" (Victor) . . . **Jerry Gray** orch turns out a craftsmanlike job on a flock of oldies in "A Tribute to Glenn Miller" (Decca) . . . In the Dixieland groove, **Muggsy Spanier** and an all-star combo dish up great sounds on a "This Is Jazz" set packaged by Circle Records . . . on a more modern, but less interesting kick, **Shorty Rogers** combo have an okay package in "Modern Sounds" for the progressive set . . . **Alan Dale** could have a big hit in "Silver and Gold" (Decca) . . **Pearl Bailey** has only fair material in "I Heard" (Coral) . . . **Mary Small's** workover of a fine tune, "River Get A Rollin'" rates jock and juke spins (King) . . . **Dinah Shore** is on a blues-and-rhythm kick in "Warm-Hearted Woman" (Victor) . . on the same label, **Ralph Flanagan's** orch has a standout side in "More Than Love" . . . **Bill Farrell's** stylized slice of "Call Me a Dreamer" might make the grade (M-G-M) . . **Ken Carson** has a firstrate rhythm religioso tune in "There's a Time to Reap and a Time to Sow" (Bibletone).

Standout folk, western, blues, rhythm, religioso, etc.: Drew Miller, "I'm Going Home" (Mercury) . . . **Good Lewis,** "Lonely Cabin Blues" (Decca) . . . **Sister Rosetta Tharpe,** "Peace in the Valley" (Decca) . . . **Hawkshaw Hawkins,** "Be my Life's Companion" (King) . . . **Skeets Yaney,** "Who's Taking Over" (M-G-M) . . . **Joe E. Lewis,** "Still Around" (M-G-M).

Diskers to Name RIAA Exec Setup

Final organization of the recently formed Record Industry Assn. of America is expected to take place next week (8) when the member companies will meet to decide the executive setup. Some 40 companies, including all the majors and most of the larger independents in the field, will be represented at the conclave.

At this point, the list of the candidates for the post of exec director, who will actually run the trade organization, has been narrowed down to three names selected by the screening committee headed by Leonard Schneider, Decca exec vice-prexy. The three names will be submitted to the member companies for the final choice.

A permanent executive board will also be elected at the membership meeting. At present, chieftains of Decca, Capitol, M-G-M, Columbia and RCA Victor comprise the temporary exec board and it's expected they will continue to serve with the addition of several reps from the smaller companies.

M-G-M Pacts Fiorino, Sliding Tuba Inventor

Chicago, Jan. 29.

M-G-M Records has pacted Vincent Fiorino, an alumnus of the Paul Whiteman band and for the past 15 years staff musician of radio station WBBM.

He's the inventor of the sliding tuba and for his first two sides last week he cut "The Sliding Tuba Polka" and "Czardas," latter number mainly a violin favorite.

Inside Orchestras—Music

Top jazz musicians, who recently have been picking up lucrative assignments in the longhair as well as pop disk field, are getting additional coin via their move in on juve platter dates. Hecky Krasno, Columbia Records kiddie division head, claims that the jazz beat on moppet platters is finding wide acceptance and to some extent is responsible for the kidisks to be issued simultaneously in the pop division. Among the jazzmen who have been getting the juve platter assignments are Tony Mottola, guitar; Bobby Haggart, bass; Lou Stein, piano; Terry Snyder, clarinet; Charlie Magnato, accordion; Stan Freeman, piano; Specs Powell, drums.

Larry Spier's music firm inked an unusual pact for a French tune recently in which no coin was involved. It was a straight barter deal in which Spier turned over the European rights on his firm's click "Little White Cloud That Cried" to Gallic publisher Raoul Breton in exchange for the latter's "Escala a Victoria," to be titled "Beware" for American consumption. Breton agreed to the swap after nixing coin bids of several other U.S. pubs for the French tune.

Bernie Roth, Gary, Ind. grocery clerk, is getting recognition on his first tune after almost being lost in the shuffle of Xmas songs. Lad penned "Only You" on a Mercury release with the plug side being "My Daddy Looks Like Santa." Billy Wells, Chicago disk jockey on WBBM, played the underside and has been hitting it so hard that Mercury is coupling it with another composition of the author, "Cross Me Off Your List" and reissuing the Russ Carlyle record.

Chicago Zither Club took a slap at the junior upstart, the "Josef Haustein Society of Friends of the Zither" in Vienna. Pointing out that their organization was formed 37 years ago against the Austrian's group's 23, localities said the other zitherers were in the junior class with their instruments. Windy City orchestra has 17 concert zithers, eight violins, three guitars, two 'cellos, a bass, accordion and harp. Club gives two concerts annually.

Television will prove to be the greatest medium yet for standard tunes, opines tunesmith Jimmy McHugh. The evergreens will get the best treatment, he added, because performers on TV prefer to use "song-proven" numbers. Unlike platters, AM or jukeboxes, McHugh feels video widens the impact of a ditty. Other media, he points out, consume so much material that the average song today has a short life.

L'ville's Top Terpery To Convert to Offices

Louisville, Jan. 29.

Lease on Madrid Ballroom, town's largest dance spot, was cancelled as of January 6, and contractors are submitting bids and plans to convert the amusement floor of the Madrid Building to office space. Milton Magel, who also operates Castle Farms in Cincinnati, has operated the Madrid for the past 10 years. Spot has played the biggest name bands at one time or another, and could accommodate as many as 1,800 patrons. Place was air-conditioned, and was considered the top location in town by dance promoters.

Bowout of the Madrid as a dance hall leaves the town without a large downtown dance floor. Some of the hotels lease their ballrooms for dances, but none approach the capacity of the Madrid.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Jan. 26

National Rating This wk.	National Rating Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Preeman	Boston, H. N. Homeyer	Philadelphia, Charles Dumont	Seattle, Capitol Music Co.	Kansas City, Jenkins Music Co.	Indianapolis, Pearson's	Minneapolis, Schmitt Music Co.	Rochester, Neisner Bros.	St. Louis, St. Louis Music Supply	Omaha, A. Hospe	TOTAL POINTS
1	1	"Slow Poke" (Ridgeway)	1	1	1	3	3	1	1	5	5	2	1	2	106
2A	5	"Cry" (Mellow)	2	4	6	8	4	2	8	3	..	4	6	5	69
2B	4	"Down Yonder" (Southern)	6	2	7	10	..	4	2	..	2	5	2	1	69
3	6	"Tell Me Why" (Signet)	4	8	..	2	1	7	..	..	4	1	7	4	61
4	3	"Little White Cloud" (Spier)	3	9	5	..	7	3	9	1	..	3	3	7	60
5	4	"Sin" (Algonquin)	10	3	2	5	6	..	3	4	..	..	5	3	58
6	8	"Anytime" (Hill-R.)	5	6	10	1	2	10	..	..	3	6	..	..	45
7	2	"Shrimp Boats" (Disney)	7	7	8	..	9	8	7	2	..	7	4	..	40
8	9	"Charmaine" (Lion)	9	5	3	..	8	6	5	10	..	10	8	10	36
9	7	"Undecided" (Leeds)	..	..	..	6	10	..	4	8	6	..	9	6	28
10	10	"Domino" (Pickwick)	..	10	..	7	5	..	6	..	..	..	..	..	16
11	11	"Dance Me Loose" (Erwin-H)	8	..	..	..	..	..	..	6	8	8	..	..	14
12	12	"Because of You" (Broadcast)	..	..	..	..	..	5	..	9	..	..	10	9	11
13	12	"Manhattan" (Marks)	..	..	..	..	..	..	..	..	1	..	..	..	10
14	12	"Kiss to Build Dream On" (Miller)							10	7	..	9			7

Band Reviews

AL DONAHUE ORCH (10)
With Antonia
Adams Hotel, Phoenix

Al Donahue's three-week booking here represents the start of a new entertainment tangent for the Corinthian Room, downtown nitery which operates only during the winter season. In previous years, manager Jack Kane has been partial to small combos, but new policy calls for succession of name bands over a 10-week spread, with possibility that room will remain open even longer if there's sufficient payoff.

Following Donahue, band lineup includes Alvino Rey, Ted Fio Rito, Joe Reichman, Henry King, and Leighton Noble. No Phoenix nitery, past or present, has ever attempted a sustained name band policy, and if the Corinthian Room can make it pay off, the bandwagon may start rolling here.

For his current stand, Donahue has retrenched his outfit to 10, eliminating two brasses and putting greater emphasis on the reed section, headed by veteran Frank Walsh. Duo of sideman double up on the horns for added unity. Per usual, Donahue's violin is a standout in the rhythm department, complementing the bass, piano, and drums.

Band's musical shadings make for a smooth blend of dansapation, and pace is well diversified for over-all balance. Library is a hefty one to fit in with commitments here, which call for dinner music sesh from 7:30 to 9:00 p.m. followed by dance rhythms until 1 a.m. There's little time out once sidemen get going.

Antonia, a regular with Donahue the last five years, is a stylish exponent of songology and delivers a ballad with sureness and finesse.

Band drew a good turnout for a midweek opening, and word of mouth should accelerate biz during coming weeks. *Jona.*

RAY PEARL ORCH (12)
With Lois Costello
Hotel Muehlebach, Kansas City

Usually an annual occupant of the bandstand in the Terrace Grill of the Hotel Muehlebach, the Ray Pearl aggregation has recently been away for about 18 months. A six-timer here, Pearl has established a rep as one of the more capable on the hotel and ballroom circuit, and lives up to his notices with a full-blown outfit and, a ready dance style, and entertainers which embellish the proceedings throughout the evening.

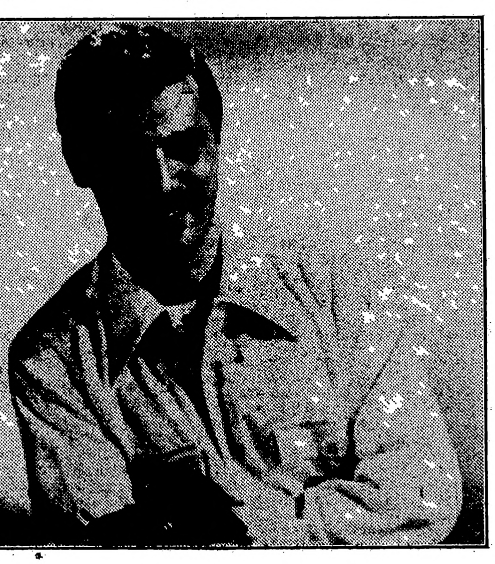
The lineup of sidemen is somewhat changed since the previous stand, a sax being added and a guitar dropped. This gives Pearl two trumpets, two trombones, four reeds, piano, drums and tuba, one of the few bands today carrying a horn in the rhythm section. Added reed steps up the fullness for which Pearl is known, output leaning to the sweet side with accent on dansable rhythms. These are kept in a wide variety, current pops being intermixed with standards, Latins, novelties and medleys.

Lois Costello takes the lead in the vocal department, attractive blonde handling current ballads in throaty stylings, chirping novelties and working out in the Three Jewels trio. Bill Wayne, steps out of the crew, to warble a very listenable baritone, to team with songstress in a number of duets, and also work out in the trio. Dick Glerum adds a vocal to his drumming, and chubby Bill Garlow handles novelties and rhythm numbers in the five-by-five vein. *Quin.*

PEEWEE RUSSELL ORCH (6)
Hotel Buckminster, Boston

Peewee Russell, making his first Hub appearance since his long illness, displays remarkably few ill-effects either physical or musical, and on strength of engagement here appears to be back in his old stride again. Long noted for his ability to handle the clarinet in the Dixieland manner, he seems to have lost none of his knowhow during his enforced vacation and

(Continued on page 47)



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RCA VICTOR RECORDS

On the Upbeat

New York

Coral Records picked up option on the **Modernaires** for another year . . . **Harry Fox,** publishers' agent and trustee, to Nassau for winter vacation . . . **Mary Mayo** into Town Hotel, Milwaukee, Feb. 5 for two weeks . . . **Norman Granz,** head of Mercury Records' jazz operation, inked **Anita O'Day** and **Count Basie** for platter releases . . . **Al Morgan** returns to Chubby's, Camden, Feb. 18 for second time in three months . . . **Guy Lombardo** hits Houston March 8 on this year's annual concert tour . . . jazz pianist **Erroll Garner** into the Embers, N. Y., with his trio Feb. 19.

Chicago

Eddie O'Neal, orch leader at the Palmer House, last week signed a Decca contract and sliced two sides plus two more with **Evelyn Knight** here . . . **Ken Griffin** returns to the Four Dukes, Detroit, Feb. 28, for two weeks . . . **Leo Peiper** takes over the podium at the Schroder, Milwaukee, April 1 for two frames and has a month at the Trianon, Chicago. **Ray Pearl** follows at the Karzas spot . . . **Jo Sullivan** has been pacted by Mercury Records and former singer of the St. Louis Muni Opera will cut some disks in the light opera vein . . . **Harmonicats** date at the Chase, St. Louis, has been changed to Feb. 22 to enable them to pickup some teevee guest shots in the east.

Page Cavanaugh Trio, currently in Chicago, have switched from GAC management to MCA . . . **Jeri Winters** joins the **Stan Kenton** band as vocalist and will also do a turn at the New York Blue Angel. Kenton orchestra, incidentally set for the Blue Note, April 4. He'll do a string of midwest one-nighters before coming in and afterwards. . . . **Al Morgan** into Main Street, Cleveland, Feb. 8 and then a weekend at the Casablanca, Canton, the following week . . . **Nat Cole** headlines the Fox, Detroit, Feb. 15 . . . **Larry Faith** held over at Melody Mill until March 2 when **Jimmy Palmer** comes in . . . **Eddie South** stops for a month at the Theatrical Club, Cleveland beginning Feb. 18 . . . **Weavers** inked for the Yankee Inn, Akron, Feb. 4 . . . **Tiny Hill** starts in motion again with three-week stand at the Muelbach, Kansas City, as of Feb. 13. . . . **Frankie Carle** swings into the St. Louis territory with a booking at the Casa Loma ballroom for a week March 25.

Hollywood

Billy Eckstine makes his last Southern California appearance Feb. 2 at the Pasadena Civic Auditorium before going east on a singing tour . . . **Patti Page** will record her fourth album for the Mercury label, starting Thursday (31) . . **Dick Haymes** waxed four sides for Decca with Sonny Burke orch . . **Robert Merrill** set by RCA Victor Red Seal to wax a series of musical biogs of noted composers, including **Jerome Kern, Irving Berlin** and **Cole Porter** . . . **Nellie Lutcher** opens Feb. 4 at the Zanza Bar, Denver.

Pittsburgh

Elaine Forman is **Clyde Knight's** new vocalist, replacing **DeLoris Randall,** who left to join **Chuck Foster** in Chicago. Miss Forman was formerly with the **Larry Faith** band . . . **Roy Eldridge** opens a 10-day guest engagement woth **Tommy Turk** orch at the Midway Lounge on Feb. 27 . . . Singer **George Perna,** who was with several bands before going into the service, has been promoted to staff sergeant with the 38th Infantry in Korea. . . . **Gloria Conn Trio** has checked in at the Horseshoe Bar for an indefinite run . . . **Bobby Cardillo,** whose band was recently replaced at the Monte Cristo after two years by the Ross Hall combo, now playing piano for **Kloman Schmidt** . . . **Bill Green's** featuring floor shows Saturday nights only during the winter but **Howdy Baum's** band is there for dancing nightly.

Kansas City

Henry Busse orch in for a one-nighter at the Pla-Mor Ballroom last Saturday (26), to be followed by Ralph Flanagan on Feb. 2 . . . **Ray Pearl** will take his orch out on one-nighters, after its four-week stand in the Terrace Grill of the Hotel Muehlebach. Crew will play the air base at Wichita Falls, Texas, in February, and is set for the Trianon, Chi, opening in May . . . **Eric Correa** orch currently in the Cipango Club, Dallas, Tex., following Clair Perrault Orch. Correa moved over from the Capital City Club, Atlanta, Ga. . . . **Daryl Harpa** (orch and entertainers) troupe had options lifted and will stay another three weeks at the Latin Villa, K. C. . . . Philharmonic Orchestra has set Feb. 20-21 as the dates for its special "Cole Porter Nights" concerts . . . **Jay Shore** has his Troubadors in the Crown Room of the LaSalle Hotel . . . **Harold Cowan,** newest of the young organists in town, now in the Cabana of Hotel Phillips.

Dallas

Mindy Carson spends a week at the Baker Hotel, opening Feb. 4. **Frankie Laine** is set for one frame in March . . . **Sari Price,** after a fill-in singing stint with Frankie Masters' orch, rejoins the **Danny Deane** orch Feb. 1 at Memphis' Claridge Hotel . . . Sky Club has set one-nighters for **Henry Busse** orch Feb. 8-9, with Jan Garber due March 23.

Efrem Kurtz, Houston Symphony Orchestra maestro, will guest conduct the Royal Philharmonic Orchestra in London April 27 in the Royal Festival Hall.

Songs With Largest Radio Audience

Survey Week of January 18-24

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

A Kiss To Build a Dream On—†"The Strip"	Miller
Always	Berlin
Anytime	Hill & R
At Last At Last	Duchess
Be My Life's Companion	Morris
Bermuda	Goday
Charmaine	Lion
Cry	Mellow
Domino	Pickwick
Down Yonder	LaSalle
Glorita	Life
How Close	Life
I Could Write a Book	Harms
I Talk To the Trees—*"Paint Your Wagon"	Chappell
I Wish I Had a Girl	Miller
I'll See You In My Dreams—†"See You In Dreams"	Feist
It's All In the Game	Witmark
Life Is a Beautiful Thing	Famous
Little White Cloud That Cried	Spier
Manhattan—†"Two Tickets to Broadway"	Marks
My Love	Life
Never Before	Paramount
Please Mr. Sun	Weiss-B
Shrimp Boats	Disney
(It's No) Sin	Algonquin
Slowpoke	Ridgeway
Take Me Home	Remick
Trust In Me	Advanced
Tulips and Heather	Shapiro-B
Undecided	Leeds

Second Group

A Garden In the Rai	Melrose
A Weaver Of Dreams	Kassner
Baby I Need You	Gallico
Dance Me Loose	Erwin-H
Getting To Know You—*"The King and I"	Williamson
Grand Central Station	Harms
Hey Good Lookin'	Acuff-R
If You Catch a Little Cold	BVC
If You Go	Pickwick
It's Raining	Mills
My Beloved	Famous
My Concerto	Block
Neither Am I	Valando
Night Train To Memphis	Peer
Oh How I Need You Joe	Cosmic
Sleigh Ride	Mills
Solitaire	Broadcast
Swingin' Down the Lane	Feist
Tell Me Why	Signet
Twinkletoes	Marks
Unforgettable	Bourne
Until	Leeds
You Better Go Now	DeSylva-B-H

Top Songs On TV

Cry	Mellow
Dance Me Loose	Erwin-H
Domino	Pickwick
Down Yonder	LaSalle
Getting To Know You	Williamson
Life Is a Beautiful Thing	Famous
Shrimp Boats	Disney
(It's No) Si	Algonquin
Slowpoke	Ridgeway
Turn Back the Hands of Time	Choice

FIVE TOP STANDARDS

Get Happy	Remick
I Got Rhythm	New World
Lover	Famous
Someone To Watch Over Me	Harms
'S Wonderful	Harms

† *Filmusical.* **Legit musical.*

Levant Scores in Special Cincy Symph Concert

Cincinnati, Jan. 29.

Special concert by Oscar Levant of Gershwin's Concerto in F with the Cincinnati Symphony Orchestra, under the direction of Thor Johnson, attracted 2,200 persons, many new to longhair, at Music Hall Sunday afternoon (27). Top was $3.50.

Levant was recalled for seven piano encores of Gershwin preludes, Chopin etudes and A waltz.

Clarion Music chartered to conduct a music publishing business in New York. Capital stock is 150 shares, no par value.

STEINBERG TO HEAD PITT ORCH; PARAY TO DET.

Pittsburgh, Jan. 29.

William Steinberg, director of the Buffalo Philharmonic, will become permanent conductor of the Pittsburgh Symphony Orchestra next season. He resigned his Buffalo position last week. Steinberg's appointment gives the local symphony a regular maestro for the first time since Fritz Reiner left in 1948 after a 10-year stretch. Since then, the organization here has been using guest batoneers.

Paul Paray, French maestro, was appointed to head the Detroit Symphony under its new reorganization. The NBC Symphony' Mischa Mischakoff joins the Detroit orch next season as concertmaster.

Forty Two Publishing Co. chartered to conduct a music publishers business in Queens County, N. Y. Capital stock is 200 shares, no par value. Leon E. Borden, of N. Y. is a director and filing attorney.

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RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Jan. 26

National Rating This wk.	National Rating Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearsons)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Seattle—(Sherman-Clay)	San Antonio—(Central Radio Co.)	Kansas City—(Jenkins Music Co.)	Omaha—(A. Hospe Co.)	Philadelphia—(Wanamaker)	TOTAL POINTS
1	1	**JOHNNIE RAY** (Okeh) "Cry"—6840	1	4	1	1	1	..	1	..	1	1	..	..	77
2	2	**JOHNNIE RAY** (Okeh) "Little White Cloud"—6840	2	..	4	..	3	3	4	1	3	2	..	2	75
3	3	**FOUR ACES** (Decca) "Tell Me Why"—27860	3	5	6	2	..	2	3	..	4	..	3	5	66
4	4	**EDDIE FISHER** (Victor) "Anytime"—20-4359	6	1	..	3	8	4	5	3	5	8	..		56
5	5	**PEE WEE KING** (Victor) "Slow Poke"—21-0489	10	8	9	8	..	8	2	..	2	3	..	..	38
6	6	**JO STAFFORD** (Columbia) "Shrimp Boats"—39581	8		10	..	..	9	10	6	6	4	..	1	34
7	8	**AMES BROS.-L. BROWN** (Coral) "Undecided"—60566	..	..	3	..	5	6	..	4	10	9	..	..	29
8	9	**ARTHUR GODFREY** (Columbia) "Dance Me Loose"—39632	..	..	..	..	4	1	..	..	..	10	4	..	25
9	7	**MANTOVANI** (London) "Charmaine"—1020	..	..	..	4	..	..	7	..	8	..	8	7	21
10A	6	**EDDY HOWARD** (Mercury) "Sin"—5711	9	..	2	..	..	..	..	..	9	6	..	..	18
10B	10	**FRANKIE LAINE** (Columbia) "Jealousy"—39585	..	..	7	..	..	..	9	7	7	..	7	..	18
11	..	**LES PAUL-M. FORD** (Capitol) "Tiger Rag"—1920	..	9	..	10	7	7	6	..		..	..	..	16
12	11	**EDDIE FISHER** (Victor) "Tell Me Why"—20-4444	..	..	..	..	2		..	..	..	5	..	..	15
13	12	**NAT (KING) COLE** (Capitol) "Unforgettable"—1808	7	..	..	..	10	..	..	8		..	5	..	14
14A	..	**VAUGHN MONROE** (Victor) "Charmaine"—20-4375	..	..	5	..	..			..	..	7	..	..	10
14B	16	**TONY MARTIN** (Victor) "Domino"—20-4323	..	..	..	..	6	..		..	..	..	..	6	10
14C	..	**EILEEN BARTON** (Coral) "Cry"—60592	..	..	..	..	..	..	..	..	..	..	1	..	10
15A	..	**LOUIS ARMSTRONG** (Decca) "Kiss to Build Dream On"—27720	4	..	..	..	9	..	..	..	..	..	..	..	9
15B	..	**EDDIE FISHER** (Victor) "Never Before"—20-4359	..	2	..	..	..	..	..	..	..	..	..	..	9
15C	14	**FOUR ACES** (Decca) "Garden in the Rain"—27860				..	..	..	..	2	..		..	..	9

FIVE TOP ALBUMS	1	2	3	4	5
	AMERICAN IN PARIS Hollywood Cast M-G-M E-93 K-93 M-93	SHOWBOAT Hollywood Cast M-G-M M-G-M84 K 84 E 559	GUYS AND DOLLS Broadway Cast Decca DA-825 9-203 DLP-8036	KING AND I Broadway Cast Decca DL-9008 9-260 DA-876	GLENN MILLER CONCERT Victor LPT-16 WPT-25 P-25

Week of Valentine's Day Program

"You're A Sweetheart"

Music by:
Jimmy McHugh

PROGRAM
DOCTOR, LAWYER, INDIAN CHIET
The Novelty Standard
By
Paul Francis Webster

Pub Charges King With 'Bungalow' Infringement

King Records infringed upon his copyrighted tune, "We'll Build a Bungalow (You Spell It for Two," Norris B. Mayhams charged in a $15,000 damage suit filed in N. Y. Federal Court last week against the platter firm. Waxery assertedly failed to file notice of user when it cut "Bungalow."

Mayhams claims he wrote "Bungalow" and assigned rights to Mellin Music in November, 1949. The following year, the complaint states, the publisher re-assigned the number to Mayhams Music. Tune is said to have been copyrighted in 1949.

Sunbeam Music chartered to conduct a music publishing business in New York. Capital stock is 100 shares, no par value.

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Band Reviews

Continued from page 44

with the sidemen recruited for this stint backing him neatly, the results are par for the Dixieland course.

Lineup consists of Ruby Braff, a local cornetist with a solid jazz "feel"; Eph Resnick, a slick trombonist: Kenny Johns, drums; "Red" Richards on the 88 and bassman John Field, who goes with the lease, with the individual styles fitting neatly into the jazz pattern. Boys give out with the standards expected by the clientele, "Muskat Rambles," "High Society" et al, occasionally slipping in a melodic "If I Had You" for a change of pace. With the Russell clarinet weaving in and out some exciting jazz sounds are produced. *Elie.*

Best British Sheet Sellers

(Week ending Jan. 19)

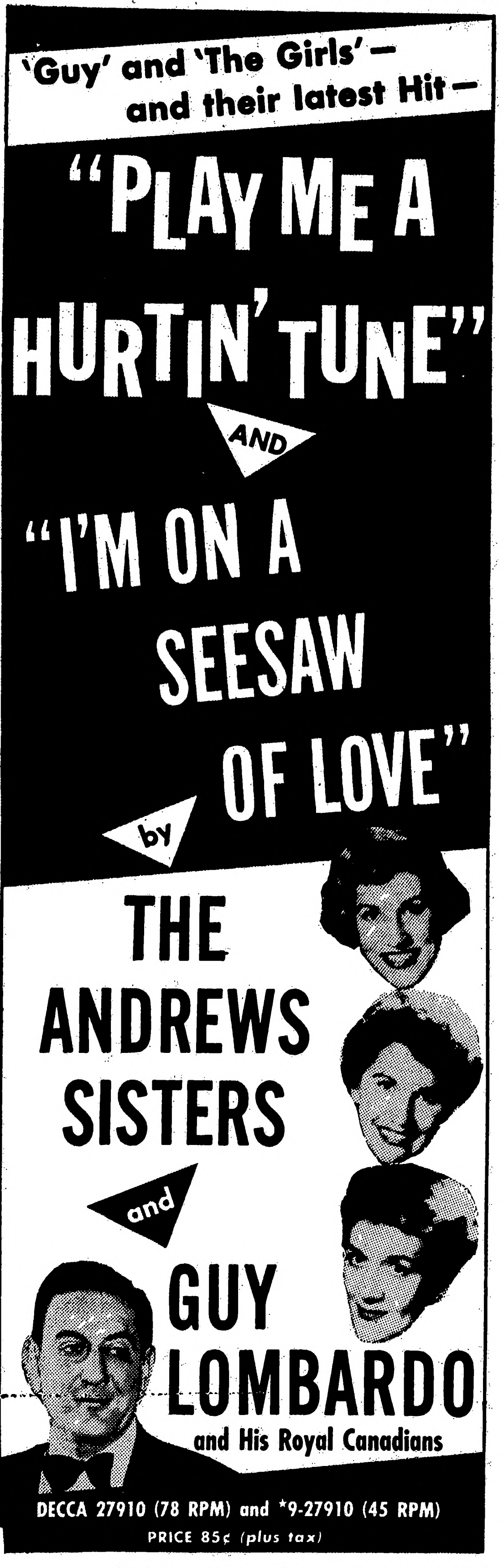
London, Jan. 22.

Longing for You	Sterling
Loveliest Night Year	F.D.&H.
Because of You	Dash
Enchanted Eve	Williamson
I Love Sunshine	New World
Shrimp Boats	Disney
At End of Day	Chappell
Allentown Jail	Bourne
Mistakes	Wright
Rosaline	Reine
My Liberty Belle	Dash
If You Go	Maurice

Second 12

Love's Roundabout	Cinephonic
Too Young	Sun
Always Our House	Connelly
I Wish I Wuz	Maurice
Why Worry	Macmelodies
Domino	Leeds
Beggar In Love	Cinephonic
Oodles of Noodles	Cox
Tulips and Heather	Fields
Kentucky Waltz	Southern
Black and White Rag	F.D.&H.
Down Yonder	Feldman

DECCA data



'Guy' and 'The Girls'—
and their latest Hit—

"PLAY ME A HURTIN' TUNE"

AND

"I'M ON A SEESAW OF LOVE"

by

THE ANDREWS SISTERS

and

GUY LOMBARDO
and His Royal Canadians

DECCA 27910 (78 RPM) and *9-27910 (45 RPM)
PRICE 85¢ (plus tax)

DECCA RECORDS
America's Fastest Selling Records!

Hub Lays Down New Rules for Cafes In Tightening Vise on Lewd & Nude

Boston, Jan. 29.

As aftermath of recent mass suspensions of entertainment licenses here, all bistro operators have been sternly warned by Hub licensing board to tread the straight and narrow. Suspensions, majority of which have been lifted, followed Archbishop Cushing's recent blast via his Sunday Advertiser column regarding "vile, immoral" conditions in many spots.

Ultimatum, issued by the licensing board and mailed to all license holders, reads: "Innholders and common victuallers with entertainment licenses are hereby notified that the board prohibits strip-tease acts and lewd impersonations of the opposite sex. Any exhibition of such acts will result in the summary suspension or revocation of the entertainment license. The use of obscene language, salacious conversation, the portraying of sex perversion, or evidence of sensual performance will result in immediate action against the licensee. Dining rooms must be adequately lighted. Illumination by candles alone will not be approved by the board. Complete cooperation with the police must be given."

In nearby Lawrence, too, Mayor Buckley has applied the screws with an edict that "There will be no more so-called exotic dancing or other entertainment of low moral tone on Sundays." The mayor added that he had received many complaints against such acts on Sundays and believed they were well-founded. What happens balance of week was not indicated.

Meantime, the Mayair (nee College Inn), whose operators (Mayfair, Inc.) voluntarily surrendered their entertainment license for 30 days during the recent cleanup, swings back into action this week. The spot, which as College Inn was one of Hub's plushier niteries, in its present reincarnation will operate on a medium entertainment budget, with a line of six, four surrounding acts and two small musical groups, Morey Saxe orch (5) and the Threetones.

Formal opening is skedded for Thursday (31) with lineup including Lindy Doherty, Libby Bean, Jimmy Casanova and the Fays. Located two blocks from shuttered Latin Quarter, latter apparently out of action for balance of season, Mayfair bonifaces figure on following policy of showcasing seminames who have not appeared in this area recently. Spot will also be only one in town to feature a line of girls.

Roberta Quinlan Niterying

Roberta Quinlan, until recently on television as star of "Mohawk Showroom" on NBC-TV, is going on nitery dates. Singer is booked for Chubby's, Camden, N. J., March 10.

Spot generally plays record names.

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Telephone, Radio, TV and Running Iced Water In All Rooms
During the past six months the following internationally known artists are among those who have honoured us with their patronage:
Mdlle. Lenore Aubert, Mr. Milton Berle, Mr. Tony Curtis, Miss Rhonda Fleming, Miss Ava Gardner, Kerima, Miss Dorothy Kirsten, Miss Janet Leigh, Mr. Jimmy McHugh, Mr. Frank Sinatra, Miss Kay Starr, Mr. Jimmy Van Heusen.
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(Two Bands and Cabaret)
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Ives, Louis Armstrong Set For O'Seas Concert Dates

Associated Booking Corp. is going in heavily for foreign popconcert bookings. Outfit has set Burl Ives and Louis Armstrong & All Stars for a series. Ives is set to play a longhair term in Australia, while Armstrong is booked for a dozen stands in the Hawaiian Islands.

Armstrong, who just wound up a stand at the Hangover Club, San Francisco, with his unit, will replay that cafe as soon as he returns from the concert stand.

Tony Martin's 20G To Copa for 'Out'; Cafe Sets Names

It cost Tony Martin $20,000 to get out of a date with the Copacabana, N. Y. Sum was paid last week to Copa ops Jack Entratter and Julie Podell. Pair is splitting the payoff between Jack Katz, their attorney, and various actor funds, Entratter and Podell both waiving any share of the coi .

Martin's difficulties stemmed from a date at the spot two years ago. Singer, who was let out for a Coast commitment with three weeks to go, has since refused to play the Copa. Nitery brought action against Martin at the American Guild of Variety Artists. Latter ruled that Martin had to play out the balance of contract, and when he refused, the settlement was arranged.

It's likely that Martin will play the Riviera, Ft. Lee, N. J., this summer. Contract isn't yet formalized.

Eyeing Martin & Lewis

Copa has made a tentative name lineup for near future. Spot is attempting to get Martin & Lewis to start there for a six-week minimum, May 1. Jane Powell has been set for a March starting date. Joe E. Lewis will tee off the fall season with a September stand. Johnny Ray will work the Copa for three weeks starting April 10.

There also an effort being made to get Jimmy Durante to play two weeks or more between video takes. Podell and Entratter would like the Schnoz for the show following session of Jan Murray, Toni Arden and Chandra Kaly Dancers, starting tomorrow (Thurs.) for four weeks.

Johnnie Ray Inked For Vaude-Cafe Dates

Johnnie Ray has pushed back some cafe dates in order to do a theatre tour. Singer has a cafetheatre lineup that will take him into the summer, and other dates are still being booked by General Artists Corp. He's being sold on a percentage arrangement in all vaude situations.

Ray is skedded for the Seville, Montreal, March 13; Earle, Philadelphia, March 20; Capitol, Washington, March 27; Copacabana, N. Y., April 10; Stanley, Pittsburgh, May 1, and will arrive in New York for the Decoration Day show at the Paramount.

While dates are tentative because it's not known when the Par session will wind up, Ray has commitments to Loew circuit for a series of stands, including the Oriental, Chicago, and vauders in Cleveland and Indianapolis.

'Holiday on Ice' Skeds Asbury Park Summer Run

"Holiday On Ice" will play throughout the summer at the Convention Hall, Asbury Park, and at the same time break in the new edition to preem in the fall.

It's the same procedure followed by "Ice Capades," which makes an annual summer run at Convention Hall, Atlantic City, while rehearsing the new show.

Autry 10G in Cincy

Cincinnati, Jan. 29.

The Gene Autry show drew an estimated $10,000 gross in single matinee Sunday (27) at Cincinnati Garden.

Scale, $1 to $2.50, was halved for juves.

Twin Cities' Obsequies for Demise Of Nitery Names; Chi Vaude-Cafes Dive

Minneapolis, Jan. 29.

Twin Cities, with a combined 826,700 population (more than 1,000,000 with suburbs included), will not have a single supper club with a name-act policy after this week.

Following the current Billy De Wolfe engagement, the Hotel Nicollet Minnesota Terrace is abandoning the star policy for non-name acts sans cover charge. The other leading local suppery, Hotel Radisson Flame Room, plays name acts only very infrequently. Two years ago the town had three clubs playing the biggest names and acts regularly and several that used them occasionally. Club Carnival, now the Flame and utilizing minor floor-shows, brought in such luminaries as Sophie Tucker and Martha Raye (twice each), Lena Horne, Cab Calloway and many other top performers. The establishment went deep into the red.

Neither of the two leading St. Paul hotels has had any floorshow entertainment for years. None of the lesser St. Paul clubs plays any major acts.

In a Word—"Impossible"

"It's impossible to sustain a name-act policy nowadays because of the acts' unavailability or their steep asking price," said Neil Messick, Hotel Nicollet v.p. and managing director. "Also, we've found that an intermittent cover charge policy—charging during a name act's engagement, varying the charge according to the attraction, and lifting it entirely when there's no name—doesn't work out satisfactorily. As a matter of fact, we find stiff resistance to the cover charge under any circumstances.

"It boosts the already high supper club going-out cost to a height which the local public apparently doesn't want to scale, except in the few instances of exceptionally outstanding performers, and even in those cases the room seldom comes through with a sizable or even any profit. One of the exceptions, of course, is Hildegarde, who for a second time drew capacity during her recent engagement."

Same Old TV Question

Like Abe Perkins, owner of the Gay '90s, a large pop-priced bistro, Messick blames TV in part for the Minnesota Terrace's entertainment problems. He points out that TV keeps most of the stellar performers close to New York and Hollywood for the most part, so that they can nab guest shots. Also, he agrees with Perkins, recently quoted in VARIETY, that video, giving viewers the very best talent for free, "wises up" customers, gets them to expect too much at supper clubs and makes them dissatisfied with ordinary fare. It also helps to up acts' prices, he points out.

With Carl Brisson and Billy De Wolfe opposing each other at the Flame Room and Minnesota Terrace, respectively (and both packing 'em in), this week, Minneapolis at least will be going off the nitery name-act map in a blaze of glory.

Chicago, Jan. 29.

With the booking of "Quo Vadis" for an extended run, the Oriental Theatre drops live shows for the time being, leaving the Chicago Theatre the only house west of the Hudson which is playing vaude on a regular weekly basis. Once the hub of booking activity for the various midwest vaude houses, there was almost a year's playing time around the Chi area for an act. Now, in Chicago proper, with the exception of the Regal, B&K southside colored house which has spot bookings, there isn't even a split week to look at.

Englewood and Stradford, indie and Warner houses, which competed as showcases for acts, switched to pictures last summer, and while there have been other spasmodic attempts to sell weekend fare, it seems to fade after a short trial. Strangely enough, weekend vaude continues strong in nearby areas, such as Palace, Rockford; Emboy, Terre Haute, which just started several months ago, and others.

Another peculiar aspect is the demand for name stageshows around the Chicagoland territory, with the Riverside in Milwaukee and Circle in Indianapolis having a standing offer for star bills. It's also true in Minneapolis and St. Louis, but neither can get names. Latter would rather work the more

(Continued on page 48)

Buster Crabbe & Co. Set For 9-Day Bronx Yippee

Buster Crabbe, Johnny Mack Brown and Jimmy Atkins will be headlined at a wild wester to play the Kingsbridge Armory, Bronx, for nine days starting Feb. 22. Event is under the auspices of 59 American Legion Posts in the area and is scaled at $3 top on two-a-day sked.

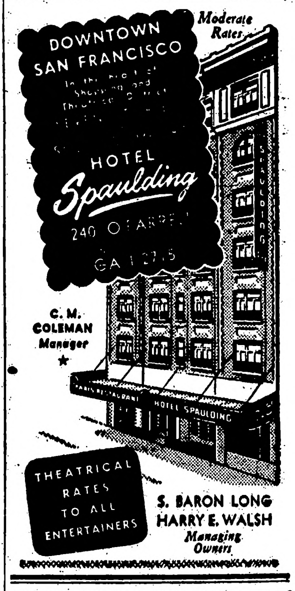
Event is expected to get heavy radio and teevee plugs. Crabbe telecasts over WOR, N. Y., while Jimmy Atkins is on ABC radio.

Beatrice Kay 3d Topper In Dallas' Adolphus Cycle

Dallas, Jan. 29.

Beatrice Kay is booked as next name at Century Room of Hotel Adolphus here. She'll play two weeks, Feb. 21-March 5, with one show nightly.

Singer is third name since spot started that policy last spring. The others were Hildegarde and Kay Thompson & Williams Bros.



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SKATING ON THIN BOXOFFICE ICE

Mayor's Home-Grown Toronto Fair Would Eliminate U.S. Names as Lure

Toronto, Jan. 29.

On determination of newly elected Mayor Alan Lamport, the two-week annual Canadian Exhibition here must be all-Canuck, plus midway and other concessions to be thrown open to tender. In addition, it's proposed that the Leon Leonidoff grandstand spectacles of the past four seasons—previously using such sellout draws as Olsen & Johnson, Danny Kaye, Jimmy Durante, et al.—be henceforth discontinued for replacement by a wholly Canadian talent grandstand show.

That was the outcome of a three-hour Saturday evening (26) meeting of civic officials, the CNE directorate, and Elwood Hughes, general manager for many years of the big expo, in the campaign pledge of the new mayor of Toronto that he would present a full "expose" of the CNE management and financial operations.

Mayor Lamport had charged that J. W. (Patty) Conklin and Bill Beasley were each taking some $500,000 out of the exhibition that

(Continued on page 53)

St. L.'s 'Jo Baker Day'

St. Louis, Jan. 29.

Josephine Baker will be kudosed next Sunday (3) at her first pro appearance in St. Louis, her hometown. Singer will play a benefit in the Henry W. Kiel municipal auditorium, following a parade and reception.

Miss Baker left here in 1925 for Paris. Since then she has visited here briefly—with her mother in 1940 and again in 1950 while en route to engagements.

Hizzoner James M. Darst has proclaimed Feb. 3 as "Josephine Baker Day."

Henie to Play Bronx Armory As 'Challenge'

Sonja Henie signed a deal last week to play the Kingsbridge Armory, Bronx, some time in March. It's the first time in 17 years that she'll work a New York ice date away from Madison Square Garden.

The star is reportedly going to the Bronx spot in an effort to prove that she's good enough b.o. to warrant the Garden in future despite her tiffing with Arthur M. Wirtz, whose "Hollywood Ice Revue" is at the Garden until Feb. 6.

Miss Henie will bring in her own ice. She's been travelling with portable refrigeration which permits her to open new territory for blades displays.

Aside from proving her b.o. value in New York, Miss Henie's Bronx stand will also have the added value of indicating whether nabes are potent enough to support a big show. Years ago, Ringling Bros. and Barnum & Bailey Circus played the Bronx as well as Brooklyn, but in recent years has abandoned them. The Henie stand may cause re-evaluation of the feasibility of revitalizing dormant playdates.

PITT PENN ALIVE AGAIN VIA TONY BENNETT UNIT

Pittsburgh, Jan. 29.

Penn Theatre, Loew deluxer, will play its first stageshow in several months week of March 14, when unit headed by Tony Bennett comes in. Lineup will include singer Toni Arden, Lee Davis as m.c., comedy dance team of Harris & Shore, and the Denvers.

Loew house here gets flesh only for spot bookings. It resumed presentations couple of years ago after a 15-year hiatus. Even in last 24 months, however, Penn hasn't had more than half a dozen shows. Last one there was Frankie Laine.

Sophie Tucker's Palladium And 4 Other Brit. Dates

Sophie Tucker's date at the Palladium, London, has been set for April 21. Booking was made some time ago, but starting time was left open pending finalization of the Palladium's plans.

Miss Tucker will essay a series of stands while in Britain. She'll play the Bagatelle, London nitery, April 5; Empire, Glasgow, June 2; Empire, Liverpool, June 16, and the Hippodrome, Birmingham, June 23.

Singer played London shortly after the war at the Casino Theatre. She had been slated to play the Bagatelle last season, but a foot ailment forced her to cancel the trip.

WIRTZ-HENIE TIFF CUES ROUTE WAR

By JOE COHEN

The ice show industry is fearful that the current year may upset certain unwritten agreements which have permitted all major icers to prosper. The split after last season between Sonja Henie and her producer for many years, Arthur M. Wirtz, is causing an upset in the b.o. balances, resulting largely from allocation of territories which may endanger the entire tank industry.

The maiden season show headed by Miss Henie and the longtime Wirtz icer are currently scrambling for some spot bookings. As result of that wrestling for dates, new alliances are emerging which may seriously affect pulling power of the remaining shows. For example, Miss Henie's show is being booked in some situations under auspices of George Tyson, who operates "Holiday on Ice." Tyson reportedly agreed to promote the Henie show in his own territory in return for the skater starring in the European tour of "Holiday." However, since Miss Henie will not play Europe this season, the reason for the presumed tieup is a matter of speculation.

Tyson is moving the Henie blader into areas where he formerly was the sole icer routed. This is the case in Toledo, for instance,

(Continued on page 50)

Miami Beach Cafes Team to Curtail Benefits By Their Pactees as Biz-Saver

Miami Beach, Jan. 29.

Overworked stars by promoters of benefits in this winter resort will not work the affairs, legit or otherwise, in 1952-53. Local cafe operators are clamping down on these fund-raisers after commitments for this season are fulfilled. Crux came last week when such presentations stripped the niteries of any decent partonage for several days.

Complaints of the harried bonifaces in recent years were brought up in a meeting last week at Copa City, with reps of legitimate organizations. Seven top nitery owners attended the conference, along with Jerry Baker of American Guild of Variety Artists.

Decision was to allow the commitments this year to go through, with the Variety Club's big annual show not on the okayed list. Result was moving of the all-star annual for the children's hospital sponsored by the Variety Club to the Olympia theatre from the Miami Beach Auditorium.

Chief plaint of the nitery group was fact that on nights when such all-star benefits are held, their business falls off to a minimum and for the following nights as well. Their proposal to remedy matters was allowance of two or three nights annually, with the affairs staged in the bigger night spots and hotels, they dividing their talent in a round-robin idea. Clubowners told benefit reps they had agreed on a stipulation being inserted in all contracts, barring performers from appearing anywhere in Dade County three weeks before or three weeks after contracted date in any local cafe. Clause would apply only to higher-bracketed talent. Small acts would be permitted to work affairs that might not affect nightclub business, such as at hospitals and similar institutions. Mt. Sinai Hospital, incidentally, has set aside a free clinic and hospitalization setup for acts in need, in appreciation of the aid provided by show biz in raising the original $2,500,000 needed to start the hospital several years ago. It is part of the institution's charter.

Biggest beef came on night of annual Policemen's and Firemen's show at Beach dogtrack with over 5,000 in attendance at $5 a head. Use of the 3,500-seat Beach auditorium for other such affairs is another sore spot. Cafemen pointed out that the 3,500-seat is a municipal project built for conventions and not to compete with them. Recent suit by Copa City ops against its use for musical revues and the like was defeated in State Supreme Court. At any rate, the many benefits run in the auditorium will now have to pay for the acts, if they can get them. Last of the all-star nights will be Mt. Sinai's, Feb. 27, to raise $150,000 to make up for the hospital's free-patient clinic loss.

MOMENTS OF MELODY

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Lois Lee
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Newport, Ky.

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SHE 'DUNN' it!
★ ELAINE DUNN

"A new star is in the making in this room that has been the springboard for numerous luminaries. She is Elaine Dunn, dark-haired tapster, who has the most tantalizing curves, a graceful, natural rhythm and striking beauty. A sure bet for films."
FRANK QUINN, Daily Mirror

"Elaine Dunn is a youngster who sings, dances and projects an amazing personality in the few moments she is on the floor of the Copa's new show. Brunet has plenty of s.a., a pair of flashy gams and a neat voice, all of which stamp her as fine musicomedy material.
"Miss Dunn is cast here as a production performer, but from the moment she steps on there is no doubt this kid deserves more important position. She exudes sex and personality—and talent—to point up her future potentialities."
Kahn, Variety

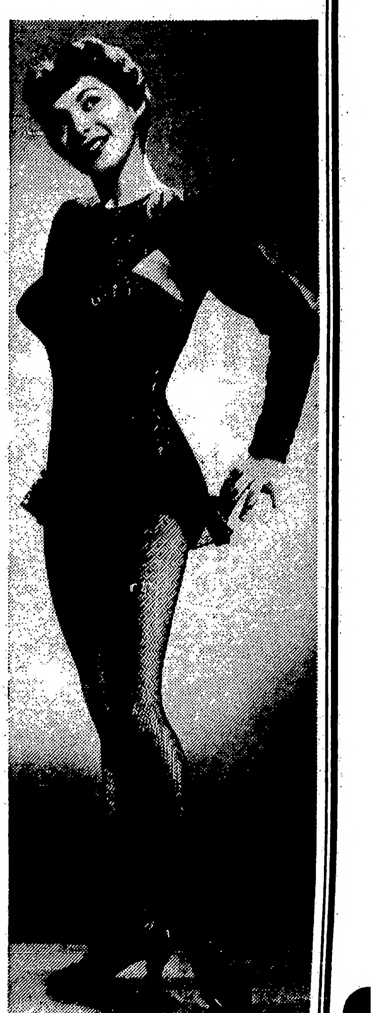
"Elaine Dunn, the shapely 17-year-old Cleveland-born pop singer at the Copacabana, will be a big new star."
EARL WILSON
New York Post

"An expert new song-and-dance gal named Elaine Dunn "who's custom-tailored and ready for delivery to a Broadway musical."
HY GARDNER
New York Herald Tribune

"A brilliant bow-in performance by a young ballerina named Elaine Dunn, who gave a dynamic account of herself, not only from the terpsichorean standpoint but vocally in the production number."
ROBERT W. DANA
New York World-Telegram & Sun

"The hit of the productions, however, was Elaine Dunn, a clean, pert brunette, who can dance and sing. In fact, her work was so outstanding that she seemed a cinch for better things out of the Copa."
Billboard

•
Currently
COPACABANA
New York
THANKS TO
JULES PODELL and
JACK ENTRATTER
•
– TELEVISION –
"Toast of the Town"
THANKS
ED SULLIVAN and
MARLO LEWIS
"Mel Torme Show"
THANKS
MEL TORME
•



Direction: MCA
Personal Mgt.: BERNIE ILSON

Thin Boxoffice Ice

Continued from page 49

where Miss Henie will be presented prior to Tyson's own show.

Wirtz's "Hollywood Ice Revue" has been looking for bookings, it is understood, but may be forced to wind up in Detroit, which follows the current run at Madison Square Garden, N. Y. Wirtz has been unwilling to upset other icers and invade territories which already have their quota of tankers.

A Trio in Philly

For example, Philadelphia, which normally plays two refrigerated shows, will get three this year. The Arena, which hosts "Ice Follies" and "Ice Capades," couldn't afford to take on another icer without hurting the b.o. of shows already committed. As a result, Miss Henie engaged the municipal Convention Hall. It's unlikely that all three shows will emerge from Philly with a profit.

For the past decade or so, the ice show field has been generally stabilized. The industry found that few cities could support more than two shows per annum no matter how they were spaced. There are still a few cities now getting only one major show which could support another. New York, with its "Hollywood Ice Revue" shutout, could easily stand another display. However, multiple-show towns are greatly in the minority. It is obvious that new territory has to be explored, or former good areas redeveloped.

As a result the industry itself was forced to weed out the weak sisters. Displays became bigger and costlier as a natural consequence. Until this year, icers had virtually guaranteed territories. "Ice Capades" and "Ice Cycles" are the house property of the Arena Managers Assn., with latter providing bookings because it controls the playing time. The Tyson shows, "Holiday on Ice" and "Ice Vogues," are able to get their own allocation of playing dates on the strength of carrying their own ice, and have built up a series of stands throughout the years which have given each an institutional name in the territories covered.

"Ice Follies" is also a prestige title in numerous cities. It's been playing the same stands for many years and it's an annual event in plenty of towns.

The Wirtz show has been playing its own arenas plus Madison Square Garden. It usually disbanded following a tour of its own stops. Because of some bad weather breaks in the midwest, which caused a decline on some dates, other stands were sought. Wirtz started seeking these dates when most arenas already had made their commitments. There was little open time available without upsetting other shows.

Booking-wise, Miss Henie is in the same shape as Wirtz. She started after dates when there was little open time. She is getting stands nonetheless. But in her case, at least, it's a more expensive method of operation. For example, she has been playing Texas and jumped to her current stand in Denver. She backtracks to Tulsa after Denver.

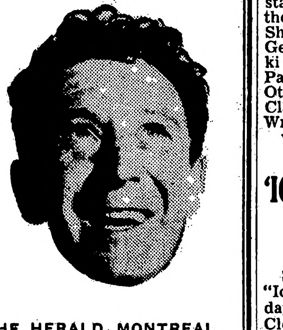
Miss Henie also carries her own ice and can play virtually anywhere. She's hitting some stands ahead of other shows and it's a safe bet that she'll upset b.o. for those following her. The Henie troupe expects to be on the road for about 30 weeks. Other icers fear that she can do a lot of damage to the competition in that span.

Nix of Chi Cafe License Upheld; Revoke Another's

Chicago, Jan. 29.

Revocation of the liquor license of the French Casino, which was closed in April, 1950, was upheld by the Illinois liquor appeals commission. Strip joint was shuttered after two patrons complained they were beaten.

License of the Coconut Isle Club was revoked this week by the mayor's office after a conventioneer said he was fed knockout drops and robbed.



* "... Without a doubt one of the best funnymen I've seen in months."
BRUCE TAYLOR
The Herald, Montreal

LOU
SEILER

Thanks—

GAZETTE, MONTREAL
FRIDAY, JANUARY 11, 1952

EXCELLENT COMEDIAN AT DOWN BEAT BAR

Taking the lead on the talent line-up is Comedian Lou Seiler. Mr. Seiler is one of the freshest of the night spot funny men we have seen in months. Nothing he does can be tagged as stock and it is a safe bet that no other comic who has come to town has used his material.

An original comedian is a rare bird on the local circuit and when one turns up this reviewer's advice is to drop around and see him before he vanishes into loftier entertainment circles. H. W.

THE HERALD, MONTREAL
FRIDAY, JANUARY 11, 1952

For the occasion they came up with Lou Seiler, who is "without a doubt one of the best funnymen I've seen in months. And that takes in a hefty slice of the laugh trade.

... as original as it is refreshing—and one well worth seeing. He seems to enjoy the hard work he does, especially in his routines about a cowboy and a politician, both of which are loaded with high good humor.

He's a dancer, too.
BRUCE TAYLOR

"New ... Original ... Comic"
LEE MORTIMER, N. Y. Mirror

★ HELD OVER AGAIN ★
CLUB DOWN BEAT
Montreal

Exclusive Management
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1270 Sixth Ave., New York PLaza 7-1574

Saranac Lake

By Happy Benway

Saranac, N. Y., Jan. 29.

A salute to Benny Ressler, Bob (IATSE) Tarr, Wilton (IATSE) Birdsong and John Binkley for swelling our "We the Patients" fund.

Bob Nesbitt, manager Paramount Theatre (Gamble Enterprises), Steubenville, O., checked in as for the observation period. Ditto Ted Brennan actor-director of radio and TV, who shot in from N. Y. for the o.o. routine.

Mrs. Joe Biviano reports top progress at the Hudson cottage on Franklin Ave. here. Her hubby is a musician on WNBC, N. Y., and her brother, Charlie Magnanti, an accordionist the Jack Berch radio show.

"Amazing Mr. Ballantine" took time out while en route from Montreal to N. Y. to hello the shut-in gang. He also sponsored a banquet at the Melody Lounge for many of the up patients —a nifty gesture from an ex-patient.

Paul Hein, musician, drew his first OK for a 10-day furlough and is now sapping up Broadway air and reminescing with former coworkers at AFM Local 802 headquarters.

Charles "Chick" Lewis, Variety Clubs-Will Rogers Hospital executive, in from N. Y. for the first 1952 general inspection tour. He was elated over the general progress of the patients.

Gang is all agog over the announcement that RCO and General Electric engineers are skedded here to put up a master aerial so that the patients can get radio reception at their bedside.

S. Coleman Houff, technician from the Pitt-Roth circuit, took the thoracoplasty operation and is back at the Variety Clubs domicile resting comfortably.

Isabelle Rook, musician of yesteryear and an ex-Will Rogers-ite, reports from Raybrook, N. Y., sanatorium that her condition is showing vast improvement. This gal spent 18 months in a plaster cast and is celebrating her coming out of confinement.

When John Langstaff, concert baritone, appeared here as a special booking on the annual program of the Saranac Lake Concert Society, he was billed "By Courtesy of Dr. Warriner Woodruff." Dr. Woodruff is surgeon for the Variety Clubs Hospital. During the last war, Langstaff was wounded by a sniper's bullet that lodged in his lung, an emergency operation was needed to save his life, so he was rushed to Guam where Dr. Woodruff was staff chief medico. The operation was successful, after a year of resting Lang resumed his singing career.

The 1952 bridge tournament started in full at the lodge with the following patients taking part: Shirley Handler, Ruth Burke, Genie (Legit) Reed, Audrey Lumpki , Henrietta Allan, Patricia Payne, George (Elephants) Powers, Otto Hayman, Paul Hein, Jeff Clark, Rufus Weathers, Don Wright.

Write to those who are ill.

'ICE FOLLIES' FAT 285G IN 15-DAY CLEVE. RUN

Cleveland, Jan. 29.

Six sellouts were registered by "Ice Follies" during its hearty 15-day run closing Sunday (27) at Cleveland arena.

Shipstad-Johnston ice unit drew a smashing $285,4[illegible]0 at $3.60 top.

CURLY'S, MPLS., FINED

Minneapolis, Jan. 29.

Meyer (Makey) Gordon, whose license for Curly's, one of this city's largest niteries, is in his wife's name, was fined $100 in municipal court on a charge of keeping the establishment open after hours.

Sale of liquor is forbidden by law here after 1 a.m. Gordon pleaded guilty to the lesser charge of curfew violation.

? THE DOLINOFFS
and Raya Sisters
"DANCING DOLL-USIONS"
Currently
LAST FRONTIER
LAS VEGAS
Personal Management
THE WILSON AGENCY
Phil GRAE—Phil COSCIA
1501 Broadway, N. Y. C. ?

Chi Vaude-Cafe Dive

Continued from page 48

lucrative and less tiring forms of show biz, notably television and niteries.

Chez Paree Solo

Chicago is also falling off on the cafe front, with only one major spot, the Chez Paree, which suffers acutely when names are not available. Chez does tremendous when it has Durante, Martin & Lewis, Danny Thomas, Sophie Tucker and Joe E. Lewis, but lulls in-between with semi-name fare draw little or no biz. The type of act for this bistro is strictly limited.

Other than the Chez showcase, there are only three hotel rooms with revues. Of these, the Conrad Hilton (Stevens) uses an ice show; the Palmer House, mainly the same names for most of the year with the exception of four months for an original show. Palmer House uses Evelyn Knight, Billy De Wolfe, Dorothy Shay, Kay Thompson & the Williams Bros., regularly, although Merriel Abbott, director of entertainment, is open to new headliners for this spot and others of the Hilton chain which she books.

Edgewater Beach Hotel, far northside hostel, seems more progressive than some of the other inns. Although relying mainly on bands like Freddy Martin, Xavier Cugat, etc., room brought in Hildegarde last fall for six weeks of fine take. Sherman Hotel last year reverted to society orch and same management sliced one act in Buttery to orch quartet. Blackstone, which tried revival of acts for one month, went back to small band.

Only other bistro which used names, Vine Gardens (which established Joey Bishop and booked Myron Cohen, Lind Bros., and others) is down to a four-night operation. Blackhawk Restaurant has had a book revue for the past two years, and doing well.

It's Different Elsewhere

Out of town, however, there is a real battle for names, with the Chase, St. Louis, booking the Andrews Sisters, Celeste Holm and Tony Martin in last few months. Milwaukee is having a real competitive hassle between the Tic-Toc nitery and Schroeder Hotel. Tic-Toc has booked Sophie Tucker and Larry Nixon for Feb. 15 and has used Harry Richman, Myron Cohen, etc., in the past few months. Schroeder is countering with names and is reported to have offered Mario Lanza $12,500 for a week's stay in February, possibly opposite Miss Tucker. Billy DeWolfe comes into the hotel April 1. Lake Club, Springfield, Ill., when it can get attractions, has had some phenomenal weeks, taking in as much as $40,000.

About the only thing that saves the average act in Chicago, other than those playing circuses and fairs and the dates on TV, are regular club dates. This winter seems to have reached a new peak, with some acts working as many as three a night due to the huge demand. Of course, much of this business once belonged to the nightclub, but now companies rent out ballrooms and such for their own private parties. Besides being cheaper, it's easier to deduct as an income tax expense.

PAUL-FORD SKEDDED FOR NINE VAUDERS

Les Paul & Mary Ford have been tapped for a series of Loew theatre dates. Twosome have been set for Cleveland, April 11; Rochester, April 18; Pittsburgh, April 25, and Providence, May 2.

Other dates lined up for the pair include the Paramount, Buffalo, June 5; Fox, Detroit, June 12; Oriental, Chicago, June 19 or 26, and the Riverside, Milwaukee, and the Circle, Indianapolis.

All dates have percentage clauses. In most spots they're getting 50% from the first dollar.

Lou Walters Stymied On 'Peep' for LQ, N.Y.

Lou Walters' deal to import the London Palladium tenant, "Peep Show," for his Latin Quarter, N. Y., has been called off. Walters will bring over another offering by Val Parnell, managing director of the Moss-Empire Theatres, which controls the Palladium. Deal was cancelled because the Prince of Wales Theatre, London, needed a revue and "Peep Show" was shifted into that house.

Walters subsequently felt that he wouldn't be getting a fresh show. He didn't want a layout to preem in the U. S. with six-month-old costumes and sets.

Walters, who just returned from a quickie to London and Paris, stated that he saw no acts for his spot. All those he was interested in have either been signed for a U. S. showing or have played this country recently.

Walters will take his current display at the Latin Quarter, Miami Beach, and bring it into the N. Y. spot in April. There will be several additions, including the Seven Ashtons, a British turn.

Direction
MCA

Grant's Riviera
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MONDAY NIGHTS
: Professional Engagement
Duplicate Prizes Awarded in the Case of Ties

ENTIRE SEASON HOLDOVER
16 Weeks at (Until Apr. 11, 1952)
COPA CITY, MIAMI BEACH, FLA.
for
STEVE GIBSON
AND HIS RED CAPS
With DAMITA JO
★ On RCA-Victor Records ★
—Exclusive Direction—
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JOLLY JOYCE
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Earle Theater Bldg.
PHILADELPHIA, PA.
WA. 2-4677 and 2-3172
2005 Paramount Theater Bldg.
NEW YORK CITY
LAckawanna 4-9469

Medium-Coin Cafe Units as Gimmick To Meet Video's Name Challenge

Following the success of the Versailles policy of producing its own units, other cafes in New York and elsewhere are set to follow suit. The Latin Casino, Philadelphia, is now plotting a homegrown package. Georgie Hale, who produced the Versailles unit, is charting a similar show for the road. General Artists Corp. also is producing a unit which will be submitted to niteries.

Heavy package activity is another indication of boniface dissatisfaction with the present situation regarding names. Many feel that the big prices being asked for topnotchers are too heavy a gamble. Even if they are willing to pay the tariff, they cannot overcome video's competition for the handful of headliners.

The package price is frequently lower than that of a drawing headliner. For example, the Versailles unit, should it go on the road following its run at the eastside N. Y. cafe, will be peddled at $5,000. The GAC package is being submitted at $3,500.

The difficulty in the cafe packaging field lies in the fact that a considerable amount of time must be lined up in advance, if the package cost is to be amortized. It's a little more hazardous now that the Kentucky gaming spots are not buying as lavishly as they used to because of recent raids. However, there are still a sufficient number of clubs that can shell out heavy coin for shows.

Without names in the lineup, it's a tough proposition to work up a route far in advance. Packagers still have to gamble, hoping that word-of-mouth and trade notices will stimulate bookings.

Lamour's Hartford Try For Feb. 22 Roxy Date

Dorothy Lamour will play the State Theatre, Hartford, Feb. 16-17 on a guarantee and percentage basis.

She's playing the spot to smooth out her act for her Roxy, N.Y., date, opening Feb. 22.

Bert Eddie
STONE and SHINE
Now Appearing
PALUMBO'S
PHILADELPHIA
Material by KAL COHEN
Personal Mgr.—CHUBBY STAFFORD
Booking Exclusively—NAT SEGALL'S
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Presents
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NOW ON
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COMEDY MATERIAL
For All Branches of Theatricals
BILLY GLASON'S FUN-MASTER
THE ORIGINAL SHOW BIZ GAG FILE
(The Service of the Stars)
35 ISSUES $25
First 13 Files $7.00. All 35 Issues $25.00
Singly: $1.05 Each IN SEQUENCE Only
(Beginning with No. 1—No Skipping)
● 3 Bks. PARODIES per book $10 ●
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● 4 BLACKOUT BKS., ea. bk. $25 ●
HOW TO MASTER THE CEREMONIES
(reissue), $3.00
GIANT CLASSIFIED ENCYCLOPEDIA
OF GAGS, $300. Worth over a thousand
NO C.O.D.'S
PAULA SMITH
200 W. 54 St., New York 19 Dept. V
Circle 7-1130

JAY MARSHALL
CLUB
DATES
(None)
Mgt.: MARK J. LEDDY
Leon Newman

FAIRFAX
and His
"FANTASTIC SORCERY"
Just Closed
Hotel Claridge, Memphis
Feb. 4, 5, and 6th—Motion Picture
for Jam Handy Corp., Detroit
Business Address:
Care: Radio Registry: 39 West 51st St.
New York City MUrray Hill 8-6600

Chi's $1,000,000 Drive for Fair

Chicago, Jan. 29.

Plans for a permanent Chicago lakefront fair got underway here last week with a drive to raise $1,000,000. Unless money is forthcoming in next few weeks from civic groups and merchants, Maj. Lenox Lohr, head of the Museum of Science & Industry, who says that he will manage the exposition, will drop out of the picture. Lohr managed the Chi fairs of 1933-34 and also headed the Railroad Exposition of 1949. He resigned from that post, and the Lakefront Fair of 1950, which was a flop, was held without his aid.

State of Illinois last session passed a bill taxing racetrack revenue, with most of the money to go to agricultural fairs. Share of the Chi fair would be about $800,000, but as bill was passed last summer, only about $450,000 would be available for the 1952 show.

Lohr is asking for the $1,000,000 in order to get the grounds in shape and erect some new buildings. Most of the structures were temporary.

HENIE'S SUPER-HOT 144G DENVER ADVANCE

Denver, Jan. 29.

Sonja Henie is credited with busting all records for a show in Denver via a reported $144,700 advance in the till before she opened in her ice revue last Thursday (24) at the Coliseum. The building is this town's newest showplace.

Based on the advance alone, the Henie run shapes as a $230,000 grosser. Show is here to Feb. 3.

Abe Schiller's Talent Prowl Plus 'Fresh Face' Gander

Abe Schiller, talent buyer for the Flamingo Hotel, Las Vegas, is currently talent-shopping in New York. He hit town from Miami Beach, where he gandered names playing there.

Schiller plans to book more new talent for the Flamingo. He's seeking a crop of fresh faces to be booked in conjunction with names.

Ex-La. Gov. Jimmy Davis Floor-Showing in Texas

Dallas, Jan. 29.

Jimmy Davis made one of his few nitery appearances, playing the Bridgeport Club here last Friday (25). It's expected to be one of several visits to various cities by the singing ex-governor of Louisiana.

Davis is skedded for five other Texas cities before touring Canada.

Own Rink Saves Sonja From K.C. Ice Shutout

Kansas City, Jan. 29.

Kansas City is to have its annual spring ice show, even though it no longer has a regular rink. The Sonja Henie icer has been booked to play the Municipal Auditorium Feb. 14-20. The Henie revue carries its own rink, the only way in which such shows can now play this town.

Ice shows heretofore played the Pla-Mor Arena, leased recently to a commercial firm as a warehouse. "Ice Capades" played there annually, but will not hit town this spring.

Henie is being booked by Continental Ice Promotions and brought in here by John Antonello. Sked includes Tulsa before the K. C. date, with Toledo following.

Sinatra, Gleason 25G N.Y. Par Duo

Frank Sinatra and Jackie Gleason, who have teamed on video for several shows, are being paired for the Paramount Theatre, N. Y., for late March or early April. Packaged by Music Corp. of America, combo will include a name orch and surrounding acts and is being sold for around $25,000 plus percentages. Twosome are going in with Sinatra's pic, "Meet Danny Wilson."

The Sinatra-Gleason booking is another example of theatremen attempting to cash in on combos developed in television. Attempt had been made to sell Gleason at the head of a package for $17,500, but there were no takers. Tandem with Sinatra was then formulated.

It's the only date that will be played by this twosome. Both will be in New York at that time, and both will be tied up by respective video shows. Sinatra has been doing his program from the Coast and he'll come east for about five weeks.

Mpls. Cops See, Okay Zorine & Ingagi; St. P. Brass No See, No Want

Minneapolis, Jan. 29.

A self-constituted censorship board, comprising the police department's purity squad head and three members, one of them a policewoman, passed on Zorine & Ingagi, "queen of nudists and Hollywood film gorilla," at the Minneapolis Flame nitery and gave the act its approval.

In St. Paul, the police chief himself banned the act before it opened at the St. Paul Flame. He hadn't seen it, but found the advertising objectionable and "misleading" and said he had had complaints.

When, afterwards, it was billed for the Minneapolis Flame, the local police chief said he'd have to see the act before passing on it. He sent the four department members to the opening. Neither Minneapolis nor St. Paul has any official censor board or censorship.

The Morning Tribune ran a picture of the four police department members sitting at a table watching the act—with just cups of coffee in front of them. Underneath was a pic of scantily clad Zorine and her male dancing partner who appears in the guise of the gorilla. It was a great publicity break for the bistro.

In Minneapolis, the advance advertising was toned down and did not refer to Zorine as "queen of the nudists," but simply called the offering "the most sensational act in the show business."

Agency offering the act states in its literature, "the act can be arranged to conform with local censorship."

Sennes Gets Todd's 'Peep' Title for Nitery Package

Cleveland booker Frank Sennes has completed a deal with Mike Todd for use of latter's "Peep Show" title for a layout to be pared down to unit proportions for nitery exhibition.

Sennes plans to play the package in spots which he books. These include Desert Inn, Las Vegas; Beverly Hills Country Club, Newport, Ky., and Lookout House, Covington, Ky.

Garland's Sudden Feb. 17 Notice Puts Palace in a Name Dilemma

Judy Garland's sudden decision to cancel out of the Palace, New York, two-a-day has left theatre execs in a terrific quandary. Circuit toppers are at the moment caught short without a headliner to follow the singer's final show, Feb. 17.

Offers have been nixed by Jimmy Durante. Noel Coward similarly cabled refusal inasmuch as he'll be in Bermuda putting the finishing touches to a book.

Deal was almost concluded with Sophie Tucker, but she too turned down the proposition. Miss Tucker felt that inasmuch as she hasn't played a vaude house in many years, she needed a new act to fit the situation. She didn't want

(Continued on page 54)

'Skating Vanities' Nabs OK 30G in Salt Lake City 6

Salt Lake City, Jan. 29.

"Skating Vanities of 1952" opened a four-day stand here last Thursday (24) and hit an okay $30,000 for six performances at the Coliseum. Weekend clearing after two days of rain upped the Saturday and Sunday matinees to brighten the b.o. picture.

Roller outfit came here from Sacramento where the turnout was reportedly strong. Show plays Des Moines next, still without producer Harold Steinman, who is bedded down at the Flamingo in Las Vegas with a virus infection.

"Thank you Ralph Snider and Al Taxier for an A-1 Engagement at BRADFORD HOTEL."

KEN BARRY

BOSTON DAILY RECORD
JANUARY 18, 1952

GEORGE CLARKE
Around Boston

HE'S A QUIET LITTLE GUY, with an easy-going way about him, so you sort of settle back and listen, neither enthused nor bored. Then, little by little, you realize that he's getting laughs, not just snickers, real, honest-to-goodness laughs.

And you realize, too, that the audience is raptly attentive; that, using a show business phrase, he "has 'em eating out of the palm of his hand."

His jokes are good, too, and his little piece of business using hats and caps to dramatize the words, is truly funny, hilariously funny, so funny that he has to beg off with a speech to bring the show to an end.

New Comedian

And then you know that a bright, new comedian has come to town, one of whom you are sure to hear more of later, a tyro Jackie Miles, one day, will be up there in the big money as a natural-born humorist.

He's KEN BARRY and he tops the bright, new show at the Bradford's Circus Room, which is, with all due credit for those which have gone before, the best of the season.

And one of the nicest things about the show, particularly so as to KEN BARRY, is that there isn't even the suggestion of a smirk in the program from start to finish, further proof that smut and blue jokes are wholly unnecessary.

BARRY is so easy-going and so casual in his performance that it is actually difficult to say "this is a routine," or "that is a set joke." His whole effort is so informal as to seem ad lib. He did particularly well, for instance, with a large group from the Harvard School of Nuclear Science, there with Al Pote. And they are pretty sharp people.

Direction: PHIL-WEB ATTRACTIONS
48 West 48th Street, New York PLaza 7-2280

Waldorf-Astoria, N. Y.

(EMPIRE ROOM)

Bob Fosse, Gloria DeHaven, Nat Brandwynne Orch, Mischa Borr Latin Band; **$2** *cover after* **9:30.**

Filmster Gloria DeHaven, with songs, and hoofer Bob Fosse comprise the current Empire Room bill, and the playing values are not all that they might be. The big minus lies in the performance of Miss DeHaven.

Sporting a poodle haircut, Miss DeHaven has lots of verve, and she's cute-looking as well, but she lacks the vocal ability to get by in a class spot such as the Waldorf. Using an even mixture of ballads and rhythm numbers, Miss DeHaven does better on the latter, as indicated by such numbers as her opening "Love Is Just Around the Corner," "Love Isn't Born," "Let's Misbehave" and "Love Is Here to Stay."

Fosse is a talented young hoofer with a future in musical comedy, but his act as done here is out of sorts. He does some specialty hoofing for a starter that is the kind of stuff for the midway mark, with Fosse's apologetic acknowledgment of that spotting being no face-saver. This opener includes a medley of an East Indian bit, combined tango and paso doble, and "Old Soft Shoe."

Fosse's "Time of Your Life" bit, a la Gene Kelly, seems too palpably a concoction to suggest to the audience (any producers present?) that here is another prospect for Gene Kelly roles. Fosse's dance interpretation of "Slaughter on 10th Ave.," which Kelly did in the Metro musical, "Words and Music," emphasizes that thinking. This is not to discredit Fosse's ability; it's just that he should rely on new material to stress his own individuality. Otherwise, he is a nifty hoofer, and he can handle talk as well, in addition to indicating a dramatic flair in "10th Ave."

Nat Brandwynne's orch plays neatly for the show, and alternates with Mischa Borr's band for the dancing. *Kahn.*

Ciro's, Hollywood

Hollywood, Jan. 24.

Liberace, Dassie Bros., Dick Stabile Orch (7); $2 *cover.*

Keyboarder Liberace is not new to this smart clientele but always welcome. He opened in a downpour and closed in a gale of applause. Water-logged Coasters never venture far from the home hearth, but Liberace must have a magnetic pull. The room was well filled at opening and he rewarded their storm-braved presence with an engaging session of pianology.

The fast crowd that frequents this watering hole are suckers for his artistry, especially the backroom beat. His flying fingers and fidgety feet never slacken in their melodic cadence, whether it's "Warsaw Concerto" or "Piano Roll Blues," a classic in barrelhouse rhythm. He projects not only a virtuosity that few pianists of his genre have mastered but an infectious charm that spreads a warming aura over the room. At times he's tempted to vocalize to break the steady diet of key tapping, and while it's easy to take, it's a secondary attraction.

His brother, George, takes over Dick Stabile's band for the main staging and whatever the mood, he strokes a fiddle or shakes a gourd. To the credit of both the Liberaces, there is little time wasted on intros or patter. The only break between numbers is to rest his digits and flash a smile over his white tie.

Dassie Bros., who have been much teeveed of late, have a tumbling act that is as fast and novel as any that's been around the nitery time. Their falls are the acme of precision and timing, speeding them through the stint for solid returns. *Helm.*

Baker Hotel, Dallas

(MURAL ROOM)

Dallas, Jan. 23.

Sophie Tucker, with Ted Shapiro; Pierson Thal Orch (8); $3 *cover.*

Sophie Tucker's half-century in show biz encompasses Texas vaude dates in 1913-14-15, but a new generation was on deck to appraise the grand lady. R. J. O'Donnell (Interstate Theatres topper), on opening night, introed with "meet an old friend, for more years than Sophie and I care to remember—'Mrs. Show Business' — Sophie Tucker'." She came on with a kiss for O'Donnell, she saw the packed room and she conquered the crowd. Factually, she was greeted with an ovation at opening—and it never stopped. Closing lines of her songs were inaudible due to the heavy advance mitting of the mob.

From her opening talk-song stint, it's solid entertainment—not an offering, not a selling, but a projection of showmanship that is thrust down their throats, for which they're waiting with open mouths.

Bulk of the act comprises special material—so much so that it's difficult to chart her course. Spirit of the songs is nostalgic, but Miss Tucker gets fresh as a daisy at times. She gets yocks in confessing she's known to men as "open house Soph" and to hepcats as "hot rod Soph."

Spicy lyrics are cleverly sold; there's no affront, but the blush can be felt in the darkened room when she sings ribald advice about mink coats to young ladies, and narrates the saga of "Horse-Playing Papa."

She sings of her golden anni, "That Old Gang of Mine," and prop-caricatures Ted Lewis, Jimmy Durante, Harry Richman, Eddie Cantor and Joe E. Lewis. In the pop field, she gets the mob with her, singing "Dinah," "Shine On Harvest Moon" and "Let Me Call You Sweetheart." Clincher is a dramatic Yiddish number, sung in English, "My Mother's Sabbath Lights," which quieted the crowd.

Ted Shapiro's piano accomp and banter-swapping are exceptional. At piano or dialog, he proves his worth to Miss Tucker. *Bark.*

Edgewater Beach, Chi

(MARINE ROOM)

Chicago, Jan. 25.

Xavier Cugat Orch (16), with Abbe Lane, Los Barrancos, Dulcina, Candy DiMalig, El Gringo; $1 *cover,* $2.50 *minimum.*

Xavier Cugat is practically a household phrase at this hotel. It's his third visit to Marine Room within a year's span, and opening-night biz indicated the Latino entourage remains a strong magnet. The combo of Cugat's smooth hosting, the band's intricate south-of-border tooting, brightly plumed specialties and, of course, Abbe Lane, makes for first-rate nitery fare.

Prime lure for the conventioneers and fatigued business men is Miss Lane and her agile curves. Her physical repertory remains as well rounded as ever and her showmanship likewise has smoothed out into competent projection. Her poise and timing are clicko throughout, making a pleasing complement to her natural endowments. She garners rapt concentration from the patrons as she scorches through "Jack, Jack, Jack," "Acapulco Polka" and a Latin medley.

The fast paced acro-terping of the Los Barrancos alerts the diners in opening spot. Lad and gal duo skip off to a big mitt after their frenzied mambo. Dulcina, Spanish chirp, is eyecatching with her gyrations through "Rhumbane." El Gringo scores effectively with his tambourine pyrotechnics on "Tico, Tico." The midway pacer features fluter Candy DiMalig and the orch in an intriguingly tropical flavored "Jungle Flute" oddity that comes off neatly.

It's a colorful package destined to keep the Edgewater welcome mat out for the Cugat assemblage for seasons to come. *Dave.*

Mocambo, H'wood

Hollywood, Jan. 23.

Rose Murphy, with Red Callendar; Al Sheff-Chuy Hernandez Orch (5), Stewart Hart, $1.50, $2 *cover.*

Patrons of this strip spot are sometimes accused of being members of the chi chi set, but apparently not enough so to indicate any great returns for the fortnight stand of Rose Murphy, the "Chi Chi Girl." Stylist's voice and name are too thin to mean much here. Stint she's offering won't do anything to build word-of-mouth since it's more what might be expected in a cocktailery than as the solo show fare in a major room.

Miss Murphy rockets through a dozen numbers in her 25 minutes, hardly pausing for breath. Turn, however, needs better pacing, and her preoccupation with evergreens makes the stint just a little too heavy on nostalgia. Some special material or one or two newer tunes would help considerably. Best attention-getters are "Honeysuckle Rose," "Stormy Weather," "Time on My Hands" and "Twelfth Street Rag." Even these, however, were inaudible beyond ringside on opening night, chirp failing to realize that the button mikes operate best at close quarters.

Opener appeared to be the first time all component parts of the floor-show had been put together, adding to the difficulty. Even Miss Murphy's accompanist-arranger, Red Callendar, seemed to be unsure of what was coming next—and the drummer in the Sheff-Hernandez five-piece orch managed to stay a shade behind the beat throughout the show. *Kap.*

La Vie En Rose, N. Y.

Dorothy Dandridge (with Phil Moore Trio), Carl Ravazza, Joe Candullo's Trio; **$5** *minimum.*

Monte Proser's La Vie En Rose, with its current two-act bill of Dorothy Dandridge and Carl Ravazza, may have hit the correct formula after floundering on its show policy since its opening less than a year ago. The eastside French-decored cafe has been on a spot for the kind of medium-bracket names that could bring 'em in, and this is the first two-ply combo that fills the bill from both an entertainment and biz standpoint.

The light-skinned, colored Miss Dandridge, a slim s.a. looker in the Lena Horne tradition, goes over strongly with a flock of tunes that she sells especially from the personality standpoint. Miss Dandridge is weak in putting over a ballad but this is the type of tune that she does infrequently. But when she bounces the rhythms, she comes pretty close to Lena Horne at her best, though without some of the manifestly phoney gyrations that seem to have encumbered Miss Horne in recent years.

Miss Dandridge is an interesting performer to watch as well as listen to. Her opener, "Love Isn't Born," sock and bouncey, though somewhat slowed by the too-dramatic blues number that follows. But then she's back where she starts with a rhythm novelty in which she really projects her s.a. for the first time. "Blow Out the Candles," "Old Devil Moon" and "Gonna See My Baby Tonight" follow in order and click strongly; then her second weakie, the ballad, "Someone to Watch Over Me."

Miss Dandridge is an attention-getter all the way, and no small factor in her socko is the backing she gets from Phil Moore's instrumental trio, with Moore at the piano. Moore does her nifty arrangements.

Ravazza has been a holdover of the last couple of weeks, and he, too, is selling s.a., which makes it a nifty parlay for one bill though, perhaps, it's somewhat anomalous having two singer on a two-act layout. There's no obvious conflict, inasmuch as they're doing different types of numbers.

Ravazza is still selling the pink-cheeked, boyish charm, and he leans towards novelty tunes intermixed with the standards. He's a personality singer in every sense of the word, and he knows how to use his voice effectively. The early portion of his performance is devoted to novelties, while he gives over the tailend of his stage stay to sock standards such as "Wrap Your Troubles in Dreams," "September Song," "Blue Heaven" and the like. His earlier portion includes a rhythmic opener, while moving into the spotlight from the rear of the room, followed by "Old Master Painter," "Rock, Rock," a light Calypso and his inevitable "Pedro." He does ballads and rhythms equally as well, but could possibly shorten his stay by several minutes. *Kahn.*

El Rancho, Las Vegas

Las Vegas, Jan. 23.

Luba Malina, Borrah Minevitch Harmonica Rascals (5), with Johnny Puleo, Lenny Kent, Jerry Pedersen, Joy Walker, Louise Burnett, El Rancho Dancers (7); Ted Fio Rito Orch (10); no cover or minimum.

Combination of Luba Malina, Harmonica Rascals and Lenny Kent links layout of fair proportions which shape as ditto biz for El Rancho Vegas.

Staging underwent changes following opening show to place Harmonica Rascals in closing slot, Luba Malina deuce, and Lenny Kent, as emcee, tossing his turn over at top. Latter name was added in last-minute booking.

Miss Malina's material misses fire, although most of her specials are cleverly worded and sung. Expressive face, odd accent and presence should make for more returns in laughter division. Parodies "Old Actors Never Die," "Marriage Is a Girl's Best Friend," "Ghost Writers in the Sky."

Harmonica Rascals have better showcase here than in local previous stand at a much more capacious room. Audience gets a chance to gander capers of little Johnny Puleo as he gets slapped about. Doing comedics and knockabouts, lads put forth some creditable harmonica work on "Sabre Dance," "Poet and Peasant Overture," "Nightingale," and "Peg O' My Heart." Reaction is terrif, with yocks pulled from Puleo's pantos.

Lenny Kent uses similar material he did in sortie at this room a month ago. Collection of smart patter is employed during emcee introing, plus 20-minute period on his own. Tosses over steady stream of hep gags, culminating in Texan lampoon with "Buddy Buddy." Impresh of Billy Daniels in "Old Black Magic" rounds off segment for solid palms.

El Rancho Dancers preem this packet with couple of fair routines. Opening fling features male terper — warbler Jerry Pedersen. Looker Louise Burnett hits stratosphere with some coloraturing. "Spanish Boogie" is best of choreo pair. Standout in both showcases is blonde Joy Walker with solos. Ted Fio Rito orch hits off capably, with maestro stooging from keyboard for some of Kent's setups. *Will.*

Chez Paree, Montreal

Montreal, Jan. 24.

Johnny Howard, Clark Bros. (2), Wally Aspell, Boots McKenna Line (7), Palm De Luca Orch (8), Peter Barry Quartet; 85c *admission.*

Johnny Howard, heavy fave in this town, is a logical bet for the Chez Paree management to rustle up a little biz that has been sadly lacking around local saloons for the past month.

Returning with new material but basing it entirely on his old routines, Howard whams over a rousing 50-minute session that runs the gamut from his ringside heckling, through a brace of vocal offerings, to a socko windup featuring his impresh of Cab Calloway, Louis Armstrong, Rose Murphy, et al. Last-named is probably newest item in the Howard catalog and guy does fairly convincing job despite inevitable Howardisms.

After so many appearances in Montreal and establishing a rep for being bluer than the average comic, Howard has difficulty breaking in any new stuff, with the customers yammering for the oldies regardless of the quality. However, for a performer well out of his 20s, his stamina and overall adlibbing more than make up for the occasional bomb he drops.

Layout tees off with Clark Bros., a sepia team of young hoofers who spin out four routines for plaudits. Boys maintain a hot pace, mix their tap work with plenty of eccentrics, but kill impact with a gab interlude midway through terping that offers nothing. Kids would do well to get some material if they intend doing a comedy spot during their breather.

The McKenna line, sporting a few new steppers, does only a couple of routines, cutting out the finale because of Howard's lengthy stint. Palm De Luca's orch cuts show music easily with Wally Aspell emceeing and baritoning a few production numbers. Peter Barry's combo spells De Luca with some okay Latin tempos between shows. *Newt.*

L'Abbaye, Paris

Paris, Jan. 23,

Gordon Heath, Lee Payant; no cover, 220 *francs minimum* (75c).

Off St. Germain Des Pres, this intime boite run by two Americans shoehorns in the faithful and the tourist elements every night. Gordon Heath and Lee Payant alternate and pair in an impressive repertoire of English, French and American folk numbers. Drinks are reasonable and this is a good spot for an after-dinner pause or after-theatre relaxing. Atmosphere is informal and cordial. Heath and Payant gladhand their clientele with warmth that pays off in return visits and word-of-mouth.

Heath starts the proceedings at 9:30 sharp and the door is firmly closed until each number is finished. Any interruption is quickly hushed by the audience. He holds the floor until 10:30 with fine renditions of spirituals, folk songs and novelties. Seated on a dias, he maintains a good guitar accompaniment and commands attention by fine voice and delivery.

Payant nicely complements Heath's serious style with clever little deliveries. Has a good sense of timing and puts over the numbers well. Last part of evening has the boys doing some good duet work on a series of numbers. Their French is impeccable, which pleases the Gallic clientele. Mitting is muted to the snapping of fingers due to the kids sleeping upstairs plus police complaints.

Heath and Payant have both done legit work here and in London. The clientele is mostly a young French set with a big smattering of American, English and Scandinavian tourist. Club holds 40 but squeezes in 100 during the night. When caught, place was strictly SRO. *Mosk.*

Clover Club, Miami

Miami, Jan. 26.

Lena Horne, Jay Lawrence, The Dunhills (3), Joy Skylar, Gene Griffin, Arden-Fletcher Dancers, Tony Lopez Orch (15); beverage minimum, **$3.50 & $6** *at dinner;* **$6** *food or beverage, supper show.*

For the first time in a decade a mainland nitery is packing them in to the point where there are turnaways every evening. Topper came Saturday night (26) when over 1,000 were jammed into the Clover Club to see Lena Horne, with over 400 nixed on accommodations.

In this, her first appearance in the south, Miss Horne marks the season's hottest attraction, with big ad displays in local dailies, plus that inevitable word-of-mouth after preem night last Wednesday (23) building the score for the first weekend climax of the tremendous overflow.

Here is a sock show all the way, from entre' acts such as the Dunhills, who wham with their triple-threat hoofery encompassing ace precision top work, to the acro flips of the more muscular member for the topper.

Jay Lawrence works up a well handled albeit slow starting—stint that builds from a series of weak opening gags into his standard impreshes, okay for the average mitts. Then winds into a palm-pounding finale via his character impreshes of sports, TV and broadcast types. In a tough spot, as are all acts—with the tableholders awaiting Miss Horne's entrance—he rates kudos for his work.

The Arden-Fletcher line work is sprightly and colorful to make for continued pace with Joy Skylar a standout on her lead-routinings that easily rate her the solo spots for the group. Production singer Gene Griffin is a handsome, affable lad who handles his song assignments well, and emcees capably.

Entrance of Miss Horne was embraced by the hep opening-night crowd with an extended reception. Nervous at first, she warmed quickly and soon had them won through her series of nine artfully blended arrangements, delivered in the original sultry style that kept them entranced throughout.

Tees off with 'Ridin' On The Moon," follows with intelligent balancing of rhythm, ballad and torch to rapt attention. Trick of working to all the aud, despite stage setup which made her circle to reach them, added to aud impact. Standouts were her "Deed I Do," "Can't Help Lovin' That Man," "Lady Is A Tramp" and the demanded encore, "Stormy Weather." The 35-minute stint labelled her one of the top performers to have played this resort city, which has seen only the best. Had to beg off.

Tony Lopez and augmented orch, from seven to 16, including Miss Horne's own trio of piano, bass and drums, is tops on the backgrounding. *Lary.*

Ciro's, London

London, Jan. 16.

Mumford Puppets, Helen Cordet, Ronnie O'Dell's Orch, Francisco Cavez Rhumba Band; $5 *minimum.*

Current layout at this lush West End nitery strikes a more original note by neatly blending a vocal act with the Mumford Puppets. Combination makes a pleasing entertainment, and although they won't need to put the ropes out, should attract steady biz.

Helen Cordet, resident at Ciro's for some months, winds her current engagement with this stint. Her style and the quality of her voice have improved considerably, but her principal asset is a gay, vivacious personality that infuses life into the most staid of customers. Opening with a medley of French tunes, she goes through a neat Anglo-French routine. Two or three of her numbers, designed for audience-participation, are frankly unsophisticated, but get required response.

Frank & Maisie Mumford have an intriguing act with their puppets, but much of the illusion in some of the numbers is spoiled by topheavy lighting. There is no attempt at concealing their technique. The Mumfords are on stage while their marionettes dance to a Fats Waller number, sing an operatic aria and take part in a Paris nitery scene. One item in which one of the puppets dances across the floor is performed with great skill and charm. The one unsatisfying note in the entertainment is the musical accompaniment vi disks. The vocals demand mor than the marionettes could giv. Straight-forward backgrounding would have been more satisfactory.

The Ronnie O'Dell aggregation provides sterling accomp for Miss Cordet and alternates for dancing with Francisco Cavez's Latin-American combo. *Myro.*

Desert Inn, Las Vegas

Las Vegas, Jan. 22.

Dagmar, Facundo-Rivero Quintet, Sid Gould, Anthony, Allyn & Hodges, Danny Dayton, Alan Gilbert, Arden-Fletcher Dancers (8), *Carlton Hayes Orch* (11); *no cover or minimum.*

Dagmar is the marquee name pulling in more than capacity crowds every show and keeping the casino jampacked with gamesters. Every night is New Year's eve as long as she's around these parts.

Curiosity which acts as magnet seems to be satisfied somewhat as tab-grabbers ogle her torso. As a performer, she offers light talent superimposed on nerve. From walkon, attired in gowns designed to reveal the muchly-touted promontories to best advantage, Dagmar goes about her job of entertaining with gusto. Natural flair for dumbdame comedy is keystone upon which writers Lou Meltzer and Allan Walker have built her routine.

Intro gab is wide-eyed amazement of Las Vegas culture before chirping "Ballin' the Jack." Sid Gould, recruited from teevee, comes on this juncture to point up situations. He's clicko as foil, with mugging and ad libs pulling big yocks. Gould seeks autograph in character of tourist from Alabama. Brings on Danny Dayton as newspaper reporter with sketch based primarily on measurement theme, which segues into Gould-Dagmar duetting of "A, You're Adorable."

Highlight is sketch roping in maestro Carlton Hayes, a moonfaced musician from orch, and Gould and Dag yockworthy sight script scanning. "Dagmar for President" theme leads into "If I Should Be Elected President." Return is ringside undulation and trib to audience, "I Think You're Wonderful," to solid plaudits.

Facundo-Rivero Quintet wraps up casement with fiery Latin roundelays and terps. Cuban combo has legit flavoring, but with positive aural and visual nitery embellishments. Facundo-Rivero stands at keyboard while two good-looking femmes and two males go into momentum attired in West Indies frills. Songalog consists of "Pachita Eche," "Majarete," "Jelenque" and "United Cafe." Response builds into closing ovation.

Gould has solo fling deuce, pouring forth a frantic monology good for plenty howls. Active comic divests occasional blue gem, Yiddish stories, and standards. Warbles parodies in trick gargle, meanwhile hurling taunts at hapless ringsider. Makes subject uncomfortable, but Gould keeps situation well beneath exploding point.

Anthony, Allyn & Hodges prep stanza with ballroom lampooning. Gorgeous redhaired gal gets tossed about after three begin romp with serioso glides. Hokum builds into rout, but with terrif tricks displayed all the way and especially at climax. Trio's begoff gab is neat touch of comedy.

Arden-Fletcher line waves pseudo-collegiate opener, but clicks on "Peruvian Mambo," with titian-tressed, pigtailed Fluff Charlton's sexy hip-tossing. Alan Gilbert vocalizes production rounds and emcees smoothly. *Will.*

Palumbo's, Philly

Philadelphia, Jan. 26.

Stone & Shine, Jaye Bros., Holly Warren, Senor Cortez, Frederick & Tanya, Tony Leonard, Spic and Span, Howard Reynolds Orch (9); $2 *minimum Sat.*

Two-hour show is right in line with long-established Palumbo policy of giving 'em all the entertainment they can take. Big 600-seat room, which makes definite play for banquet and dining-out trade, has always specialized in variety and copious acts. Napkin-wearers are usually in mellow and receptive mood and performer can always knock himself out and still be called back for more.

Dance and comedy duo, Bert Stone & Eddie Shi , who scored in their previous appearance at Palumbo's, are back as headliners of the current revue. They did 35 minutes at end of long show and had to beg off. Stone acts as conferencier, while his partner breaks up the spieling with fast terp sessions. Stone has an easy floor presence and an amiable style of story-telling. His dialect bits range from Yiddish to Texan. Shine steps nimbly and scores with impresh sequence that lists okay takeoffs of Astaire, Bolger and Bill Robinson. Pair work well together in the comedy bits, showing result of long association.

Boys still have tendency to hold obsequies when a bit they like misses the audience, and point up the joke's demise instead of socking right ahead. They also could drop the voice-training, face-slapping business.

Second spot on bill goes to the Jaye Bros. (New Acts). Senor Cortez, a Mex peon outfit, comes through with a swingy mandolin and contagious rhythm that rocks room. Senor's singing of items like "Cumbachero" and "Mule Train" is not in the same groove, however.

Flashy and effective is the dance team of Frederick & Tanya, the gal a tall, arresting blonde. First offering is conventional ballroom terping in Latin time, with Tanya suspended in air for whirling close. Second number is boy-and-girl business to variety of steps, with lady tossing gent around for finale.

Other acts are Holly Warren, a soprano of the light operatic school, who warbles "Because" and a "Showboat" medley; Tony Leonard, who does the intros and knocks off a couple ballads, and Spic & Span, sepia hoofers (boy and girl), who kick off the proceedings in fast tempo. *Gagh.*

Billy Gray's, Hollywood

(FOLLOWUP)

Hollywood, Jan. 24.

Rotund Buddy Hackett holds over for another four frames at this Hollywood humor harbor, surrounded by a new layout that continues the variety format which is standard at Billy Gray's Band Box. Show needs smoothening here and there, but should be successful.

Hackett continues to please with fresh stuff and an easy approach. One of the best new comics to hit these parts in some time, he has built enough of a following to guarantee him a place among the group of funsters booked regularly by Sammy Lewis.

Heading the newcomers is Alice Tyrrell, singling again after her professional and marital split from Dick Winslow. She obviously got custody of some of the material and she uses it well. Opener, however, is on the ragged side and needs more emphasis on the comedy stuff which she socks. Best of her stint is her now-familiar "Audition" song i which she takes off Garland, Durbi and Pons.

Skylarks, vocal quintet, earn attention with fast five numbers. Nick Castle has stepped in to aid their routining since they were last seen locally, and the results are easily noted. Group features some okay close-harmony arrangements of standards and a special "Vaudeville Is Back" that clicks. One or two more in the same vein wouldn't hurt.

Show opener young Tommy Gumina, a squeezebox specialist who's going places. Deft fingering and arrangements back a repertoire that ranges from opera to boogie and is soulfully sold. Youngster looks promising, especially for TV. *Kap.*

Eddys', K. C.

Kansas City, Jan. 23.

Jackie Green, Consolo & Melba, Tony DiPardo Orch (8); $1 *cover.*

It's a repeat date for the club of the Eddy Bros., identical bill playing the spot about a year ago. Biz was good at that time, and the setup repeats on that score again, the Friday night opening (18) being before a sizable gathering. In 45 minutes, the show proves to be well stacked with entertainment and effectively paced for mounting response from customers.

Orch leader Tony DiPardo begins session with a Dixieland instrumentation on "Jazz Me Blues," and follows with his own trumpeting of "Hot Lips." Dance team of Consolo and partner Melba are on for sextet of numbers done with vocal background and variety of lighting effects.

They step in lively fashion through a Cuban mambo, and wind with their established sock finish, a romantic routine to "I'm Forever Blowing Bubbles" as real bubbles from a battery of overhead gadgets flood the floor. Patrons give them a rousing sendoff.

Jackie Green draws comedy from a half-hour round of songs, dialects, stories parodies and impressions, starting at a moderate pace and building to a sock reaction on his Jolson and Durante bits. Enroute he kids the Irish with song and brogue, tells a flock of yarns, most of them for good share of laughs, and sings a comedy parody to "On Top of Old Smoky." Interlude as Giuseppe La Motta proves a vocal workout in both dialect and effects, and yanks a string of laughter from U. S. history as encountered by an Italian immigrant.

Green then shifts to impressions, doing Cantor in good fashion, followed by Jolson which gets him a heavy accolade for "Rockabye Baby." Round of chatter and vocal of "Inka Dinka Doo" in accredited Durante style get him his biggest response of the evening, and for a chaser he closes with a briefie on Barry Fitzgerald. He shows himself the seasoned performer all the way, has the house readily in his pocket, and wisely closes while they're hankering for more. It's hep entertainment. *Quin.*

Chase Hotel, St. L.

(CHASE CLUB)

St. Louis, Jan. 23.

Mindy Carson, Eddie Garson, Jack Fina's Orch; $1-$1.50 *cover, no minimum.*

Another of the occasional departures from the long standing policy of this swank westend spot of fetching back the same personalities is the current thrush Mindy Carson and Eddie Garson, ventriloquist. Both are making their local bow. The blonde singer easily cops top honors.

Despite a red face occasioned when she frankly admitted that she had forgotten the lyrics of "Mad About the Boy," a ditty she said she has been warbling for two years, Miss Carson quickly overcame the embarrassing situation when she swung into "All the Things You Are." The well filled room dished out a resounding mitt.

Her interp of "Boutonniere," during which she tossed carnations to the ringsiders, was outstanding in her repertoire at session caught. Attired in a gold tulle off-the-shoulder gown, her initial offering was "Meet Me In St. Louis" with the lyrics switched to give the hotel a bally. Instead of winding up with "Meet Me at the Fair," she worded it "meet me at the Chase." Then she copped a solid hand for her "Cry," "Fools Rush In," "Continental" and, for encores, "I've Got a Crush on You" and the faux pas on "Mad About the Boy."

Garson has novel manner in introducing "Chico Chico," extracting the dummy from a large cylinder instead of toting him in his arms. Using a neat Spanish dialect for the dummy, Garson wins a few chuckles but some new stuff would help considerably. Fina's tooters score solidly with "Bumble Boogie" to tee off the proceedings, and backs the acts neatly. *Sahu.*

Nautilus Hotel, Miami

Miami Beach, Jan. 27.

Archie Robbins, Stella & Jose Reyes, Beverly Fowler, Ralph Font Orch; $2 *minimum.*

This mid-Beach hotel has brought Archie Robbins into the big Driftwood Room, fresh from his click at Copa City; and marking return of the better name idea after a several-month hiatus which featured local acts and orchs. That the idea is a good one was proved by the crowds turning out with the smooth laughmaker setting up a sock 40-minute sesh.

Most of his material is fresh, even to routine on hotel owners and their over-priced ideas for rooms; sustains with newies on marital relations, then on special-material songology he wraps up with "Basement in the Bronx" based on "Manhattan Towers" and screwy French chantoosey routine. Tops with original on how TV commercials would sound with a Met-opera company projecting them. Encore sequence was another original on Las Vegas and gambling there, "Las Vegas Under Your Skin." Could have stayed on all night. He's an obvious bet for the video guest shots, and from stuff shown, his own TV spot.

Dances in the Latino groove by Stella & Jose Reyes and their group are well handled and not as frenetic as the usual hip-swingers hereabouts, to make for a refreshing stint. Songs of Beverly Fowler are adequate. She needs plenty of work to build her vocalistics, as shading and projection are weak. Ralph Font orch handles the showbacks in fair fashion. On the dance segments they set up smooth arrangements. *Lary.*

Embassy Club, London

London, Jan. 17.

Claude Marchant's "Tropical Rhythms," with Kathleen Stanford, Ted Bardett, Charles Moore, Marina Billingsby, Berne Byers, Ruth Ham, Joan Smith; choreography, Claude Marchant; musical director, Luis Cardenas; Don Carlos Samba Band, Billy Sproud's Orch; $4.50 *minimum.*

With the presentation of this revue, the Embassy Club introduces a major change in policy. Normal cover charge ($3 entrance fee) has been dropped and minimum prices scaled down to a more competitive level, making this Bond St. nitery one of the most reasonable late night spots in town. And they made an auspicious start with a near-capacity house for the opening night of the Afro-Cuban Dances.

The Claude Marchant troupe have, in past years, achieved considerable fame for their Cuban style rhythm dancing on the Continent, but their presentation at the Embassy marked their London debut. This is a vivid, exciting and expressive dance combination, with original routines, a high sense of rhythm and first-rate timing.

The Afro-Cuban team are first-class, but their limitations must be obvious in cabaret. The ringside diners, who get a full view of the show, are the only ones able to appreciate fully the intricacies of the routines, whereas others are only able to follow movements from the waist upward. This is inevitable in any room sans rising floor.

The company have trimmed their act to keep it within the standard half-hour limit, but in that time are able to give some vivid examples of their colorful terping styles. Their opening piece, "Romanza," with the full company, is a gay romantic item, in contrast to the next number, "Voodoo Moon," which is a solo spot for the stars, Claude Marchant and Kathleen Stanford. Follows a clicko solo dance by Ruth Ham, labelled "Mumbo Jumbo," and then Duke Ellington's "Solitude" provides a fascinating vehicle for the two principals in a routine danced in New Orleans apache fashion. The full aggregation combine to bring color to the final number, a three-piece routine entitled "Mumbo Cien," an original arrangement in the full Cuban tradition.

Musical backgrounding, under direction of Luis Cardenas, captures the spirit of the dancers, and is rhythmic without being monotonous. The Club's two house bands, Don Carlos and Billy Sproud, provide the dance tunes in fine style. *Myro.*

Hotel Nicollet, Mpls.

(MINN. TERRACE)

Minneapolis, Jan. 26.

Billy De Wolfe, Maurice & Maryea, Cecil Golly Orch (12), *with Mildred Stanley;* $1 *cover,* $2.50-$3.50 *minimum.*

Laughter has its biggest inning of the season at this plushery as Billy De Wolfe again disports himself as Mrs. Murgatroyd, gives his other inimitable impressions and engages in highjinks generally. It's once more a hilarious fun session.

In making with the merriment, the comic only repeats the shenanigans rated his initial Terrace appearance two years ago, an almost historic local supper club highlight. More of a genuine characterization than a caricature or burlesque, his Mrs. Murgatroyd continues to be a welcome perennial and his trademarked comedy classic. Paradoxically, the oftener one sees it the funnier it becomes.

This and other De Wolfe efforts retain their bellylaugh and yock values, too, because the performer wisely embellishes them with enough new pieces of clever and zany business and lines.

At show caught, De Wolfe, panicking the customers continuously, also came up with conceptions of Lon Chaney, a dame arranging her hair and apparel, Boris Karloff, a ringside occupant, a lone flossie at a cocktail bar, and a cheap cafe's floor-show. After concluding the act proper, he emerged as a flunkey to sweep the stage and replace a light globe, and as a clumsy waiter dropping dishes, engendering more hilarity.

Classy ballroomologists Maurice & Maryea evoke plenty palm-pounding as the male member swings and balances his partner aloft while spinning at full speed. Pair also revive "Darktown Strutters' Ball."

The Cecil Golly orch with eyeful songstress Mildred Stanley is the usual click. A packed room at supper show. *Rees.*

Southern Mansion, K. C.

Kansas City, Jan. 23.

Jayne Manners, Billy Williams Orch (8); $2 *minimum.*

Tall, blonde Jayne Manners makes her Kansas City cafe entry in the Mansion, and comes off with a moderately entertaining show to her credit. There's some able as-This session proves her best bit and is made entertaining by her handling and gestures. "Why Hasn't It Happened to Me" is the pop song with her own words, decidedly on the sexy side, some of sistance in getting the show started by Billy Williams on the m.c. end and singer Milt Minor, of the orch, with a deep-voiced, rhythmic "Ol' Man River."

Miss Manners' 25 minutes are taken up with songs and parodies given something of a fillip by her carefree approach. She makes a lively opener out of "You Can't Take It With You," and follows with "I Wish I had a Daddy in the White House," a satirical bit.

Mid-show she does a song montage from "South Pacific," with parodies such "Some Expensive Evening," and "There Is Nothing Like a Man" of her own penning. them a bit rough. *Quin.*

Lookout, Covington, Ky.

Covington, Ky., Jan. 26.

Merriel Abbott's "Shooting High," with Georgie Kaye, Louise Hoff, Bambi Linn & Rod Alexander, Tommy Wonder, Margaret Banks, Th Cabots (3), *Jody Miller, The Songsmiths* (3), *Bob Snyder Orch* (10); $3.50 *minimum.*

Sparkling with a baker's dozen of young stars and near stars, Merriel Abbott's "Shooting High" zooms to stratospheric heights for nitery revues.

Enriched by special music, scenery, smart material and modernistic choreography, the intact moved into Jimmy Brink's plush Lookout House after 16 weeks in Chicago's Palmer House and after a four-week stay, proceeds to Las Vegas. Current locale is in northern Kentucky nitery belt across the Ohio from Cincy. Dick Barstow is the writer, director and choreographer; Hessie Smith, music; Jan Scott, scenery, and John Baur, cos ming.

There's not a hitch in the running time of close to an hour. Bob Snyder and his house combo do excellent job of playing 13 tunes for singing, dancing and specialties while shut off from the action by sets. Scrims would ease things for both the acts and band.

Georgie Kaye, rapid-fire and keen-edged comic, romps home with top plaudits in two brief spots for songs, "Reprise" and "Woman," and gay takeoffs of femmes squaring off for separate checks after a luncheon, and of psychiatry patients. Louise Hoff's drollery sprinkles laughs through the proceedings. Jody Miller, beaut chirper, and the Songsmiths (Dave Smith, Dan Needham and Ray Ballard), do well in their paces.

Terp chores are capably handled by Bambi Linn & Rod Alexander, Tommy Wonder; Margaret Banks, lovely ballerina, and the Cabots (Dick Beard, Marlonne Sanders and Sabella). *Koll.*

Home Grown

Continued from page 49

should go into the city treasury—with the city owning the CNE and paying for its annual maintenance.

Said the mayor: "Midway millionaires are being created at the expense of the city's taxpayers. It is time the czar-like powers of Elwood Hughes, with complete power over the midwy concessions and grandstand show, were halted and the authority returned to the directors, civic-appointed, in whom it is invested. I have not at any time questioned the honesty and sincerity of the directors; but, too long has Mr. Hughes led them by the nose and kept them in the dark as to what was happening. It has been a one-man show for years."

The city fathers also criticized the "run-down condition of certain so-called permanent buildings, some of which are in dangerous condition and in a state of deterioration." Backed by buildings and parks commissioners, Mayor Lamport claimed that some structures had reached a stage where barricades would soon have to be erected to protect the public from falling bricks and mortar.

Building Commissioner Gillies said it would cost $500,000 to put the Automotive Building in proper shape and that temporary repairs for this year's CNE would bring total outlay on renovations to $800,000.

Meanwhile, a meeting between city fathers and the CNE executive was called-for today (Tues.) to consider the appointment of an assistant general manager to Mr. Hughes; and the exec board also agreed at last weekend's meeting to strip Hughes of his "power to interpret the Conklin contracts." The mayor also won the right to slap a city tax-paying assessment (some $20,000) on all buildings on the CNE grounds owned by Conklin and Beasley, these i the past being exempt.

Main item taken out of the Conklin midway contract is the big bingo concession. Civic approval of the other important bingo concession, held in recent years by Beasley, is also withheld. He was expected to return to Toronto from Miami to present his case at today's further meeting in a series.

Conklin still holds the CNE midway contract, but the clause to conduct bingo games is revoked and will be thrown open to tender, with expo percentage to be paid into the city coffers. Also deleted from the long-standing Conkli contract, and now open to tender, are his eatery concessions, candy floss, popcorn, frozen custard, etc.

VARIETY BILLS

WEEK OF JANUARY 30

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Music Hall (I) 31
Patricia Bowman
Charles Lasky
Anthony Makas
Stanley Kines
Rockettes
Corps de Ballet
Sym Orc
Palace (R)
Judy Garland
Smith & Dale
Sr. Wences
G & F Szony
Nicholas Bros
Cristianis
8 Boy Friends
Paramount (P) 30
Denise Darcel
Jack Carter
Blue Baron Orc
Harris & Shore
Roxy (I) 1
Johnny Johnston
Georgie Tapps
Florence Desmond
R & F Stuart
Roger Carne
Andrea Zannis
CHICAGO
Chicago (P) 1
Tong Bros
Martin Bros
Cy Reeves
Blackburn Twins & Pam Cavan
DETROIT
Michigan (P) 1
Tony Bennett
4 Aces
Herbert & Saxon
Martin & Florenz
B & C Robinson
MIAMI
Olympia (P) 30
Lon Chaney
Wally Brown
Betty Rielly
Elton Britt
June Edwards
SAN FRANCISCO
Paramount (P) 1-4
Paul & Ford
Bobby Sargent
Herb Jeffries
Wally Marlin 3
WASHINGTON
Capitol (L) 31
Buddy Baer
Calgary Bros
Milt Douglas Co
Roberto & Alica

AUSTRALIA

MELBOURNE
Tivoli (I) 28
Roger Ray
Donald Novis
Marquis & Family
Wally Boag
Rosita Alexander & Violette
Pan Yue Jen Tp
3 Glens
Celebrity Singers
Jeanne Cameron
Charlotte McGuire
May Downs Kiddies
Dancing Boys
Tivoli Ballet
SYDNEY
Tivoli (T) 28
Armand Perren
3 Fayes
Devine & King
Gerd Bjornstad
Chribi
Marika Saary
Phillip Tappin
Wim De Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Cissy Trenholm
Terry Scanlon

BRITAIN

BLACKPOOL
Palace (I) 28
[illegible] Cavangh
[illegible]
Ben Dudley 3
P Fisher Puppets
Freddie Stobbs
Gold & Cordell
Morlidor 3
Billington
BRIXTON
Empress (I) 28
Hutch
Sandy Powell Co
Lowry & Richardson
4 Aces
Kizma & Karen
Morroccos
Billy Dainty
CHELSEA
Palace (I) 28
Doreen Harris
Billy Thorburn
Douglas Robinson
Sirdani
Low & Webster
Helga Barry
Hugony 3
Seaton & O'Dell
Danny O'Dare
EAST HAMPTON
Granada (I) 28
Rolfo
Gwen Liddie
Philip Darban & Wendy
Billy Maxam
MacDonald & Graham
Rajputana Co
Palace (I) 28
Moreton & Kaye
Fayne & Evans
Gt Marlo & Goergina
Val Merrall
Tony Dalton
Farlow 3
Frank Preston
Alan Kaye & Gloria
Merle & Marie
EDINBURGH
Empire (M) 28
Forbutt
Anne Shelton
De Vere 3
M & H Nesbitt
Peter Dulay
Vic Wise
Ron Anderson Co
Bobbie Kimber
Louise Pets
FINSBURY PARK
Empire (M) 28
Charlie Chester
Edna Fryer
Harry Seltzer
Stanley Rose
Penny Bestford
Leslie Welch
Victor Julian Pets
Billy McCormack
3 Rethloms
Charmony 3
Richman & Jackson
Montmartre Ballet
GRIMSBY
Palace (I) 28
Shenton Harris
Al Shaw
Betty Slade
M De Vere Lovlies
4 Waters Goons
2 Aqua Maids
Tom Moss
HACKNEY
Empire (S) 28
Dorothy Squires
Suzette Tarri
Peter Sellers
Payne & Hilliard
Harry Worth
Artemus
Linares
Levanda & Van
PORTSMOUTH
Royal (M) 28
Skating Sayers
Hal Monty
Anna & Alexis
Teddy Johnson
Nico & Alex
S & M Harrison
3 Lesters
YORK
Empire (I) 28
Harold Berens
Murray
Swan & Leigh
Jothia & Joan
Bob Kerns
Mary Lou
Joe Kerr

Cabaret Bills

NEW YORK CITY

Birdland
lla Fitzgerald
Blue Angel
Jane Dulo
Eadie & Rack
Stuart Ross
Ellis Larkin Trio
Bon Soir
Mae Barnes
Jimmy Daniels
Tony & Eddie
Norene Tate
Cafe Society
Josh White
Claude Hopkins
Cliff Jackson
Chateau Madrid
Duanos
Pilarin Tavarin
Alonso Orc
Copacabana
Jan Murray
Toni Arden
Elaine Dunn
Harry Snow
Sheila Arnold
M Durso Orc
El Chico
Rosita Rios
Ruth Vera
Ramonita y Los Xey
Enrique Vizcano O
Eduardo Roy
Embers
Joe Bushkin
Habibi
Chana Kipness
Arno Tanney
Rikkud-Am 3
Felix Leneman
Gleb Yellin
Havana-Madrid
Bertica Serrano
Tony Moro
Caribbeans
La Minerva
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Michael Kent Orc
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Teddy Powell Orc
Rookies
Adrian Rollini Trio
Nadine & Ray Schramm
Manuel Del Toro
Hotel Pierre
Hildegarde
Chico Relli Orc
Stanley Melba Orc
Hotel Plaza
Jimmy Savo
Rolly Rolls
Mark Monte Orc
Dick LaSalle Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
June Roselle
Milt Shaw Orc
Horace Diaz Orc
Hotel Statler
Jimmy Dorsey Orc
Hotel Taft
Vincent Lopez Orc
Hotel Warwick
Three Suns
Latin Quarter
Noonan & Marshall
Jack Kilty
Ganjou Bros & Juanita
Brenda Hollis
Mazzone-Abbott Dancers
Art Waner Orc
La Vie En Rose
Carl Ravazza
Dorothy Dandridge
Phil Moore Trio
Le Ruban Bleu
Bibi Osterwald
March Hares
Bea Arthur
3 Riffs
Julius Monk
Norman Paris 3
Leon & Eddie's
Eddie Davis
Valerie Noble
Kenny Davis
Szilards
Ruth Rogers
Irma Henriquez
June Oliver Line
Little Club
Sonny Kendis Orc
No. 1 Fifth Ave
Bob Downey
Harold Fonville
Hazel Webster
Old Knick
Sammy Smith
Dolly Dawson
Dick Diana
Jerri Talbot
Old Roumanian
Sadie Banks
Henny Nadell
Katherine Chang
Don Dellaire
Nadya
Joe LaPorte Orc
D'Aquila Orc
Park Ave.
Scotty Graham
Park Sheraton
Irving Fields
Mimi Warren
Ernestine Holmes
Penthouse
Paul Taubman
Two Guitars
Arena Rane
Elena & Anatole
Eli Spivak
Mischa Usdanoff
Michel Michon
Kostya Poliansky
Versailles
Carmen Torres
Beverlee Dennis
Arthur Maxwell
Constance Towers
Gene Rowlands
Two Shirts & Skirt
Bill Norvos & Upstarts
Geo Hale Revue
Emile Petti Orc
Panchito Orc
Village Barn
Celia Cabot
L & S Willis
Terri Stevens
Bobby Gordon Orc
Village Vanguard
Eartha Kitt
George Hall
Animators
Clarence Williams 3
Waldorf-Astoria
Gloria de Haven
Bob Fosse
Nat Brandwynne O
Mischa Borr Orc
Wivel
Sal Noble
Bob Lee

MIAMI-MIAMI BEACH

Albion Hotel
Sam Bari
Rose Gallo
Bar of Music
Bill Jordan
David Elliott
Guy Rennie
Beth Challis
Harvey Bell
Beachcomber
Lili St. Cyr
Norma Parker
Jean Adair
Rowena Rollins
Rudy Cardenas
The Holidays
Toni Bari
Kirby Stone 5
Hern & Dane
Patsy Davis
June Korby
Ayn Martin
Lonni Legors
Danny Rogers
Tony Farrell
Joni Mack
Christine Drury
Chavez
Sula Levitch Orc
Juan Cortes Orc
Brook Club-Lounge
Stan Free Trio
Wayne & Fontaine
Zig & Vivian Baker
Owen & Murray
Jack Almeida
Casablanca Hotel
Gene Baylos
De Castro Sisters
Diane & Edwards
Tito Puente Orc
Celebrity Club
Alan Gale
Freddie Stewart
Rae Alton
Teddy King Orc
Clover Club
Lena Horne
The Dunhills (3)
Jay Lawrence
Joy Skylar
Arden-Fletcher Line
Tony Lopez Orc
Delano Hotel
Jose Duval
Zina Reyes
Willie Hollander
Tommy Nunez Orc
Five O'Clock Club
Martha Raye
Joey Adams
Al Kelly
Novelites (3)
Yost Guardsmen (5)
Len Dawson Orc
Gaiety Club
Zorita
Senorita Herraro
Olga Barrett
Sam Bowitt
Marie Stowe
Gilda Rogers
Rusty Russell
Gaiety Girls
Frenchy
Ernie Bell Orc
Johnina-Hotel
Michael Strange
Tony Matas
Carolyn Woods
Jimmy Woods
Jewel Box
Jackie Maye
T C Jones
Art West
Mickey Mercer
Danny & Doc Rev
Leon & Eddie's
Murray Swanson
Eddie Guertin
Jackie Gordon
Jackie King
Chuckie Fontaine
Gaby DeLane
Babe Baker Revue
Little Palm
Monica Boyar
Cover Girls
Val Olman Orc
MacFadden Deauville
Hughie Barrett
Rollo Laylan 5
Martinique Hotel
Al Schenck
Helen Aimee
Manolo & Ethel
Danny Yates Orc
Mother Kelly's
Pat Morrissey
Bobby Sherman
Arne Barnett 3
Salvador Munoz
Johnny & George
Monte Carlo
Gus Van
Phil Foster
Gomez & Beatrice
Freddie Calo Orc
Paddock Club
Tommy Raft
Dolores
Candy O'Neill
Stormie Gayle
Bob Morris Orc
Dorothy Martin
Boo Boo Watson
Patricia Neal
Nautilus Hotel
Archie Robbins
Ralph Font Orc
J & S Reyes
Candi Cortez
La Rue's
Chuy Reyes Orc
Rudy's Gypsy Orc
Park Avenue
Charlie Farrell
3 Continentals
Alfredo Seville
Joe Sodja
Poinciana Hotel
Phil Napoleon Orc
Robert Richter H't'l
Don Lanning
Roberta Sherwood
Charles Castel 3
Roney Plaza Hotel
George Hines Orc
Sans Souci Hotel
Frances Faye
Stuart Harris
Eddie Snyder
Sacasas Orc
Herman-Magner Dancers
Saxony Hotel
The Sunnysiders (4)
Henri Rose
Miguelito Valdez O
Tano & Dee
Sea Gull Hotel
Gilda Perry
Charlie Paige
Mae Silva Dcrs
Johnny Silvers Orc
Nirma Cordova
Joe Miller
Sea Isle Hotel
Frances Lager
Seymour Hoffman O
Shelbourne Hotel
Juan & Marilyn
Alan Kole Orc
Shore Club
Patsy Shaw
Sager Dancers
Arthur Warren Orc
Club 22
Maxie Furman
Blue Drake
4 Debutants
Sherry Panay
The Raven
Hy Grossman Orc
Sorrento Hotel
Mal Malkin Orc
Vagabonds Club
Vagabonds (4)
Hal Winters
Condos & Brandow
De Marco Sis (5)
Preacher Rollo 5
Frank Linale Orc
Golden Slipper
Grossman & Goldberg
Hy Sands
Bernie Sloane
Dorita
Sascha Leonoff Orc
Freddie Calo Orc
Ciro's
Joe E Lewis
George Hale Girls
Bernice Parks
Mara & Quentin
Jose Curbello Orc
Copa City
Jimmy Durante
Billy Daniels
Benny Payne
Steve Gibson Redcaps
Damita Joe
The Tune Timers Line (15)
Dave Tyler Orc
Latin Quarter
Samia Gamal
Darvas & Julia
Frank Libuse
Margot Brander
Collette Fleuriot
Danielle LaMar
Marilyn Ross
Mara & Maurice
Gay & Harry Walls
Gautier's Dogs
Andre Philippe
Geneve Dawn
Les Patios
Waller Twins
Mullen Twins
Line (16)
Pupi Campo Orc
Jose Cortes Orc
Sherry Frontenac
Dave Fisher
San Kanez Orc
Frank & Lita
Leonora & Stan
Lord Tarelton
Michael Selker Orc
Allison Hotel
Beachcombers (4)
Enrico & Novello

CHICAGO

Blackhawk
Gloria Marlowe
Don Liberto
Al Checco
Bobo Lewis
Larry Lawrence
Martin Kraft
Tessi Carrano
Eleanor Luckey
Henry Brandon Orc
Blackstone Hotel
Sherman Hayes Orc
Chez Paree
Ames Bros (4)
Al Bernie
Grace & Nicco
Johnny Martin
Chez Adorables (8)
Cee Davidson O (8)
Edgewater Beach
X Cugat Orc (15) With Abbe Lane
Los Barrancos (2)
El Gringo
Dulcina
Otto Bolivar
Conrad Hilton Hotel
Arnold Shoda
Phil Romayne
Terry Brent
Three Reporters
Andrea Kekesy
Ed Brandstetter
Scotty Marsh
Boulve-dears (8)
Orrin Tucker O (12)
Oriental
Connee Boswell
Step Bros (4)
Mickey Sharp
Brian Farnon's Orc
Palace Rockford Ill
Palace
Patti Palmer
Danny O'Neil
Tony Ridola & Co
Bob McElroy
(one to fill)
Palmer House
Evelyn Knight
Robert Maxwell
Peggy Ryan & Ray McDonald
Abbott Dcrs (8)
Eddie O'Neal Orc

LOS ANGELES

Ambassador Hotel
John Carroll
Eddie Bergman Orc
Biltmore Hotel
Romo Vincent
Buster Shaver & Olive
Artie James
Hal Derwin Orc
Ciro's
Facundo Rivero Quintet
The Dassies (2)
Dick Stabile Orc
Bobby Ramos Orc
Mocambo
Fran Warren
Eddie Oliver
Latin-Aires

LAS VEGAS, NEVADA

Flamingo
Myron Cohen
W Mastin Trio with Sammy Davis Jr
Ewing Sisters
Will Osborne Orc
Last Frontier
Buddy Rogers
Fran Warren
Dolinoff & Raya Sisters
Gene Nash
J Devlyn Girl Rev
Bob Millar Orc
Desert Inn
Dagmar
Facundo-Rivero Quintet
Anthony, Ally & Hodges
Alan Gilbert
Arden-Fletcher Dcrs
Carlton Hayes Orc
Thunderbird
Henny Youngman
Martha Stewart
Landre & Verna
Johnny O'Brien
K Duffy Dansations
Jimmy Sisco
Al Jahns Orc
Jack Martin Five
El Rancho Vegas
Lenny Kent
Luba Malina
Harmonica Rascals
El Rancho Dcrs
Ted Rio Rito Orc

Ice Review

Ice Vogues

(MOSQUE, RICHMOND)

Richmond, Va., Jan. 23.

George & Ruth Tyson's 1952 edition of "Ice Vogues" rang up a healthy gross of $35,000 for a six-performance stand (18-22) at the Mosque. The 4,865-seat house was scaled to a $3 top, but majority of seats were in the $1 and $2 range.

Richmond engagement marked the U. S. preem of the show, streamlined for indoor presentation after its European tour. First night show had a narrow squeak since costumes, flown in from Germany, didn't arrive in New York until the morning of the icer's opening here. Rushed through customs, and trucked down (with some of the wardrobe crates breaking open on the way), the costumes were delivered to the cleaners a short while before opening curtain and were sent over piecemeal as the show progressed.

Opening - night jitters made chorus lines a bit ragged, and musical director Milton Blakely had a few rough moments as local tooters hadn't had sufficient time to rehearse with company's key instrumentalists. These difficulties were smoothed out by the second performance. Wayne Thompson handles the vocals and some running chatter in good voice and easygoing comedy.

Production, heightened by Billy Livingston costumes and Marie Carr's smart choreography, moves at a smart clip. Pace has been speeded by shortening some of the production numbers and introducing fresh and novel routines, such as a skating interpretation of soft-shoe rhythms, and a cowboy number with a rodeo flavor in the manner of the "Oklahoma" ballets.

Big ensemble numbers are dazzling and smart. They include the opening minstrel-show spectacle; a whimsical "Candyland" opus that winds up with peppermint soldiers, wintergreen babies and lollipop men whirling in strob effect; and a lush "Winged Rhapsody" that stars Donna Jeanne and turns the old feathered-fan routine into a show-stopping display of massed color and cannily used lights.

There also is a "Persian Escapade" that backs Bobby Blake and Anne Schmidt with the Glamour-Icers and Ice Squires for some traditional Oriental torso-tossing, then spotlights the duo for a hot Persian burlesque.

Post-intermission opener puts the ensemble into abbreviated Indian garb as an intro to the speed-skating act of James Caesar. His leaps over drums, totem poles and girls are given a sock climax when he vaults over a blazing "camp fire." "Reflections in Gold" is another novelty production with the girls in gold-spangled, bell-shaped gowns, and a finale on a dark stage with illuminated, plastic violins to give the only light. Show closes with a big red-white-and-blue number that brings on the entire cast for an energetic end to a fast performance running two and a half hours.

"Vogues" this year is headed by Donna Jeanne and Tony LeMac, who had the cash customers cheering for their pairing in "In Gay Paree." LeMac's "Human Top" interlude is a show-stopper. Bobby Blake's "A Girl in Every Port" is a high spot of good skating and fine fun as he and assorted partners race through various national dance rhythms, winding up with Blake's torrid jive single. Susanne and Tommy LaVonne in their "Apache" and the LaVonnes with James Caesar in an acro-adagio also are standout. The Perky Twins, a couple of Dutch lovelies, are attractive in a precision duet, and plenty of trick and comedy stuff runs through the show on the skates of Buddy & Baddy, Jack Rose, Bill Wallenborn, Doc Carlin, Fred Holly, George Simpson and the Kusters. *Lind.*

Selznick-Jennifer

Continued from page 1

Miss Jones' boxoffice draw as a lure, precious rehearsal time was passing," he said yesterday (Tues.). "Finally, when they failed to meet my final deadline, we called off the whole thing."

Another of Miss Jones' representatives blamed the breakup of plans on Lee Shubert. He declared that the theatre owner-producer, currently vacationing Florida, had withdrawn his offer to underwrite the deficit from the play's New York run and finance the tour "because he suddenly decided he didn't like the scheduled route," despite the fact that Elias Weinstock, his own booking representative, had arranged the dates.

This interpretation was denied by a Guild official, who said that Shubert had not been a major factor in the cancellation. "Selznick himself called off the tour," this spokesman said. "We worked day and night for weeks on the project. It was one of the most exasperating headaches I've ever been involved in. But Selznick kept changing the terms of the agreement and making new demands and stipulations.

"Shubert's position was merely that the tour should be long enough to give him a chance to get back the money he advanced for underwriting the New York deficit and sending out the production," the Guild rep continued. "When the repeated failure to reach an agreement with Selznick delayed the start of rehearsals, it became apparent that we couldn't book the 14-week tour Shubert wanted. But it was Selznick who actually decided to cancel."

'Increasingly Nervous'

Selznick declared that the delay in reaching an agreement on terms made him "increasingly nervous" at the prospect of allowing Miss Jones to go on tour with insufficient preparation. Also, he said, he kept discovering facts about the situation that were not originally revealed to him, such as the fact that it would be necessary to go to Actors Equity for a concession to permit extended rehearsals.

Moreover, the film producer asserted, he had been assured that Margaret Webster, who staged the show, would concentrate on directing Miss Jones in rehearsing the show for the road. However, the company "began falling apart," he added, and it was obvious that Miss Webster would have to direct almost an entirely new cast. It would be unfair to Miss Jones, he indicated, to permit her to make her return to the stage in such a long and demanding role as Joan without adequate preparation.

Selznick said that there was nothing to reports that he and Miss Jones were reluctant to face the critics in Chicago after the stinging personal notices handed out there recently to Olivia de Havilland in "Candida." He remarked that both audiences and critics in the various touring stands had seen only Miss Jones' finished performances via films, and that it would be unfair to have her judged on the basis of an insufficiently prepared portrayal.

With the collapse of plans for a spring tour of "Joan," the show may or may not go out again with another star taking over for Uta Hagen, who has played the title part on Broadway. The latter edition closes, as already scheduled, Saturday night (2) at the Century, N. Y. Meanwhile Miss Jones, who has been nixing film offers in order to do the legit stint, will probably return to the Coast.

NT's 'Latuko'

Continued from page 3

many former subscribers to the PCA changed their stand. Charles Skouras, NT prexy, has been one of the leaders in this change.

Among pix that have had widespread bookings despite lack of a seal were Howard Hughes' "The Outlaw" and the Italian "Bitter Rice," both of which later accepted changes to win a Breen okay. Another which never won approval was "Ecstasy," the early Hedy Lamarr-starrer.

Objections to "Latuko" have been based on the completely undraped males shown in the pic. It was shot by Edward Monsanto Queeny, board chairman of Monsanto Chemical, on an African expedition sponsored by the New York Museum of Natural History, which owns the rights. Distribution is by Producers Representatives, Inc., N. Y.

At the Par Hollywood, "Latuko" did better than $19,000 the first week, almost double the $10,000 that Samuel Goldwyn's "I Want You" did at upped admissions the previous stanza. It also handily beat the two pix prior to "Want You." They were the Dean Martin-Jerry Lewis- starrer, "That's My Boy," and Bing Crosby's "Here Comes the Groom."

Garland

Continued from page 51

to come in with her nitery material, fearful of being slammed by the critics.

Sol A. Schwartz, RKO Theatres prexy, arrived Monday (28) on the Coast in an attempt to line up a headliner. Schwartz has several possibilities open to him. He is reportedly in a mood to approach several top film names to combine in a short dramatic vehicle. Theatre had been eyeing Alfred Lunt and Lynn Fontanne, but were turned down.

Search for a Palace headliner has become nationwide. With Schwartz on the Coast, booker Danny Friendly is combing the east.

As of Feb. 17, Miss Garland will wind up 18 weeks at the house, record for any U. S. vaude engagement. It's estimated that she will have grossed close to $550,000 during her run. She started out playing 13 shows weekly and will finish playing eight or less. There were several occasions when she was unable to perform because of laryngitis and other ailments. Last week; house scored a tremendous $28,500 for six performances.

Most of all, Miss Garland proved that two-a-day can be sold at $4.80.

Coyne's TOA Post

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10 constituent organizations in COMPO to be a natural for the exec v.p. spot, particularly in view of the difficulty in finding a candidate acceptable to everyone and willing to accept the arduous full-time post. Allied, however, feels that his former association with the national exhib organization (with which it competes for exhib support) is a disqualifying factor.

Aside from Coyne there appears at this time to be no major figure at all in prospect for the COMPO job. Mentioned in some quarters has been Col. Wiliam McCraw, exec director of the Variety Clubs. However, it is understood that he will not be a candidate, since it would mean giving up his lucrative Dallas law practice and hi Texas roots.

Johnston to Coast

Continued from page 3

among witnesses at the FCC proceedings are in line with his recent promise to the MPAA board that he'd devote all his time to the industry's domestic problems and spend more time in New York and Hollywood and less in Washington. Company prexies nevertheless have given approval, on the basis that it's a good public relations move, to Johnston's acceptance of the chairmanship of the International Development Advisory Board. Government post was recently vacated by Nelson Rockefeller.

MPAA topper said the new job would only take one or two days' time each month. It's non-paying.

New Acts

JAYE BROS.
Songs, Comedy
25 Mins.
Palumbo's, Philadelphia

Better known in the musical bars where they worked as a piano and combo drum team with vocals, the Jaye Bros. have stepped out on the floor as a singing-comedy duo and come on strong. They have a jump number for a getaway, but register with a medley which includes impressions of Billy Eckstine, Frankie Laine, Vaughn Monroe, Bill Kenny, Rose Murphy and Perry Como. Perhaps not sensational impressionists, the Jayes tally with their good humor and drive.

They have strong voices and can work with or away from mike, which allows for leeway in movement. Better takeoffs go back to Joe Howard, Van & Schenck and minstrel days to woo oldsters in audience. Forte piece is "Rag Mop" routine with piano and drum, topped by a rendition of tune in Italian. It's socko for spot, and should be funny anywhere.

Encore finds pair singing opera against swing in a duet which couples "Toreador Song" with "Dinah." Bit has possibilities, all of which are not realized as yet, but makes for fine bowoff. *Gagh.*

PILARIN TAVARIN
Flamenco
10 Mins.
Chateau Madrid, N. Y.

Pilarin Tavarin, a cute Spanish import, is a flamenco singer and dancer who will have a great appeal to the aficionados. Work has authentic flavor, she's a skilled terper and she creates a degree of excitement with the native songs.

Miss Tavarin is petite and padded. Her costuming is excellent and her rhythms rate attention. She hits maximum effectiveness in a farucca and the bulerias. It's a colorful turn for spots with Spanish trade. Miss Tavarin would have to get more commercialization into her routines to enlarge her employment sphere in the U.S.
Jose.

MARINETTE & ANDRE
Apache Dancing
7 Mins.
Colonial, Albany

Team, announced as making debut in the U. S., does an Apache dance turn with skill, thrills and chills that should soon make it solid for theatres, niteries and TV variety show bookings. Brief act is presented on full stage without any scenery or other production embellishments, but it moves with a speed, sureness and daring that alternately produce gasps and applause.

The man rotates partner around his body; she does knee, arm and other spectacular swings and catches. In one toss to the floor, she spins rhythmically on her abdomen, in another, she rolls over several times.

Spotted fourth, between two comedy acts, the couple registered unmistakably. Marinette (from France) is an attractive, redhaired gal neatly dressed. Andre, who reportedly served in the U. S. Army although foreign-born, wears the conventional cap, sweater and trousers. A little story line might build the offering.
Jaco.

Distrib Overhaul

Continued from page 5

water still to be squeeezed out on production exec levels, it is felt in New York, but whatever success is achieved on that score is immediately soaked up by new union contracts, such as the 15% increase the musicians won two weeks ago.

Thus, with little chance of cutting the cost side, company toppers naturally turn to attempts at increasing income. They feel that profit margins are too slim to make for safety if the b.o. should slide any more and that, in fact, all possible pressure is probably needed just to hold even.

Sales chiefs have been familiarized in one way or another with this demand for greater income and they have thus been constrained to give their staffs a critical o.o. Sentiment has been given the go-by as they've ordered pared from payrolls anyone who it is felt has not been able to carry a full load.

That includes some industry vets, who have just become too old or too poor in health to slug the way they used to. Some of them have been dropped and others have been shifted into easier berths.

Many Switches

Even more important has been the recognition given men in the ranks, with many promotions and switches to bigger territories. What's actually happening is similar to what's occurring in production—where the changes are more dramatic because the names are better known. There a whole new generation is moving into top exec posts.

While there's always pressure for better terms from exhibs, recent sales meetings have made terms more or less secondary. Sales chiefs apparently realize that there is a limit to the percentages to be asked and the number of pix for which top terms can be demanded.

Emphasis has been more on getting a maximum number of contracts for each pic, getting playdates for them as rapidly as possible, getting preferred Saturday-Sunday playing time and getting extended playing time. Accomplishment of these objectives gives a company greater return without actually putting the squeeze on the exhibitor for higher film rentals.

Squeeze comes, of course, with every company seeking the same objectives. Obviously, there's only 52 weeks' playing time per year and only 52 weekends, so if one company gets more of them, another must suffer.

Bd. of Review

Continued from page 7

did not know the real reason for the withdrawals, but indicated that there was a feeling that the NBR was duplicating the self-censoring activities of the Motion Picture Assn. of America. Hart, however, pointed out that MPAA was industry-controlled while the NBR, though supported by the industry, was not under its jurisdiction.

Hart explained that the NBR had received such wide acceptance that many states and cities had ordinances which required the Board's seal before a pic could be shown. During the years when the NBR was inactive, Hart said, this requirement had been discontinued in many areas through the efforts of the MPAA. Florida, Rhode Island and many municipalities still have the law on their books. Although none of these places has turned down a pic because the NBR seal was missing, the Board indicated that it would not come to the support of a non-active film company should a censorship problem arise. The majority of the states accept pix without a seal, since Hollywood's own strict MPAA code is highly esteemed.

Allied Agenda

Continued from page 5

on terms, will hold preliminary confabs Monday (4) to discuss arbitration. Myers submitted an arbitration plan to the group several weeks ago and the committee will agree on a report and recommendations to be made to the full board. Agenda calls for a definite arbitration plan to be drawn before the termination of the sessions.

Other questions on the agenda will be the Council of Motion Picture Organizations, repeal of admission taxes, theatre collections and television. Group is expected to reaffirm its 1946 resolution opposing theatre collections.

SWG Blacklist

Continued from page 5

tivities Committee launched its probe of asserted Communist activity in Hollywood.

Plaintiffs charge that the action, in effect, blacklists their members by threatening to destroy a free market for sale of their works. Moreover, it's claimed, the practices adopted by the majors at the 1947 conclave infringe and endanger members' civil liberties. Suit asks an injunction to restrain the defendants from enforcing the agreement.

Chicago, Chi

Chicago, Jan. 25.
Tong Bros. (3), Martin Bros. (2), Cy Reeves, Blackburn Twins & Pam Cavan, Louis Basil Orch; "Westward the Women" (M-G).

Current Chicago Theatre bill plays in fine fashion, but has one fault in that several of the acts are repeats. In fact, one has played the house three times within the year, and while good, still uses the same material. However, with the dropping of vaude by the Oriental, producer Nate Platt should be able to avoid that in future.

Tong Bros. is a smooth acro act with musclemen doing some salvo balance work. Trio's head to head on and off a table is a sock trick topped only by terrific body turn and switchback while holding two men aloft. Turn gets a big mitt.

Martin Bros. are doing their third turn here within the year. While lads go over well, especially the tragic clown, some new marionette skits might be added for punch and change of pace.

Cy Reeves, droll faced comic, punches from the start with a series of medical quips and has a honey of a paraphrase. He's a bit rough for a morning audience, about Brooklyn done to backing of Stephen Foster tunes. His standard finale of jivey "Old Man River" registers well.

Blackburn Twins & Pam Cavan also are returnees, and working with much of same material as last time around. Twins capitalize on resemblance to each other in patter opening and mirror dance before bringing on femme, who sells "Walking My Baby Back Home" and salty "One Man Woman." Group has a fine piece of closing business, "Movies Are Better Than Ever," depicting course of film business to advent of TV.

Louis Basil returns from two-week vacation with the orch doing excellent job of pacing the acts.
Zabe.

Apollo, N. Y.

T-Bone Walker Orch (13), Tab Smith Band (6) with Chuck Young, Frank Culley; Jack Meyand & Jeannette, Cook & Brown, Derby Wilson, Spider Bruce & Co. (3); "Cargo to Capetown" (Col).

Lively blending of standard turns at Harlem flagship this week gets okay results. It's a well-rounded bill that moves at clicko pace. With T-Bone Walker and Tab Smith headlining, house has one of its best bets in some time.

Walker captures pewholders in his blues shouting set which he self-accomps with an electric guitar. Works loud and effectively on "On Your Way Blues," "I'm Gonna Find My Baby" and "Stormy Monday." His guitaring hypoes the blues mood for solid impact. The orch he fronts gets little more to do than cut rest of show.

Smith's crew, comprised of three rhythm, one brass and one reed with maestro on sax, display firstrate rhythm and blues styling in their set. Belt out "Can't We Take a Chance," "Because of You" and "Sunny Side of the Street." Smith's saxing is standout. Chick Young does a pleasant vocal workover of "My Mother's Eyes" and Frank Culley whips out a fast jive tune in his saxing solo stint.

Jack Meyand & Jeannette, white unicycling team, open the bill with some cute stunts. It's a pleasing entry which includes effective balancing and juggling bits on the cycle. Cook & Brown click with their comedy terps. Lads work easily and project plenty of stage savvy.

Spider Bruce and his guy and femme aides nab some moderate yocks in a so-so sketch. It's done neatly, however, and builds to an okay blackout. Derby Wilson, a house fave, displays his smooth tapping line in a standout turn. Wilson wins house with his ingratiating style, getting good mitt for his top terping.
Gros.

Olympia, Miami

Miami, Jan. 27.
Rosemary Clooney, Buddy Rich, George Hopkins, Alex & Galina, Burns' Birds, Les Rhode House Orch; "No Place For Jennifer" (British).

Current Olympia layout is okay fare for the regulars here, with lineup building nicely on mitt action.

Topliner Rosemary Clooney clicks handily with her songology, plussed by visual appeal. Offers a well balanced assortment of the better pops, arranged in colorful style to accent her vocal talents. Ranges from "Because of You" through the expected topper, "Come On-A My House," for sock reception.

Buddy Rich, quondam orch leader, working solo, handles the emcee chores smoothly and efficiently, and in own spot angles up his skin-beating talents to win them.

Trained birds of William Burns are a cinch in this house. The feather-company do everything from tight-wire walking, trapeze stunts, baby carriage pushing and assorted acroantics to keep them giggling and amazed, with Burns' chatter helping build values.

George Hopkins, a local lad discovered here by Arthur Godfrey, is playing his first vaude date and shows plenty possibilities. Obviously needs more experience, but act as currently constituted tabs him a comer. Some of the gag stuff is original and rest are top grade carbons of w.k. vocalists.

Musical acro work of Alex & Galina is okay. Pair offer instrumental sequence, then add balancing stuff to round out stint. Les Rhode and house orch are okay on the showbacks.
Lary.

Palomar, Seattle

Jan. 24, 1952.
Louis Armstrong All Stars, with Barney Bigard, Cozy Cole, Joe Sullivan, Russ Phillips, Dale Jones, Velma Middleton; "The Magic Face" (Col.).

Louis Armstrong's All Stars includes three new faces added since his last appearance here—Joe Sullivan on piano; Russ Phillips, trombone, and Dale Jones on string bass. New personnel hasn't hurt any, with same solid brand of jazz and showmanship on tap right through hour stint.

Band socks over "Royal Garden Blues" for opener, with each featured, and Armstrong reprises vocals on "Blueberry Hill" and "C'est Si Bon" for nice returns.

Barney Bigard's masterful clarinet is featured in "Muskrat Ramble," followed by Russ Phillips shining in "Little Coquette." Phillips and Louis team up for "Old Rockin' Chair," with Phillips taking part formerly done by Jack Teagarden. There's only one Jack T., but Phillips is right at home with the standard, socking it over nicely.

Velma Middleton wows 'em with vocal and familiar clicko terping on "Mama's Back in Town." She and Satchmo garner a bid hand for duet on "You're Just in Love."

Joe Sullivans' powerful, rhythmic 88ing shows to good effect in "Gin Mill Blues"; Bigard wraps up "Just You" in standout clarinet solo, with Louis belting over vocal on "I Get Ideas" in familiar manner.

Cozy Cole displays top drumming in "Bugle Blues" and Dale Jones does nice job with old Bert Williams' classic "Nobody" for change of pace.

Band bows off with solid rendition of "Saints Go Marching In" to enthusiastic palm younding, with only most rabid of jazz purists finding fault with stint's bow to current popularity of cornball in certain spots.

Biz big, with prospect of bettering record set about a year ago.
Reed.

Casino, Toronto

Toronto, Jan. 25.
Tony Bennett, Martha Ann Bently, Ladd Lyon & Co., Chet Clark, George Kirby, Jimmy Cameron, Archie Stone House Orch; "Chain of Circumstance" (Col).

Neatly diversified 65-minute stage package, with all acts over to hefty response when caught, is packing them in here. This is partly due to a civic holiday spirit engendered by the end of a three-weeks bus and trolley strike that had given biz a heavy slugging. However, once the customers are in, they're getting plenty for their money and are enthusiastically demonstrative in their appreciation. No artist is being slighted on this bill and, on top-calibre, the aud response is richly deserved.

Tony Bennett is the marquee lure and pulling the teen-agers with his sultry style. Opens with "I Can't Give You Anything But Love" and then into "Blues in the Night" and "Cold, Cold Heart" for terrif returns. Works a set of "Solitaire," "Always" and "Sing, You Sinners," with a wham finale of "Because of You" to the usual moans and squeals of the kids, with adults also pleased. Bennett is backed by the house orch on stage; brings his own Jack Madoff on the piano, Bill Exinor on drums; and also gets workmanlike support from Archie Stone and the house band.

Full stage proceedings are underway swiftly with neat on-toes work of Martha Ann Bently for top ballet speed and precision; Chet Clark for his outstanding harmonica playing; Ladd Lyon for comedy balancing on tables, chairs and bottles, and George Kirby for smash personations. Jimmy Cameron, as m.c. knits everything together neatly.
McStay.

Empire, Glasgow

Glasgow, Jan. 21.
Hammorcourt Corp., Ltd., presentation of "Dick Whittington on Ice," devised and produced by Gerald Palmer. Book and lyrics, Stanley Lloyd and Gerald Palmer; music editing, Reginald Swinney; music conductor, Gordon Ritchie; dances and ensembles, Beatrice Livesey. Cast: Alma Cookson, Ron Branchi, Howard Knight, Hamilton Brown, Jock McConnell, Anne Rogers, Claude Zola, Joyce Pacini, Richard Thorpe, George Stevens, Arthur Woodjetts, George Miller, Eddie Ward. At Empire, Glasgow, twice nightly, at 80c admission.

This is a pleasing ice musical woven around the traditional British fairy story of Dick Whittington's walk to London to see fortune in a city whose streets, he believes, are "paved with gold." Settings and costumes adorn a graceful production in which the skating prowess is better than the comedy.

Show is in two acts and nine scenes, opening in Ye Olde Cheapside in 15th-century London and closing with a grand parade of the City of London craft companies.

Standout acts are the Cat (Whiskers) of experienced Claude Zola and the comedy cycling of the Wonder Wheelers, an act already known to U. S. audiences. Latter comprises a lanky, amusing male who wears Scotch kilt and tammie (Highland hat), cycling on a dwarf-sized bike in company with two attractive girl cyclists, a brunet and a blonde. Girls' gravity-defying bicycling is solid entertainment, and act is a sure bet for further U. S. markets.

Comedy is in the hands of two Scots, Hamilton Brown, as Idle Jack, and Jock McConnell, as Sarah. With limited appeal in patter and accent, their comicking is weak, and they get by only on skating ability. Anne Rogers' Dick Whittington is poised and confident.

Gordon Ritchie wields the orch baton. Vocal backing to skilled skating numbers is supplied by a group of girls and men seated in the orchestra pit.
Gord.

Oriental, Chi

Chicago, Jan. 24.
Four Step Bros., Mickey Sharp, Connee Boswell, Brian Farnon Orch; "I Want You" (RKO).

With this three-weeker the Oriental drops vaude for a run of "Quo Vadis" and maybe beyond that. This leaves the Chicago Theatre as the sole regular week stand for talent west of the eastern area.

While only a three-acter, it stacks up much stronger than some of the bills built around so-called "hot" disk names. Four Step Bros., who have been touring Europe for the past two years, are still one of the strongest opening (or closing) acts with their terrific unison work. Among the fastest in the terp field, with little letdown, lads really start stepping out in a challenge session with flying overhead splits, triple taps, fast kneebends, and slide walks. Quartet get a heavy hand at dance-off.

Mickey Sharp, a local comic, has acquired loads of polish since last seen several years ago. His forte is in the satire field, but most of his aren't in the established book. He does the old push-button radio bit, but has a fresh approach with a local Polish disk jockey doing the interpolations. His Harry Truman impression is the White Houser to a T. The Durante swiftie is followed by his Joe Stalin visiting America skit. The Presidential bit would be stronger close.

Connee Boswell, who hasn't been seen around the Loop for about three years, is almost a new act in that she has acquired additional projection with her mobile chair. Lass also seems younger and voice stronger than per last visit. There's no apologies offered and none sought for her wheel-on, gal selling herself with voice and personality.

She beats out a fast "Smile" medley intro and upbeats "Begin the Beguine." Versatile artist really sells the ballad, "Little White Cloud." Then she doffs her crinoline type dress, revealing a sequined evening gown, and switches to the piano to display a fine backroom fist in "Old Piano Roll Blues." Mickey Sharp returns garbed a la Bing Crosby to sock across "Basin Street Blues" with Miss Boswell.

Brian Farnon does a medley of Irish tunes for the curtain-raiser and sings "Danny Boy," which is right in Gallic leader's groove.
Zabe.

Bob Crosby has been signed for the anniversary show of the Olympia Theatre, Miami, Feb. 20.

ATPAM Waives Its Rules to Admit Apprentice P.A.'s Balked by Quotas

The Assn. of Theatrical Press Agents & Managers has made an exception to its rules, to admit a number of apprentice pressagents who would normally be kept waiting by quota restrictions. The move settles a controversy that was blowing up because certain applicants, about to complete the required apprenticeship, faced the prospect of being denied admission pending a quota vacancy, perhaps several years hence.

Under the special waiver, which was worked out by the union's governing board and accepted last week by the pressagent chapter, Robert Ganshaw has been admitted to full p.a. status as of Jan. 19. He had completed his apprenticeship as assistant to Bernard Simon.

Due for admission within a few weeks is Merle Debuskey, assistant to Wolfe Kaufman, pressagent of "Paint Your Wagon" and vice-president of the union. Other prospective entries soon under the temporary setup are Max Eisen, assistant to Samuel J. Friedman, pressagent of "Anna Christie;" Martin Schwartz, assistant to Barry Hyams, p.a. of "I Am a Camera" and the ANTA Play Series; and David Powers, assistant to Jean Dalrymple.

Special Formula

The formula under which these candidates will be admitted provides for them to have full pressagent status as soon as they qualify by completion of the required apprenticeship, but to be assigned to entry quotas of future seasons. Thus, Ganshaw is admitted under the 1951-52 quota, the next two to qualify will be accepted immediately under the 1952-53 season quota and subsequent qualifiers admitted two each under later seasonal quotas.

The waiver applies to all apprentice candidates, but no additional applicants will be registered until seasonal quotas again become available. However, the whole matter will be reconsidered, at least norminally, every year. Under the standard rules now in abeyance, ATPAM accepts six candidates a season, and admits two who have completed the apprenticeship of three seasons of 20 weeks employment each.

That formerly worked out reasonably well, as sufficient candidates dropped out. But in recent seasons nearly all candidates have been completing the apprenticeship, so the qualified entries have exceeded the two-admissions-per-season quota and a waiting list became imminent.

DALLAS OPERETTA INKS BOOTH FOR JUNE 'TREE'

Dallas, Jan. 29.

"Tree Grows in Brooklyn," with Shirley Booth in her original starring part, is tentatively set for two weeks, starting June 23, as the second production of the Starlight Operetta season at the State Fair Auditorium here this summer. It's the only production set thus far.

Charles R. Meeker, Jr., managing director of the series, expects to have the same production staff back this summer, including Mary Hunter as stage director, and Lehman Engel as musical director.

Denham-Orr Tryout Set For Bucks County in June

"Be Your Age," comedy by Reginald Denham and Mary Orr, is slated for a tryout week of June 2 at Theron Bamberger's Bucks County Playhouse, New Hope, Pa., as the third bill of the season. Denham will direct.

The play is under the option to Alexander H. Cohen and Robert Joseph for Broadway production in the fall.

De Mille's 'Dumbarton'

Agnes de Mille has pacted to do her first choreography for the N.Y. City Ballet, set to Igor Stravinsky's "Dumbarton Oaks" Concerto. Ballet will be titled "Dumbarton Oaks," and will be built around a Pearl Mesta-type character. Caricaturist Saul Steinberg will do the sets.

Ballet will have its world preem in Scotland this summer.

'Remains' Backers Paid One-Third; Rest Due Soon

"Remains to Be Seen," Leland Hayward's production of the Howard Lindsay-Russel Crouse comedy, now in its 17th week, at the Morosco, N. Y., has just repaid one-third of its $75,000 investment and is about to return the balance. Even without the $125,000 film sale to Metro (the management and backers' share of which is 40%), the show will soon be in the black.

The show, produced at a cost of $75,263 plus $8,352 tryout loss and $3,802 pre-opening expense, had earned an operating profit of $40,323 as of Nov. 24, and its assets included $12,000 in bonds and $10,000 sinking fund. According to the accountant's statement, the company payroll at $23,206 gross was $4,590, (including Jackie Cooper's 5% of the gross over $15,000 against $500 guarantee).

The author's royalty is a straight 10% and the director royalty is 2½%. The theatre's share is the usual 30%.

'Porgy' May Go On With 150G Budget

The Blevins Davis-Robert Breen revival of "Porgy and Bess," to be cast and rehearsed in New York with the physical production built in Germany and final rehearsals held there, may be done for as little as $65,000. It will be budgeted at $150,000, and although Davis will probably supply most of the financing, some money will be sought from his friends and associates.

The producers are talking to Jose Ferrer about staging the show, which may be cut a bit. The tentative plan is to open in Germany, play a few festivals on the Continent on a guarantee basis, go to London for a run in the fall and bring the Gershwin-Heyward folk opera to the U. S. next January or February.

Meanwhile, Breen, with the silent association of Davis, is making tentative arrangements with various stars for possible guest appearances with a modified stock setup. Depending on the names he's able to line up, he plans to lease a New York house, possibly beyond the Times Square area, and has made preliminary deals with the Brattle Theatre, Cambridge, Mass., and professional stock represntatives in other towns for a circuit for such productions.

Ballet Theatre Prepping Six-Month '52-'53 Tour

Ballet Theatre, which winds up its current tour in New England in mid-March, already has inked plans for its '52-'53 season. Troupe will tour from Dec. 25 until end of April, 1953, with trek starting in the south and hitting the Coast by February. William Fields will continue to book.

Troupe currently playing Pittsburgh and Detroit, then going into Canada for the first time since 1945. Tour this season, the troupe's 13th year, is running six months, covering 60 cities.

Management is mulling either a Mexican or European trip for this fall, prior to the new domestic season.

Bercovici's 'Holiday' Preeming in L.A. Feb. 27

Los Angeles, Jan. 29.

Leonardo Bercovici's new comedy, "Accidental Holiday," will have its world premiere at the Players Ring Theatre, Feb. 27, with Charles Korvin directing.

Original plan was to revive "Anna Christie" on that date, but the group failed to get an okay from the Dramatists Play Service until the current N. Y. run of the Eugene O'Neill drama is completed.

Music Circus Is Prepped At Allentown, Pa., Suburb

Easton, Pa., Jan. 29.

A strawhat copied after the Music Circus at Lambertville, N. J., is planned by Manuel Davis, owner and manager of the Lyric Theatre in Allentown, Pa. Davis said he plans to erect a tent on an eight-acre tract along Route 222 near here, for presentation of musical comedies this summer. His plans call for an in-the-round stage and seating capacity of more than 1,000.

The tent will be put up on a knoll, and will be fireproof and waterproof, Davis said. He plans to start work next month on grading and other improvements on the tract, and to open in June. Lights and other equipment have already been purchased.

'Banana' to Pay Off By April 1

"Top Banana," playing to near-capacity business at the Winter Garden, N. Y., is likely to earn back its investment by about April 1. The musical comedy, now in its 14th week, is currently netting about $10,500 a week. It has already returned $35,000 to the backers, representing the 20% overcall on the original $175,000 investment. Also, Anthony Brady Farrell has been repaid the $40,000 he advanced as union bonds and theatre security. The production cost was $180,000.

As indicated by an accountant's statement, the theatre terms are 30% of the first $25,000 gross and 25% on the balance, with the show paying $1,195 for company crew, $222 for extra stagehands and $2,900 for musicians (plus $275 for the conductor). At a gross of $51,439, the payroll for principals was $7,958 (including 7½% of the gross for Phil Silvers, the star) and $2,920 for chorus.

Royalties are 5% to Johnny Mercer for the music, 3% to Hy Kraft for the book, 1% to Jack Donohue as director, $200 a week to Ron Fletcher as choreographer, $100 weekly to Jo Mielziner as scenic designer and $35 weekly to Alvin Colt for the costumes. The show, which consistently has standees at all performances except the midweek matinee, may get a slight increase in the gross now that theatre parties are over.

Paula Stone and her husband, Mike Sloane, are producers of the musical.

ATPAM Salary Hikes to Be Shared With Associates Under Present Formula

Recent salary increase received by the Broadway pressagents under the arbitration agreement between the League of N. Y. Theatres and the Assn. of Theatrical Press Agents & Managers will be shared with their associates under the same formula already being followed. That is, the entire $10 increase will be passed along to the associate on a second show, and $15, representing half the additional increase on the third show, goes to the associate on the second and third shows.

The decision to continue the same formula as before was reached last week at a meeting of the union's pressagent chapter. Under the new setup, with the senior pressagent minimum upped from $200 to $210, the new basic rates for associates are $135 for the second show and $182.50 for the second-third shows. The old rates were $125 and $167.50 respectively.

Under the union's first contract with the League, effective from 1938 through Labor Day, 1942, the minimums were $150 for senior p.a., $75 for the associate on a second show and $100 for the associate on the second and third shows. For the next four years the rates were increased $15 each.

For the two-year period from Labor Day, 1946, the scales were $190 for seniors and $115 and $152.50, respectively, for associates. Three years ago these figures were upped to $200, and $125 and 167.50, respectively. All these rates have been minimums. In the case of senior pressagents in New York, most are believed to get above scale.

Inside Stuff—Legit

John McClain, drama critic of the N. Y. Journal-American, was unintentionally literal in a recent Sunday feature story about the headaches of legit production. He opened the piece, "So you want to do a show, do you? You're going out and pick up a nice property, hire some actors and rent a theatre, and the first thing you know you're just sitting back counting the weekly gross and pulling down maybe $2,000 for your share. Funny thing is, it could happen—but it would be largely luck. Usually it's a matter of painstaking preparation and planning and inhuman perseverance. And even then it may flop."

After outlining the delays, difficulties, discouragements and, at last, the opening of the production, he concluded, "You still think you want to do a show? You should have your head examined!" To illustrate his point, McClain cited an actual musical on the upcoming Broadway schedule, thereby proving himself more prophetic than he imagined. Production was "Month of Sundays," which folded during its Philly tryout the weekend following publication, at a loss of around $175,000.

Actual figures on the Cincinnati engagement of "Guys and Dolls" now available disprove the old advance agent bromides that that town is bad for show biz and pre-Christmas week the worst in the year. According to the accountant's statement, the touring edition of the Cy Feuer-Ernest H. Martin production had a gross of $62,995.50 for the week ending Dec. 22 at the Taft Auditorium, Cincy, for a net profit of $20,117.10 on the stand. For the two previous weeks (the period covered in the latest batch of statements issued to the show's backers), the musical grossed $53,006.50, for a profit of $12,761.71, for the stanza ending Dec. 8 in Minneapolis, and drew $40,483.44 for a net of $7,985.70 for the next frame in Columbus, For the same three weeks the Broadway company, which regularly grosses exactly $44,400, had respective profits of $10,186.52, $9,428.54 and $9,401.01, bringing the total net on both troupes for that period to $69,880.58.

Backers of "Pal Joey," the current Broadway revival of the Rodgers-Hart and John O'Hara musical comedy of 1940-41, include theatre owner-producer Anthony B. Farrell, $30,000 (plus providing the bond money); souvenir program agent Al Greenstone, $2,500; singer John Conte, $2,500; author Adolph Green, $1,250; Elaine Perry, daughter of the late director Antoinette Perry, $250; the show's co-producer Jule Styne, $22,500, and composer Richard Rodgers. Styne has said that his investment totals $33,000, but the $10,500 difference between that and the listed $33,000 is presumably listed under the names of other individuals. Styne is the sole general partner of the $125,000 venture, but Leonard Key has program credit as co-producer and Farrell is billed as associate.

John Mason Brown, drama critic for the Saturday Review, in St. Paul for a lecture, told reporters that "only one new Broadway play, 'I Am a Camera,' is good, and Julie Harris, a young actress, makes it so. Otherwise, the theatre is living largely off revivals, and that's not a good thing. We should have a large reservoir of writers the theatres can draw from, as we had in the '20's. Instead, our better playwrights now are older people. Can't some young people write plays again?"

Compared to last season, Nixon Theatre in Pittsburgh is in clover already. Legit house only had a total of 12 weeks during the whole of 1950-51 and so far this year, at the half-way mark now, has matched that. More attractions are on the way, too, with every indication that the Nixon will get around 25 weeks, more than the city has had in a long time. Successful subscription drive recently of the Theatre Guild-ATS has been a big shot in the arm.

'SUNDAYS' FOLDO CUES 180G INVESTMENT LOSS

"Month of Sundays," which folded Saturday night (26) after its tryout run in Philly, will return only a nominal amount on its $180,000 investment ($150,000 plus overcall). There is figured only a remote chance of the show being done again next season, after rewriting, recasting and refinancing.

A musical version of Victor Wolfson's 1936-37 play, "Excursion," the show had a book and lyrics by Burt Shevelove, music by Albert Selden and additional lyrics by Ted Fetter. The staging was by Shevelove (with Margaret Webster providing an assist during the tryout) and dances were by Anna Sokolow. Gene Lockhart and Nancy Walker were co-starred. Carly Wharton produced.

Jacob's Pillow Unit, With Shawn, Set for Fall Tour

Columbia Artists Mgt. already has started booking dates for next fall for the Jacob's Pillow Festival Co., summer dance institution headed by vet dancer-director Ted Shawn at Lee, Mass. Tour, first for the outfit, is being handled by Columbia veepee Andre Mertens, and will run from six to eight weeks, in the east and midwest only.

Troupe will consist of about 10 people, of varied talent symptomatic of the variety of dance specialties presented each summer at the Berkshire Mts. spot by Shawn. Group will include Richard & Flora Stuart, ballroom dancers; Myra Kinch, dance satirist; La Meri, ethnic dance specialist; Shawn, and others. Unit will be under Shawn's direction, and latter will also serve as narrator for the group, akin to the format at Jacob's Pillow.

Unit was the idea of Mertens, who visited the Shawn setup for the first time last summer. He sees it as educational as well as entertaining, and is aiming the tour largely towards school and college concert series.

Old Atlantic City Nitery To Be Legit House With Summer Stock Season

Atlantic City, Jan. 29.

Plans to convert the Gateway Casino in nearby Somers Point into a theatre for summer stock were announced here last week. The Casino, built some 25 years ago, was at one time called the largest night club in the world, with nearly all of the great name bands playing there during summer seasons.

The spot will be remodeled to accommodate a stage and seating capacity for 800. Stanley Pontiere, an Ocean City real estate man, said work would begin within the next few weeks and that four musical shows and four plays would be put on. Rehearsals will start early in June, with the shows to be offered to the public during the height of the summer season, July and August.

John F. Dwight, New York promoter and associate of Oscar Hammerstein 2d, is president of the Gateway Musical Playhouse, as the theatre will be called. Pontiere is vice-president, while Edrie Sellick, also of New York, is secretary of the stock company.

Dwight will manage the house, which is located on the road leading into Ocean City. House will draw from both Atlantic and Cape May county summer population, being some 20 minutes drive from the Atlantic City area. It will have accommodations to park some 400 cars on its grounds. Facing the bay, it is located on one of the coolest spots in the area.

Casino for many years has offered summer nightclub fare. Pontiere declared that the site might be used one night a week to attract dancers, with a name band imported. Stock prices would range from $2.20 down. House thus would be scaled at a little above $8,000 per week.

Richard Kemper, manager of the Erlanger, Buffalo, says that mail orders now represent about 60% of the business for touring shows here. They used to comprise about 40%, he estimates.

'Blondes' Hitting Sock Grosses On Tour Following Dreary Chi Run

After its disappointing Chicago run, "Gentlemen Prefer Blondes" is now getting big grosses on tour. The Herman Levin-Oliver Smith production had the most profitable weeks of its history stanza before last, netting around $27,000 on a gross of $81,125 for seven performances in St. Louis and one in Des Moines, ending Jan. 20. The profit is figured to have been around $6,000 last week on the $48,000 gross for eight performances spread over Des Moines, Omaha and Minneapolis, ending Saturday night (26).

Prospects for the musical are also good for the next few weeks. It remains all this week in Minneapolis, where the advance demand was so big that the local theatre manager had to have his private phone disconnected to avoid "house seat" requests from acquaintances. The Saturday night (26) opening there drew $7,500. The advance is also hefty for next week's stand in Milwaukee, after which the show goes to Detroit for three weeks, with lively interest reported.

In-and-Out for a While

Business for the preceding weeks was uneven. Following the engagement in Chicago, where the loss was around $50,000 (including preliminary tour expenses), "Blondes" had a profit of $4,634 on a gross of $77,656 for 11 performances Dec. 25-Jan. 1 in Dallas, and an estimated net of $5,000 on a $37,179 gross for five performances Jan. 3-5 in Houston, but spent Jan. 6-7 in travel and had an estimated loss of around $3,000 on a gross of $33,447 for six performances Jan. 8-12 in Kansas City.

One of the unfortunate aspects of the Chicago stand was the way business nose-dived in the final weeks, after arrangements were finally completed to take to the road again. Thus, for the week ending Dec. 1, the loss was $1,971 on a gross of $36,018; week ending Dec. 8, the loss was $3,939 on a gross of $32,376; week ending Dec. 15, the loss was $7,611 on a gross of $27,023, and for the closing week ending Dec. 22, the loss was $11,240 (after deducting $2,020 for souvenir book royalties) on a gross of $20,298.

As of the end of the Chicago engagement, the show's pressagent was replaced and the whole publicity policy, which had emphasized a suggestive angle, was revised.

Order Pre-Trial Exams On Blanche Ring Claim For Tax Refund Checks

Albany, Jan. 29.

Pre-trial examinations in Catskill, N. Y., and in Beverly Hills have been directed by Supreme Court Justice Kenneth S. MacAffer in connection with a legal tangle between Blanche Ring (Winninger), former musical comedy and vaudeville star, and Frank B. Meseke, Coxsackie attorney. Mrs. Winninger, 74, and now a Coast resident, started suit to recover $25,505 in U. S. Government and California checks representing tax refunds, and to obtain all papers concerning her tax matters. Alleging that Meseke has wrongly withheld the checks and papers, she seeks $50,000 damages for alleged malpractice.

Meseke, counter-suing, asks $50,000 for alleged defamation of reputation and requests the court to dismiss Mrs. Winninger's suit and to grant him a lien against the tax rebate checks. This is for legal services to her. The lawyer also challenges her right to revoke a power of attorney which, he claims, she gave him.

Justice MacAffer last week (23) directed that Meseke produce certain books and records at an examination Feb. 11 in Greene County Court in Catskill. He ruled that a pre-trial examination of Mrs. Winninger shall be held in Beverly Hills, at a date to be fixed later.

Dickie Moore, former moppet film star appearing in support of Fredric March and Florence Eldridge in "Autumn Garden," plans to change his professional name to Richard Moore. Following his tour in the Lillian Hellman play, the actor heads for the Coast for a part in the screen edition of "A Sound of Hunting."

'Stalag' Profit Now 48G On 50G Investment

Backers of "Stalag 17" received a $18,000 dividend last week, bringing the total distributed profit to $48,000 thus far on the $50,000 investment. The latest payoff includes the balance of the show's end of the $110,000 film sale to Paramount, plus further net from the legit run.

Additional assets include about $15,000 in undistributed profits and $10,000 sinking fund (money for the union bonds was supplied personally by the show's producer-director, Jose Ferrer). The Donald Bevan-Edmund Trzcinski comedy-melodrama, currently in its 49th week at the 48th Street, N. Y., breaks even at a gross of about $12,000.

With the film edition of the yarn not due for release until March of next year, plans for a tour depend on how business holds up on Broadway. Last week's gross was just over $17,000.

'Point' 8½G Profit Cues Early Payoff

At its current capacity-plus boxoffice pace, "Point of No Return," now in its eighth week at the Alvin, N. Y., is due to earn back its production cost by late March. The Paul Osborn dramatization of John P. Marquand's best-seller, starring Henry Fonda, is making a weekly operating profit of around $8,500, which will presumably increase to approximately $9,000 when some extra-space advertising is amortized and certain equipment rentals are paid off.

H. C. Potter, who bowed out as stager of the show during the tryout tour, is reportedly getting his regular royalties as per contract, amounting to 2½% until the production is in the black and 3% thereafter. Also, provision is understood being made for Elia Kazan, who went out of town several times to make restaging suggestions after Potter's exit. Fonda gets 10% of the gross, with a guarantee of $1,500 a week.

The author royalty, a straight 10%, will be shared by Osborn and Marquand on a sliding scale. The adaptor gets 7½% on the first $5,000 gross, 6¼% on the next $2,000 and 5% on the take above $7,000, with the novelist receiving 2½% on the first $5,000, plus 3¾% on the next $2,000 and 5% on everything over $7,000. There is a slightly different split on the British rights and a 50-50 arrangement on all other rights.

The Leland Hayward production, regularly topping a $38,200 gross, was financed at $100,000, plus 25% overcall. It cost about $109,000 to bring in, including around $15,000 tryout profit.

Big 'Grass Roots' Public Still Awaits Legit: Abel

Springfield, Mass., Jan. 29.

City's newly-formed commercial legit organization, the Court Square Co., Inc., was given an open invitation to call upon the resources of ANTA when it formally goes into action next month, by Walter Abel, who spoke here last week (23) before the College Club.

"We would be only too happy to give our talents to Springfield to accomplish here what has been done in Hartford, Pittsburgh and Cleveland," he said adding, "there is no reason why we couldn't have opened in Springfield."

Abel told his audience "We have lost two generations of theatre tradition. Movies, and now that 'monster', television, are seducing whatever young talent the theatre so desperately needs."

Actor blamed pix houses for replacing the road show circuit, but said that even limited experiments in the "back to the grass roots" field have shown that there is still a big, enthusiastic audience awaiting the return of legit on the road.

Say It Ain't So!

Producer Kermit Bloomgarden, whose interest in the N.Y. Giants baseball team is only slightly less intense than his concern with the theatre, is off to a bad year. "Irene Selznick beat me out for 'Flight Into Egypt,' the George Tabori play," he explains. "Then Arthur Miller couldn't finish his new script in time for production this season. On top of that, we were evicted from our apartment, when the landlord won court permission to cut it up into smaller units.

"But the crusher was when they drafted Willie Mays."

Complex Production Tale On Click 'Shrike' Is Due To Off-And-On-Again Ferrer

One of the wrinkles in the involved production history of "The Shrike," Joseph Kramm's click melodrama at the Cort, N. Y., is that when Aldrich & Myers had the script under option, they made several attempts to get Jose Ferrer as male lead. Latter is now playing the part in his own production, which he staged. Judith Evelyn, who was sought by Aldrich & Myers for the femme lead, is costarred.

When Richard Myers (his partner, Richard Aldrich, was then and still is on duty with the Navy) tried to do "The Shrike," the author was slated to direct. After Ferrer turned down the show, Arthur Kennedy, Gregory Peck, Alfred Drake and Van Heflin were among those to whom it was offered unsuccessfully. Then Otto Preminger, associated with Aldrich & Myers in the presentation of "Moon Is Blue," suggested that he might be able to "deliver" Ferrer, but he also failed. During all this time, Miss Evelyn was in line for the title part.

After Aldrich & Myers relinquished their option on the script and Ferrer had it agai (he had originally optioned and then dropped it before Aldrich & Myers had it), Jed Harris acquired the meller and sought John Garfield, among others, as star. However, he also couldn't cast it, and the script was picked up a third time by Ferrer, who this time produced and directed it himself, co-starring with Miss Evelyn. The play drew seven-to-one favorable notices from the first-string critics and has made a promising boxoffice start.

Meanwhile, Kramm has completed a new script which Aldrich & Myers are interested in producing.

'SHRIKE' SEEN EARNING COST BACK IN 7 WEEKS

"The Shrike," Joseph Kramm melodrama which has made a promising start at the Cort, N. Y., is a prospect to earn back its production cost in about seven weeks' operation. The show cost approximately $35,000 to produce and can net around $5,000-$6,000 a week, the exact amount depending on stagehand requirements and the advertising budget.

Last week, the first full stanza, grossed just over $25,000, despite the play's small advance sale and lack of theatre party bookings. Moreover, the advance sale is building and prospects are that this week's gross may approach the $27,700 capacity.

Jose Ferrer, who produced (in association with Milton Baron), directed and is co-starring in the show with Judith Evelyn, is due to leave the cast i 16 weeks, for reasons not fully explained. However, he figures that a satisfactory replacement should not be hard to get and that the meller should be good for a long run.

Kenwith to Manage for 3d Season at Princeton Barn

Princeton, Jan. 29.

Herbert Kenwith, who operated the Princeton Summer Theatre for the last two years at the McCarter Theatre, will have the spot again this summer. Iit's understood that the deal calls for a rental of $1,000 a week. Rate was $300 a week last year and $100 i 1950.

Okay for Kenwith to manage the campus playhouse for another season was voted at a recent meeting here of the Princeton U. board of trustees.

Nat'l 'SP' May Return to Coast Teeoff; Touring 'King' Production Is Nixed

Touring company of "South Pacific," originally produced two seasons ago on the Coast under San Francisco and Los Angeles Civic Light Opera Assn. auspices, may return there this summer for subscription engagements under the same sponsorship. It would be the first time any production has played a return date for the groups.

The Rodgers-Hammerstein-Logan show, currently in the last four weeks of a record-breaking Chicago run, will play other midwest cities before working west for the summer engagements. It's figured that by playing all the available territory, including split-weeks and possibly even some one-nighters if arangements can be made for the moves involved, the musical may be able to continue through next season. Janet Blair continues as femme star, with Webb Tilton having succeeded Richard Eastham as co-star.

Meanwhile, tentative plans for a Coast production of "King and I" have been dropped. According to Richard Rodgers, composer of the show and co-producer with lyricist Oscar Hammerstein 2d, the production would be too tough to cast and there's no hurry, so they now figure on waiting to tour the original edition after its current Broadway run, with Gertrude Lawrence continuing as star and Yul Brynner as top-featured male lead. A factor in the decision, Rodgers says, is his and Hammerstein's desire to "spread out the profits."

The producer-authors expect the original company of "South Pacific" to continue on Broadway at least through the current season and possibly well into next, after which it will also be toured. Enthusiastic over the standee-limit boxoffice response to the early-curtain performance of the show Monday night (28), Rodgers thinks the once-weekly 7 p. m. curtain will tap a huge potential public. He expects it to extend the Broadway run of "Pacific" and hopes to institute the same arrangement at "King and I."

When the subject comes up for discussion at tomorrow's (Thurs.) board meeting of the League of N. Y. Theatres, Rodgers will be present to urge that the early opening Monday nights be permanently scheduled for all Broadway shows.

Who's Afraid of Chi Crix? Not Uta Hagen, She Sez

New York.

Editor, VARIETY:

In last week's (23) VARIETY, you allege that one of the reasons I did not wish to tour in "Saint Joan" was the fact that Chicago critics did not like Margaret Webster productions. I don't know how such a statement could have come to you. Certainly I never made it. Miss Webster and I have been colleagues since 1938, and have always had a happy working relationship.

I also never have said anything about the Chicago critics, since my theatre experiences in that city have been among my happiest.

My reasons for not touring in "Saint Joan" are completely personal, and have to do with the upbringing of my daughter and the necessity to be with her at this time.

Uta Hagen.

Three 'Moon' Cos. Sure Look Rosy

Payments totalling $80,000 are being made this week on the three companies of "Moon Is Blue." Included are dividends of $25,000 on the original production and $30,000 on the second edition, plus an initial return of $25,000 on the third troupe. The three versions of the show are set up and capitalized as separate corporate entities.

In the case of the third company, it is expected to get into the black in two or three more weeks at its current boxoffice rate. Besides the present $25,000 payoff, the show has around $12,000 in undistributed operating profits and cash reserve, plus about $3,000 in bonds, leaving approximately $10,000 to be earned back on the $50,000 investment.

The current $25,000 dividend on the original production brings the total profits on this $75,000 venture to $105,000. It continues to play to near-capacity business at the Henry Miller Theatre, N. Y., where it is in its 47th week, but will probably be moved intact to London late this spring or early summer, with Barbara Bel Geddes, Donald Cook and Barry Nelson going along as stars. It will be replaced on Broadway by the second troupe, now in its 39th week at the Harris, Chicago. The latest $30,000 divvy on the second company brings the total profit to $130,000 so far on the $60,000 investment.

"Moon" was authored by F. Hugh Herbert, and staged by Otto Preminger, who is associated in the production with Richard Aldrich, Richard Myers and Julius Fleischmann.

Evans Marking Time With B'way Legit; Nixes Pix

With no professional plans for the balance of the current season, Maurice Evans will go to England soon to see the London shows and visit relatives. He has turned down several Hollywood offers, and a projected television production setup probably won't be ready to go before next fall.

The actor-manager's plans for a Broadway production of the novel, "Teahouse of the August Moon," depend on the dramatization being written by Elma Huganir, and matters are in abeyance regarding "Ceremony of Innocence," the other item on his schedule. However, the star is still trying to complete arrangements to produce and play the title part in a film version of Shakespeare's "King Richard II," one of his successful stage vehicles.

Meanwhile, Evans has sold his place at North Salem, N. Y., and has bought a new home at Wilton, Conn., where he's continuing his hobby of raising West Highland white terriers. He will exhibit in February for the first time at the Westminster Kennel Club show at Madison Square Garden, N. Y.

Olivia Yens B'way; Taking Minimum 'Candida' Road Dates Despite Okay B.O.

Because she wants to get to Broadway this spring with "Candida," Olivia de Havilland is playing only minimum engagements on her current tour in the Thomas Hammond revival of the Bernard Shaw play. That explains why the show stayed only the scheduled three weeks in Chicago and is booked for only single weeks in such multiple-week stands as Boston, Philly, etc.

The production is due April 14 at an unspecified Shubert house in 45th Street, N. Y., for a limited run. The actress has no intention of playing into the summer, but may do a picture. Plans for fall are indefinite.

Despite savage reviews, the star was a boxoffice powerhouse in Chicago. Moreover, the strong grosses for the show were apparently not due to its being on Theatre Guild subscription, since the show played to bigger attendance the second week than the first, and hit a maximum on its nonsubscription third week. Engagement had been booked in advance for only three weeks, and despite urging by the local management, that schedule had to be maintained if the April 14 date on Broadway is to be kept. Tour has been consistently profitable, and is due to get back balance of its investment in the next couple of weeks.

Migatz Joins Atterbury

Albany, Jan. 29.

Marshall Migatz, who operates the Salt Creek Summer Theatre at Chevy Chase, near Chicago, has joined Malcolm Atterbury's Albany Playhouse company for a special promotion assignment.

The Playhouse's new director, Eugene O'Sullivan, worked for Migatz last season.

Plays Out of Town

Venus Observed

Philadelphia, Jan. 29.

Theatre Guild presentation of comedy-drama in three acts by Christopher Fry. Stars Rex Harrison, Lilli Palmer; features John Williams, Claudia Morgan, Joan Haythorne, Eileen Peel, John Merivale, James Westerfield, Stuart Burge, Hurd Hatfield. Staged by Laurence Olivier. Production designed by Roger Furse; music, Eldon Elder; Miss Palmer's costumes, Valentina; other costumes, Mildred Trebor. At Shubert, Phila., Jan. 28, '52.

Duke of Altair	Rex Harrison
Edgar	John Merivale
Herbert	John Williams
Dominic	Hurd Hatfield
Rosabel Fleming	Joan Haythorne
Jessie Dill	Claudia Morgan
Capt. Fox Reddleman	James Westerfield
Bates	Stuart Burge
Hilda Taylor-Snell	Eileen Peel
Perpetua	Lilli Palmer

In what was probably Philly's most important and anxiously-awaited legit preem of the current season, "Venus Observed," latest Christopher Fry play to reach American shores, and produced by the Theatre Guild in association with Sir Laurence Olivier (who directed), was greeted by a generally favorable attitude but with plenty of dissenting votes by a large, but not-capacity house at the Shubert last night (28).

Philly did not see "Ring Around The Moon," but has had a chance to evaluate Fry by both "Lady's Not For Burning" and "Sleep For Prisoners." This newest piece, although strictly in modern dress, is bound to have to stand comparison with his "Lady." Whether it can duplicate the latter's financial as well as artistic success on Broadway is very problematic, despite the fancy array of names—Guild, Rex Harrison and Lilli Palmer as stars, Fry as author, and Olivier as director.

One thing is sure. This one proves once again that there is nobody writing for the theatre today who has a surer or more delicately-attuned hand when it comes to writing lyrics or drama. Time and time again there are passages in "Venus" that have the poetic lift and the fervor and what might be called the classical sense of Shakespeare. Miss Palmer has one speech in act two that not only wins her a justified salvo of applause, but that should be read and studied intently by all devoted drama students.

There is the usual Fry talent for fine writing—a species of writing, by the way, that so carries away the listener that he hears and is enthralled and then has to admit, candidly, in the intermission, that he doesn't know what it is all about. There is also the same elfin, fanciful touch of the English writer which he mixes with what seems like almost diabolic shrewdness, with robust and strictly up-to-date humor.

Plot of "Venus" concerns the English Duke of Altair who, getting a bit along in age, is principally concerned with two things—acquiring a second wife and following his beloved hobby of astronomy. On a propitious day—when there is to be an eclipse of the sun—he invites three possible femme prospects in matrimony to his observatory and intends to bestow on one the classical apple of victory. However, by chance, the young and glamorous daughter of one of his employees arrives on the same date, and when she finds her daddy has been stealing funds from the Duke for some time and is, she thinks, in danger of exposure, she decides to offer herself as a sacrificial bride.

The Duke, who knows all about her father's fraudulencies, is entranced and in a moment of extreme danger (the burning of the observatory) it seems that the rather mis-matched romance is set. But later the gal realizes that she cares much more for the Duke's handsome son, and the Duke is sensible enough to understand and agree. He finally decides upon his future wife who, it so happens, is the femme who, for slightly confused reasons, started the conservatory's conflagration.

The title, although possibly a little vague, is of course to be found in the combination of the Duke's two major interests.

"Venus" has a top-flight first act, a second that starts well and then has numerous ups and downs, and a last act that again reaches the original heights in final scenes that should be long remembered by those who see them. Here it must be admitted even more than in "Lady's" that Fry's brilliance at writing far transcends his skill as an actual playwright.

The cast plays a big part in putting this one over, most especially the two stars. Miss Palmer, as Perpetua the heroine, contributes a gorgeous combination of sex magnetism and sound acting. Harrison matches her most of the way as the Duke, and there are fine performances by John Merivale as the Duke's son, John Williams as Perpetua's father and Hurd Hatfield as her brother. The women, who seem on occasion to have more trouble in delivering the near-classical cadences of the author, are Joan Haythorne, Claudia Morgan and Eileen Peel.

The lighting of the play leaves a great deal to be desired in all but a few of the later scenes, and Olivier's direction sags most noticeably at times, notably in act two.

Fry is admittedly caviar in his writing, and this one's no exception. But it has enough important names lined up on its side to put it over. *Waters.*

A Gift for Cathy

Dallas, Jan. 26.

Theatre '52 production of comedy-drama in three acts (five scenes) by Ronald Alexander. Features Edwin Whitner, Evelyn Bettis, Norma Winters. Directed by Ramsey Burch. Set and costumes by Tony Deeds. At Theatre '52, Dallas, Jan. 21, '52; $2.50 top.

Mike O'Donnell	Edwin Whitner
Brian Foley	Peter Donat
Flo O'Donnell	Norma Winters
Mary Foley	Marion Morris
Ann Carson	Mary Dell Roberts
Cathy O'Donnell	Evelyn Bettis
Tom Blake	Charles Braswell

Ronald Alexander's amusing comedy-drama, third new play in the sixth season of Margo Jones' arena here, reveals—in three acts and 11 days—the intimate lives and the loves of a sometimes wacky Irish family, the O'Donnells. Setting in the tenement district of a large U.S. city neatly serves as a vent for the frank dialog, as the cast indulges in free love, drinks Irish whiskey copiously, and harps on Hibernian legends.

The O'Donnells, man and wife, had been active in the Irish revolution. Driven from Eire, they live in a small world of their own in the third-floor flat, but keep one eye on the land of the shamrock. "Iron Mike" rejects all newspapers except his beloved Irish Echo. He toils as a day laborer, imbibes freely, and after 30 years of wedded life, he and Flo openly boast of their sex life. Their amorous sessions together well-nigh embarrass the viewers.

Less rational, though, is their daughter Cathy, whose immoral behavior they sanction. She has been living for seven years with an insolvent poet of the tenement. A non-Irish millionaire wants to marry Cathy and she at first accepts him, then sends him away when he fails to produce the intangible "gift" she craves. But when Cathy really slips off her rocker, and insists upon becoming a call-girl, the suitor returns, threatens the spanking her parents neglected, and wins her with his caveman tactics. And everybody is happy.

Cast is excellent, and provides dramatic interludes as well as tagging laughs throughout. There's little plot to work with, but this is padded with colorful, irrelevant banter and reminiscing. Edwin Whitner's role as "Iron Mike" is a standout, and no less shining is Norma Winters' role of wifely dominance. Cathy is beautifully mimed by Evelyn Bettis. A prostitute role gains sympathy as played by Mary Dell Roberts.

Play is entertaining, earthy and at times almost fantastic with Irish fetish. Set and costumes by Tony Deeds are authentic and colorful. *Bark.*

The Local Angle

Atlanta, Jan. 29.

Atlanta Civic Theatre presentation of comedy-drama by Lee Fuhrman. Stars Jackson McBride, Jacque Jones, Jennings Hertz, Jr., Joe Ewing, Jr. Directed by Tom Chadwick. At Women's Club Auditorium, Atlanta, Jan. 24, '52.

With Joe Ewing, Jr., Carl Rose, Jr., Joe Dayan, Hoke Smith May, John Nelson, Jennings Hertz, Jr., Jacque Jones, Richard Kress, Jackson McBride, Marilyn Davison, Charles Frasch, Sandre Fulle, Sam Pinson, Ernie Lang, Lila Kennedy, Sam Edwards, Dean Baxter, Rose Roffman.

Billed as a comedy-drama, the forte of this piece is its laughs, with melodrama coming in a poor second.

The story concerns newspapering in a small town, with a high-powered managing editor (Jackson McBride) riding herd on a group of staffers, who range from an idealistic reporter (Jennings Hertz, Jr.) to a lush (Hoke Smith May) and a naive cub (Richard Kress).

Author Lee Fuhrman (this is his first play) makes his characters credible and this no mystery, since he's a veteran newspaperman himself, having started his career on the old Philadelphia Ledger. He's worked on a bunch of newspapers in the South, including a city editorship stint on The Atlanta Constitution.

Action of "Angle" takes place in the newsroom of a "typical" small Southern town. The setting, designed by Gordon Miller, is fine.

Fuhrman has worked into the action just about all the foibles that characterize small-town newspaper publishing, including screwball visitors. Play, as it unfolds, is too long. There's a bit too much sermonizing on the lofty ideals of journalism by Hertz. An outstanding job is done by Joe Ewing, Jr., as Sam Hornsby, the printer, who makes the most of a fat part.

On the whole, the Civic Theatre thespians did a good job with "Angle," which has definite possibilities. *Luch.*

STEBER IN NEW ROLE FOR MET'S 'OTELLO' REVIVAL

Verdi's "Otello," absent from the Metropolitan Opera repertory for three years, will be revived at the Met Feb. 9. Fritz Stiedry will conduct for the first time; Herbert Graf will be stage director, and Kurt Adler chorus master.

With Ramon Vinay as Otello and Leonard Warren as Iago will be a new Desdemona, Eleanor Stebel, while Martha Lipton will again sing Emilia.

Legiter by Burmese Diplomat in L.A. Preem

Pasadena, Jan. 29.

Burma's struggle for independence is the story behind "The People Win Through," new play by Burmese Prime Minister Thakin Nu, which will have its U.S. premiere Feb. 5 at Pasadena Playhouse Patio Theatre.

Bobker ben Ali will direct the eight-scene play. Production was arranged through the U. S. Dept. of State.

Current Road Shows

(*Jan. 28-Feb. 9*)

"Autumn Garden" (Fredric March, Florence Eldridge)—Colonial, Boston (28-9).

"Bell, Book and Candle" (Rosalind Russell, Dennis Price)—Shubert, Detroit (28-9).

"Candida" (Olivia de Havilland)—Aud, Louisville (28); Victory, Dayton (29-30); Murat, Indianapolis (31-2); Hartman, Columbus (3-5); Virginia, Wheeling (7); Colonial, Akron (8); Palace, Youngstown (9).

"Cocktail Party" (Dennis King, Estelle Winwood, Julie Haydon)—Erlanger, Chicago (28-9).

"Darkness At Noon" (Edward G. Robinson)—American, St. Louis (28-2); Orpheum, Kansas City (4-6); Aud., Colorado Springs (8); Aud., Denver (9).

"Dear Barbarians" (tryout—Playhouse, Wilmington (31-2); Walnut, Phila. (4-9).

Dickens Readings (Emlyn Williams) (tryout)—Plymouth, Boston (28-2).

"Gentlemen Prefer Blondes" (Carol Channing)—Lyceum, Minneapolis (28-2); Wisconsin, Milwaukee (4-9).

"Guys and Dolls"—Royal Alexandra, Toronto (28-2); Hanna, Cleveland (4-9).

"Little Evil" (tryout)—Playhouse, Wilmington (8-9).

"Member of the Wedding" (Ethel Waters)—Metropolitan, Seattle (28-2); Fox, Spokane (4-5); Aud., St. Paul (8-9).

"Merry Widow"—Shubert, Boston (28-9).

"Mister Roberts" (Tod Andrews)—Biltmore, L.A. (28-9).

"Moon Is Blue" (2d Co.)—Harris, Chicago (28-9).

"Moon Is Blue (3d Co.)—Nixon, Pittsburgh (28-2); Cass, Detroit (4-9).

"Oklahoma"—Orpheum, Sioux City (28-29); Coliseum, Sioux Falls, S.D. (30-31); Aud, St. Paul (1-2); Lyceum, Minneapolis (4-9).

"Paris '90" (Cornelia Otis Skinner) (tryout)—Locust St., Phil. (28-2); Gayety, Washington (4-9) (reviewed in VARIETY, Jan. 16, '52).

"Rose Tattoo"—Cass, Detroit (28-2); American, St. Louis (4-9).

"Sleep of Prisoners"—Hanna, Cleveland (28-2).

"South Pacific" (Janet Blair, Webb Tilton)—Shubert, Chicago (28-9).

"Student Prince"—Gayety Washington (28-2); Nixon, Pittsburgh (4-9).

"Three Wishes For Jamie" (Anne Jeffreys, John Raitt) (tryout)—Shubert, New Haven (4-9).

"Venus Observed" Rex Harrison, Lilli Palmer) (tryout)—Shubert, Phila. (28-9) (reviewed in VARIETY this week).

"Missus McThing" (Helen Hayes) (tryout)—New Parsons, Hartford (4-9).

Paul Briesach, conductor with the Met Opera for six years, has been signed by general director, Joseph Rosenstock to the conductorial staff of the N. Y. City Opera Co. He joins for the spring season, to open at City Center, N. Y. March 20.

Legit Bits

With **Richard Eastham**, until recently co-star of the touring "South Pacific," succeeding **Paul Lukas** next week as featured male lead in "Call Me Madam," the "Marrying for Love" duet with **Ethel Merman** may be rearranged and restaged to take advantage of his singing voice. Same goes for the "Lichtenburg" number with the vocal group. **Lukas** is leaving the musical to enter the cast of "Flight Into Egypt" . . . **Ned Armstrong**, advance agent for "Rose Tattoo," is touring via his vet Chevvy. He's in Denver and Salt Lake City this week, then chugs to Los Angeles . . . **Charlie Mulligan** is company manager of **Cornelia Otis Skinner's** incoming one-woman show, "Paris '90" . . . Playwright **John Wexley** has returned from the Coast to finish an untitled new script and fulfill writing and directing commitments in radio and tele.

Helen Hayes' appearance next week at the New Parsons, Hartford, as star of the ANTA production, "Missus McThing," is virtually sold out in advance for the entire eight performances, with a $31,000 gross expected . . . Theatre Guild-American Theatre Society subscribers in road towns are reportedly steaming at having the **Jose Greco** dance troupe, a Shubert presentation, included in the subscription season. They don't complain about the quality of the dancing, but simply that it isn't legit entertainment, for which they subscribed . . . Playwright-actor **John Cecil Holm** is back in action after a critical siege following an emergency appendectomy at Cape Cod Hospital, Hyannis, Mass. He lives at North Chatham, Mass.

West 45th Street, N. Y., traditionally "the street of hits," is having a bad season, with not a single new smash thus far. So the accent is more than ever on West 44th Street, where the big audience-getters include "King and I," "South Pacific," "Pal Joey" and "Paint Your Wagon." Kibbitzers are calling it "the street of Rodgers & Hammerstein," which is even more potent these days . . . British producer **Tom Arnold**, who presented all the Ivor Novello shows of recent years, plans a new one containing music written by the late composer-star but never heard publicly . . . **Pamela Brown** and **Mervyn Johns** will be co-starred in London this spring in Eric Linklater's comedy, "The Mortimer Touch," formerly titled "The Atom Doctor."

Howard Whitfield has taken over as stage manager of "I Am a Camera," succeeding **Jose Vega**, who resigned to take a similar assignment with "Flight Into Egypt" . . . Lewis & Young, presenters of the La Jolla Playhouse edition of "Cocktail Party," starring **Dennis King** and **Marsha Hunt**, have obtained the right to continue the current tour through Chicago and the eastern cities, under Theatre Guild-American Theatre Society subscription sponsorship, after which it will play the Texas territory. The **T. S. Eliot** verse drama was originally presented on Broadway during 1950-51 by **Gilbert Miller** and **Henry Sherek** . . **David Heilweil** has optioned "Deedee and the Brave," by **Lionel Stander**, for Broadway production early in April. The author is a featured actor in "Pal Joey" . . **Phyllis Kirk**, who was replaced by **Patricia Smith** during the tryout tour of "Point of No Return," received $7,500 as settlement of her run-of-the-play contract.

Billie Worth, who played the **Ethel Merman** part in "Annie Get Your Gun" for a while on the road after **Mary Martin** withdrew from the show, is set for the **Merman** part in **Jack Hylton's** London production of "Call Me Madam." Miss **Worth's** husband, **Donald Burr**, will play the role of the stuffy diplomat, enacted on Broadway by **Alan Hewitt** . . The membership of Chorus Equity, at a quarterly meeting Friday (25), adopted resolutions condemning blacklisting of performers and protesting the action of the union's council in granting wage concessions for pop-price touring musical shows (apparently referring to, but not specifically mentioning, the two current Shubert revivals of "Merry Widow" and "Student Prince").

Yul Brynner has gone to Nassau, B.W.I., to recuperate from a cold, with **Leonard Graves** subbing as male lead in "King and I" . . **Jack Carson** and **Paul Hartman** are mentioned for the **William Gaxton** and **Victor Moore** parts in the **Chandler Cowles-Ben Segal** revival of "Of Thee I Sing" . . "Pal Joey" will be given its initial London production this spring by Williamson Music (Rodgers & Hammerstein) in partnership with **Jule Styne**, presenter of the Broadway revival . . **Jack Sheehan** has been engaged as understudy for **James Barton** in "Paint Your Wagon" . . **Barbara Baxley** is understudying **Julie Harris** in "I Am a Camera" and may play the part during the star's proposed summer vacation.

"Grass Harp," **Saint Subber's** production of the **Truman Capote** play, is being capitalized at $100,000, with no provision for overcall. . . . **Irene M. Selznick's** "Flight Into Egypt" production is being financed at $100,000, also with no overcall . . . Principals in the recent musical, "Seventeen," were awarded a total of $3,450 in an arbitration over claims for pay for extra rehearsals for the record album . . . **Al Goldin** will be manager of **Loy Nilson's** "Wooden Dish" production . . . Because of delay in the starting date of the **Hal Wallis** film edition of "Come Back, Little Sheba," **Shirley Booth** doesn't go to the Coast until next week. She's due back in May. . . . **Frank J. Hughes**, property man for "Two on the Aisle," recuperating from surgery at Polyclinic Hospital, N. Y.

Joann Garcia, Carla De Guzman, Dennis Bonilla and **Thomas Bonilla** have joined the cast of "King and I," succeeding **Barbara Luna, Nora Baez, Alfonso Maribo** and **James Maribo**, who have outgrown their roles as children of the King of Siam. **Terry Saunders** is now singing the role of Lady Thiang, the king's head wife, while **Dorothy Sarnoff** is on leave for a film commitment . . . **Hillard Elkins**, of the William Morris legit-tele department, was given a last-minute reprieve by his draft board because of hypertension, and is continuing on the job indefinitely.

Vin Lindhe is new stage director of the Lyric Theatre, Dallas. Group's first production will be "The Beggar's Opera." . . **Maurice Alevy** will direct "Mr. Angel," comedy by **Harry Segall**, to be staged March 1 by Dallas' Theatre Tomorrow.

"The Blind Spot," newcomedy-drama by **Edward Caulfield**, will be the next Theatre '52 production. **Margo Jones** will direct. Cast will include **Mary Dell Roberts, Peter Donat, Norman Winters, Edwin Whitner, Evelyn Bettis, John Munson, Marion Morris** and **Ramsey Burch.**

John Alberts replaced **Mark Miller** as understudy to **Biff McGuire** in the Chicago "Moon Is Blue" company . . . **Ilka Diehl** is directing the Chicago Downtown Players, whose first production will be "Ladies in Retirement" Feb. 6.

Kitty Carlisle and **Lotte Lenya (Mrs. Kurt Weill)** will be featured in the Kurt Weill Memorial Concert at Town Hall, N.Y., Feb. 23. Miss Carlisle will sing a couple of Weill's French songs, while Miss Lenya will join **Dolly Haas, Peter Capell, Ralph Herbert** and **Stefan Schnabel** in a concert version of "Three Penny Opera." Other Weill works will also be heard.

"The Answer Is Two," new play by **Gene McKinney**, on the Baylor U. drama faculty, will be the silver anniversary production of the Baylor Theatre, Waco, Tex., under direction of **Paul Baker**, Feb. 1-2 and 7-9.

"The Country Girl" will be titled "Winter Journey" for its British preem, and will open, with **Michael Redgrave, Googie Withers** and **Sam Wanamaker**, at the Lyceum Theatre, Edinburgh, Feb. 11.

Ed Haas, company manager of the Sadler's Wells Theatre Ballet, taken ill last week. **Harry Farrell** flew out to Chicago from N. Y. to take over.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Collector's Item" (C) — Roger Clark, prod.-dir.

"Curtain Going Up" (R)—Murvyn Nelson, prod.-dir.

"Dear Barbarians" (D) — Gant Gaither, prod.-dir.

"Flight Into Egypt" (D)—Irene M. Selznick, prod.; Elia Kazan, dir.

"Little Evil" (C)—H. Clay Blaney, Leonard Altobell, prods.; Altobell, dir.; Henry Hull, star.

"Long Watch" (C)—Anthony B. Farrell, prod.; John Larson, dir.

"Missus McThing" (CD)—ANTA, prod.; Joseph Buloff, dir.; Helen Hayes, star.

"Three Wishes For Jamie" (MC)—Albert and Arthur Lewis, prods.; Abe Burrows, dir.; Anne Jeffreys, John Raitt, stars.

Pianist William Kapell, who signed originally with concert manager Arthur Judson 10 years ago, has just re-pacted for another long term. Judson, O'Neill & Judd division of Columbia Artists Mgt. books Kapell.

Conventions Hypo Chi; 'S.P.' $43,200, 'Moon' $21,100, Olivia $21,600

Chicago, Jan. 29.

Chicago legit scene is flourishing due largely to conventions. In addition, mail orders for attractions are the heaviest in months.

Jose Greco Spanish Ballet, under Theatre Guild subscription, started Sunday (27) for two weeks at the Blackstone and "Cocktail Party," at the Erlanger, has a fine advance. "Desert Song" is due at the Blackstone Feb. 11 and "Bell, Book, and Candle" at the Great Northern Feb. 25.

Estimates for Last Week

"Candida," Erlanger (3rd week) ($3.80; 1,334). Lush $21,600 for final round. Closed Saturday (26).

"Moon is Blue," Harris (39th week) ($4.40; 1,000). Seems to be going right along, with moveover building. Fine $21,100.

Sadler's Wells Theatre Ballet, Opera House ($4.94; 3,600). Took away nifty $65,000.

"South Pacific," Shubert (63rd week) ($5; 2,100). Firm $43,200.

$47,300 'Dolls' Sets Toronto Record

Toronto, Jan. 29.

National company of "Guys and Dolls," with a first week's gross of $47,300, broke the house record of the Royal Alexandra here, with the 1,525-seater scaled at $6 including tax. This was a complete sellout with exception of a few Wednesday matinee seats. With all nights sold in advance, second week will go clean for over $48,000, to beat its own record. Earlier record for this 45-year-old house was just under $45,000 set by Sadler's Wells Ballet last January.

After the fortnight's Toronto engagement, "Dolls" plays two weeks (Feb. 4) at Hanna, Cleveland; a split week (Feb. 11) at Auditorium, Canton, and Paramount, Toledo; then into the Shubert, Chicago, Feb. 18.

'MOON' SOCKO $25,000 FOR PITTSBURGH WEEK

Pittsburgh, Jan. 29.

Biggest take the No. 3 company of "Moon Is Blue" has had yet, since it hit the road a few months ago, came last week at the Nixon when the show did a shade under $25,000. It had Theatre Guild-American Theatre subscription backing on the session, and that's a healthy factor around here these days, nearly $12,000, as a result of the recent drive in cooperation with the Council of Living Theatre.

"Blue" is sticking this week, an extension having been added so comedy wouldn't have to compete with opening of "Bell, Book and Candle" in Detroit. "Student Prince" follows Monday (4), with Olivia De Havilland's "Candida" in after that.

'Tattoo' $14,700, Det., Jose Greco Ballet 11½G

Detroit, Jan. 29.

"Rose Tattoo" did $14,700 in the first week of a fortnight's run at the Cass. Jose Greco's Spanish Ballet attracted $11,500 into the Shubert b.o.

Current Shubert presentation is "Bell, Book and Candle," in for two weeks.

Blondell-'Sheba' $6,200 In Baltimore Hotel Arena

Baltimore, Jan. 29.

Joan Blondell, "Come Back, Little Sheba," gave Don Swann's season of theatre-in-the-round at the Sheraton Belvedere Hotel a decided shot in the arm last week, winding up with a neat $6,200 total. Current booking of John Loder in "Second Threshold" will wind up the 12-week season, which added to Swann's previous season of strawhat at his Hilltop barn, gives his troupe a combined playing stretch of 37 weeks.

Sheraton chain and Swann are mulling installation of arena shows in six or seven hotels. with an extended booking figured an attractive lure to top names and attractions.

'Blondes' Smash $47,000 In Three-Stand Split

Minneapolis, Jan. 29.

"Gentlement Prefer Blondes" put together a smash eight preformances in three stands last week, copping a total gross of just under $47,000 for the series. Having pulled more than $18,000 in two evenings and a matinee Su - day and Monday (20-21) at the KRNT Theatre, Des Moines, the musical got another near $22,500 in three evenings and a matinee Tuesday-Thursday (22-24) at the Orpheum, Omaha, and added $6,500 on its Saturday night (26) showing at the Lyceum here.

The Carol Channing starrer continues for a total of 11 performances through next Saturday (2) at the Lyceum, then goes to the Wisconsin, Milwaukee, Monday (4) for a regular eight-performance week. Incidentally, the $18,000 gross for the final three showings in Des Moines brought the total take to $27,400 for that stand, as the show drew $9,400 there the previous Saturday (19), which was included in the previous week's take.

St. Pete Operetta Hits 18G With 'Brigadoon' Opener To Augur Good Season

St. Petersburg, Fla., Jan. 29.

With a gross of $18,000 for "Brigadoon" during the first week of the 1952 winter season, indications are that Pat Hurley's Operetta here will surpass its 1951 record by a wide margin.

Last year's top gross, when the Operetta occupied a tent, was $17,500 for "The Great Waltz." Improved facilities in a converted skating rink at a better location, and an intensive ticket sale campaign, are credited for the increase in attendance.

Additions to the cast of "New Moon," the season's second show which opens tonight (29) are Jim Hawthorne, Robert Feyti, Jack Blair and Ronnie Cunningham. Remaining as leads are Victoria Sherry, Lawrence Brooks, Bob Smith, Susan Johnson and Barton Mumaw, choreographer. Glenn Jordan is directing, Al Burnes is stage manager and Roland Fiore, musical director.

Cornelia Skinner's 'Paris' $8,900 for 4 in New Haven

New Haven, Jan. 29.

Three-day stand of Cornelia Otis Skinner in "Paris '90" at the Shubert last week (24-26), drew an estimated $8,900 in four performances at a $3.60 top.

House is dark this week for rehearsals of "Three Wishes for Jamie," which premieres here next week (4-9). There's a substantial advance on this one, which is playing at a $5.40 top.

Response to date has been fair on the innovation of selling a five-attraction subscription group including "Paris '90," "Jamie," "The Long Watch," "Flight Into Egypt" and "The Autumn Garden," a schedule which takes the house through March 8.

'Paris' $4,500 in 4, Hartford

Hartford, Jan. 29.

"Paris '90," Cornelia Otis Skinner melodrama, grossed a nifty $4,500 for three days (four performances) at the New Parsons Monday through Wednesday (21-23). House top was lowered from $4.20 to $3.60 for the one-woman show.

House stays dark until Feb. 4, when Helen Hayes moves in with "Missus McThing" under the ANTA flag for a full week break-in.

'Roberts' $12,600, L.A.

Hollywood, Jan. 29.

"Mister Roberts," feeling impact of the southland's flood, which marooned many, hit a fair $12,600 in its first week at the Biltmore.

Break-even figure for the show is about $13,000. House was around 60% capacity for the opening stanza. Play has two more weeks here.

'Cocktail' $17,600, St. L; Chase-'Over 21' $13,700

St. Louis, Jan. 29.

Edward G. Robinson, in "Darkness at Noon," opened a one-week stand at the American Theatre last night (Mon.). At the midtown Empress, "Gramercy Ghost," with William Eythe and Gale Storm as visiting stars, tees off a week's engagement tonight (Tues.). It is the fourth presentation of the Ansell Bros.' adventure into legit.

Estimates for Last Week

"The Cocktail Party," American (one week) ($3,66; 1,700). Eight performances grossed approximately $17,600 for swell biz.

"Over 21," Empress (one week) ($2; 7,500). Combo of Ilka Chase and plaudits from critics enabled this piece to roll up a fine $13,700 for eight performances, neat increase over that grabbed by "Clutterbuck."

'Sundays' $18,100, 'Jane' 15G, Philly

Philadelphia, Jan. 29.

Most of the local legit attention this week here in Philly is centered on "Venus Observed," Christopher Fry play which made its American debut last night (28) at the Shubert.

Opening against "Venus Observed" was Cornelia Otis Skinner's newest melodrama, "Paris '90," which is playing a single week at the Locust. "The Student Prince," which did such sensational biz during its two weeks at the Shubert just recently, advertising its positively "farewell tour," is back at the Forrest, this week only, and also opened last night.

Estimates for Last Week

"Month of Sundays," Forrest (2nd week) ($4.55; 1,760). Never got started here, with added handicap of universally bad notices. Scant $18,100 in final stanza, which was musical's first full week. Show closed Saturday for repairs. "Curtain Going Up" next (Feb. 16).

"Jane," Walnut (2nd week) ($3.90; 1,340). Guild production disappointed by not picking up in second week as indicated. Bad notices hurt here too. Management is holding comedy here three days of this week, but not on ATS subscription. Sale was mild for these extra shows. $15,000 last week. "Dear Barbarians" is next, bowing Monday (4).

'PRINCE' $14,000 IN D.C.; CANCELS SECOND WEEK

Washington, Jan. 29.

Blows from the local drama desks crippled the "farewell" run of the "Student Prince" here, forcing Gayety manager Bernie Ferber to cancel the second stanza of the musical. Critics rapped the shoddy production put on by the Shuberts, though they praised the individual stint of lead Glen Burris. Show racked up $14,000 at a $3.60 top.

Cornelia Otis Skinner, in her new monolog routine, "Paris '90," is due in next Monday (4) for a week.

'Darkness' Okay $19,100 In Indpls.-Columbus Split

Indianapolis, Jan. 29.

Edward G. Robinson in "Darkness at Noon" grossed a good $9,600 in four performances at the Murat here Jan. 24-26, even though biz was clipped by heavy rains Saturday matinee and night. Top was $3.60. House reports healthy advance for Olivia de Havilland in "Candida," here Jan. 31-Feb. 2.

"Darkness" did $9,500 for four in Columbus, at the Hartman, Monday-Wednesday (21-23), for week's total of $19,100. The previous week's take in Detroit was $16,400.

'Gertie' 12G, Hub

Boston, Jan. 29.

Hub legit is on the upbeat this stanza, with three offerings unveiled Monday (28). Advance sale for "Autumn Garden" at the Colonial is reportedly very healthy, with the refurbished "Merry Widow" at the Shubert shaping okay and Emlyn Williams' Dickens readings at the Plymouth opened last night to unanimous critical raves.

Last week's lone entry was the comedy, "Gertie," which wound a two-weeker at the 1,200-seat Plymouth with almost $12,000, a drop of $1,000 from the previous frame. House was scaled at a $3.60 top.

B'way B.O. Afire, Hottest in Years; Barton $45,200, 'Joey' SRO $39,700, Ferrer 25G, 'Age' 36½G, 6 Sellouts

For the third consecutive frame, business spurted on Broadway last week. Virtually all shows registered rises, a few having their best week to date, exceptions being the already-solid sellouts with no margin for improvement. With the average-against-capacity reaching the highest level since such figures have been compiled, indications are that the boom may continue and perhaps even increase this week.

The total gross for all 23 shows last week was $745,700, or 91% of capacity (for the corresponding stanza last season, the total gross for all 23 current shows was $692,000, or 85% of capacity, a rise of 3% from the week before).

Week before last the total for all 23 shows was $720,900, for a corrected average of 87% of capacity, a rise of 8% from the previous week.

Of the recent openings, "The Shrike" pulled a strong $25,000 for its first full week, despite a small advance sale, indicating it as a click potential. The ANTA-presented "Desire Under the Elms" was a near-sellout and has been extended an extra two weeks, while the City Center's "Come of Age" also proved a vigorous draw and will play a third week.

This week brings two openings, "Gertie," arriving tonight (Wed.) and "Jane" due Friday night (1).

Estimates for Last Weeek

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

*Other parenthetic designations refer, respectively, to top price; (*indicates using two-for-ones), number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: exclusive of tax.*

"Affairs of State," Music Box (70th wk) (C-$4.80; 1,012; $26,874) (June Havoc). Nearly $16,000 (previous week, $14,300).

"Anna Christie," Lyceum (3d wk) (D-$4.80; 995; $22,845) (Celeste Holm, Art Smith, Grace Valentine, Kevin McCarthy). First week at the new location and on a commercial basis at regular scale drew a tepid $10,500 (previous week, at the 3,090-seat City Center, at $3 top $36,200); will close Saturday night (2).

"Call Me Madam," Imperial (67th wk) (MC-$7.20; 1,400; $51,847) (Ethel Merman). Almost $51,700 (previous week, $50,100).

"Cleopatras," Ziegfeld (6th wk) (D-$7.20; 1,628; $59,526) (Laurence Olivier, Vivien Leigh). Repertory of "Caesar and Cleopatra" and "Antony and Cleopatra" drew just under $59,500 (previous week, $59,500).

"Come of Age," City Center (1st wk) (D-$3; 3,090; $38,000) (Judith Anderson). Opened Wednesday night (23) to four favorable notices (Atkinson, Times; Chapman, News; Hawkins, World-Telegram & Sun; Pollock, Compass) and four negative (Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); first eight performances (including sub-scale preview) through Sunday night (27) drew almost $36,500; engagement extended a third week, but the house is already booked beyond that.

"Constant Wife," National (8th wk) (C-$4.80-$6; 1,172; $31,000) (Katharine Cornell, Brian Aherne, Grace George). Best week to date; over $28,200 (previous week, $28,000).

"Desire Under the Elms." ANTA Plyhouse (2d wk) (D-$4-$4.50; 900; $23,000). First full week, nearly $21,700 (previous week, first seven performances grossed $16,000, including about $9,000 in subscriptions); engagement extended two weeks through Feb. 9; gross capacity goes to $27,000 this week without subscription.

"Fourposter," Barrymore (14th wk) (C-$4.80; 1,060; $24,996) (Jessica Tandy, Hume Cronyn). Almost $25,300 (previous week, $25,100).

"Gigi," Fulton. (10th wk). (C-$4.80; 1,063; $23,228) (Audrey Hepburn). Over $21,900 (previous week, $22,000).

"Guys and Dolls," 46th Street (62d wk) (MC-$6.60; 1,319; $43,904). As always, all the house will hold at the scale; $44,400.

"I Am a Camera," Empire (9th wk) (CD-$4.80-$6; 1,082; $24,400) (Julie Harris). New high for the run and, except for an extra-price Christmas-New Year week for "Life with Mother," a new house record; $24,720 (previous week, $24,300).

"King and I," St. James (44th wk) (MD-$7.20; 1,571; $51,717) (Gertrude Lawrence). The limit as usual, about $51,700.

"Moon Is Blue," Miller (47th wk) (C-$4.80; 920; $21,586) (Barbara Bel Geddes, Donald Cook, Barry Nelson). Just $20,700 (previous week, $20,300).

"Paint Your Wagon," Shubert (11th wk) (MC-$7.20; 1,361; $46,000) (James Barton). Best week's gross thus far, nearly $45,200 (previous week, $44,200).

"Pal Joey," Broadhurst (4th wk) (MC-$6.60; 1,160; $39,584). Standees all performances for the first time, and best week's take so far; over $39,700 (previous week, $39,400).

"Point of No Return," Alvin (7th wk) (D-$4.80-$6; 1,331; $37,924) (Henry Fonda). Getting all the house will hold; nearly $38,300 (previous week, $38,200).

"Remains to Be Seen," Morosco (16th wk) (D-$4.80-$6; 912; $25,700). Almost $21,900 (previous week, $20,800).

"Saint Joan," Century (17th wk) (D-$3.60; 1,645; $30,000) (Uta Hagen). Over $9,800 (previous week, $9,400); closes Saturday night (2); tour cancelled.

"Shrike," Cort (2d wk) (D-$4.80; 1,056; $27,700) (Jose Ferrer, Judith Evelyn). First full week drew over $25,000 (previous week, first seven performances grossed $19,400, plus $1,600 for a preview).

"South Pacific," Majestic (145th wk) (MD-$6; 1,659; $50,186) (Martha Wright, George Britton). Just topped $47,600 (previous week, $46,300).

"Stalag 17," 48th Street (38th wk) (C-$4.80; 912; $21,547). Over $17,000 (previous week, $15,000).

"Top Banana," Winter Garden (13th wk) (MC-$6.60-$7.20; 1,519; $51,881) (Phil Silvers). Bettered $50,800, with the Wednesday matinee continuing to be the only nonsellout performance (previous week, $50,400).

"Two on the Aisle," Hellinger (28th wk) (R-$6; 1,527; $49,563) (Bert Lahr, Dolores Gray). Nearly $37,600 (previous week, $34,500); must vacate the house March 1 to make way for the incoming "Three Wishes for Jamie," but may move elsewhere rather than go on tour just yet.

OPENING THIS WEEK

"Gertie," Plymouth (C-$4.80; 1,063; $29,019) (Glynis Johns, Albert Dekker). Herman Shumlin production of play by Enid Bagnold; financed at $65,000, production cost an estimated $39,000 (excluding $4,000 tryout loss and $11,000 in bonds) and can break even at around $12,500; tryout reviewed in VARIETY, Jan. 16, '52; opens tonight (Wed.).

"Jane," Coronet (C-$4.80; 1,027; $28,378) (Edna Best, Basil Rathbone). Theatre Guild production of S. N. Behrman dramatization of Somerset Maugham story; financed at $60,000, production cost about $35,000 (excluding approximately $2,200 tryout profit and $11,000 bonds) and can break even at around $14,000 gross; tryout reviewed in VARIETY, Jan. 16, '52; opens Friday night (1).

'BELL' $30,200 AT CLEVE. IN SEASON'S TOP TO DATE

Cleveland, Jan. 29.

Rosalind Russell and "Bell, Book and Candle" formed a highly profitable combo here last week, hitting almost $30,200 at $4.75 top in the 1,500-capacity Hanna, tops for the season to date.

Current at Hanna is Christopher Fry's "A Sleep of Prisoners," on tour of the church circuit. "Guys and Dolls" comes in Feb. 4 for two weeks, which are practically sold out now.

'Garden' $12,200 in Split

Rochester, N. Y. 29.

Fredric March and Florence Eldridge, starring in "Autumn Garden," grossed a mild $12,200 last week in an eight-performance split between the Erlanger, Buffalo, the first half and the Auditorium here the final three days.

Kermit Bloomgarden's production of the Lillian Hellman drama moved this week to the Colonial, Boston.

Specialty Attractions Saving the Day For Local Mgrs. as Single Artists Flop

Local impresarios around the country—longhair, pop and legit alike—are complaining about falling off in biz so far this season. They state that special attractions alone, like the Duke Ellington-Sarah Vaughan-Nat (King) Cole combo, Rodgers & Hamerstein Nights, "Don Juan in Hell" and Sadler's Wells Theatre Ballet, have been their life-savers.

Concert people especially have been complaining about the drop-off in biz, as much as 30% from last season, with 20 to 25% the average. This drop has been variable, from 5% in some areas to the 30% in others. Most of the losses have come with single artist attractions, including the best. Even a Jascha Heifetz drew only half a house last fall in Houston. The public, instead, has been buying group attractions.

Biz has been bad in Houston, Pittsburgh, Rochester and elsewhere. A Cincy manager reports this to be his worst season ever in the single recital field. Definite lack of public interest in the concert biz has been felt even in the citadel of music, New York City, where a Boston Symphony or Philadelphia Orchestra no longer sell out as they used to. On the other hand, biz in D. C. is reported good.

There is business around, managers say, but the public, with less coin to spend for amusement, is shopping for price now. The SRO of "Don Juan" and Sadler's Wells, say the impresarios, proves there's business around.

Artist Fee Cuts,

Single artists aren't the draw they used to be, aver these managers. There are no giants around any more, as there were 20 years ago, with rare exceptions, like a Vladimir Horowitz or Artur Rubinstein. Specialty attractions seem to be the only thing keeping the local impresarios in business.

Managers claim that single artists on their series have been successfully carried the past few seasons only due to the group attractions. They want to drop these single artists now, because the latter don't want to cut their fees in the face of the realities of the situation.

A Horowitz won't cut his $4,000 fee per concert, but he's an exception; he can always fill a hall. He's one of the very few artists every local manager is after. His manager has had 140 requests for dates next season already, while Horowitz can or will only play 38. An Artur Rubinstein at $3,000 to $3,500 and a Solomon at $1,500 can still make the local manager a profit.

But a Heifetz at $3,500, a Leonard Warren at $2,000, a Nathan Milstein at $1,750, a Marian Anderson at $3,000 (or $2,000 plus percentage) or a Margaret Truman at $1,500, can't pay off for the local entrepreneur, because they don't draw overflows or full houses. Not when he can get a "Don Juan in Hell" for $3,500 to $4,000, a Shaw Chorale for $2,500, a Rodgers & Hammerstein Night for $3,000, or a Sol Hurok "Fledermaus" for $3,500, and have SRO biz more often than not.

Stubbornness of artists in cutting their fees was manifest again last week, when Met soprano Bidu Sayao left Columbia Artists Mgt. for National Concert & Artists Corp. Soprano wanted a guarantee next season of 20 concerts at $1,800 per, which Columbia couldn't promise.

'Wedding' $19,800, P'tl'd

Portland, Ore., Jan. 29.

Ethel Waters in "Member of the Wedding" grossed an excellent $19,800 for five nights and three matinees at the Mayfair Theatre here last week. The 1,500-seater was scaled at $3.60.

Edward G. Robinson in "Darkness at Noon" is due as next attraction.

'Okla.' $22,100, K.C.

Kansas City, Jan. 29.

In its sixth time around, "Oklahoma" was still good at the boxoffice here, a week's stand at the Fox Midwest Orpheum Theatre garnering $22,100 at a $4.27 top.

Edward G. Robinson in "Darkness At Noon" plays the Orpheum this week.

Play on B'way

Come of Age

N. Y. City Theatre Co. (George Schaefer, artistic director) revival of drama in three acts (five scenes) and prolog, by Clemence Dane, with music by Richard Addinsell. Stars Judith Anderson; features Robert Brown, Melville Ruick, Robert Harrison, Muriel Rahn. Directed by Guthrie McClintic; settings, Raymond Sovey, from designs by James Reynolds; Miss Anderson's costumes, Valentina; other costumes, Noel Taylor; orchestra conductor, Macklin Marrow. At City Center, N. Y., Jan. 23, '52; $3 top.

Boy	Robert Brown
Shadow of Death	Robert Harrison
Woman	Judith Anderson
Man	Melville Ruick
Close Friend	Marian Seldes
Friends of the Woman: Ethel Colt, Richard Barbee, June Jollie, James Noble, Lita Dal Porto, Stephen Reese, Muriel Rahn, James Bronson, Barbara Torrance, Gerry Jedd, Phoebe Mackaye, Peter Brandon, Bill Krach, Jacqueline deWit	
Entertainer	Muriel Rahn
Pianists	George Bauer, Jack Eisenberg
Singer for the Woman	Muriel Rahn
Singer for River Music	Beverly Hosier
Singer for the Boy	Thomas Motto

This is no "Pal Joey." Like the Rodgers-Hart musical, this Clemence Dane-Richard Addinsell doggerel drama-with-music has been touted so much since its original production that it has become a legend. But where the "Joey" revival has thus far been a bigger click than the original, "Come of Age" merely makes sentimental softies of its diehard boosters. In this case, obviously, the critics and disinterested public were right the first time.

Apparently the only notable difference between this revival and Delos Chappell's initial presentation 18 years ago, is Judith Anderson's performance in her original part. According to the reviews, the star's playing then was impressive, even memorable. But as the years have matured her as a person, they have also given her greater stature, emotional depth and authority. Except that it offers virtuoso playing by one of the distinguished dramatic actresses of her generation, however, this "Come of Age" revival is a clinker.

For the most part, the supporting players are only passable. Robert Brown is acceptable as the Boy in the prolog, but is a stick of wood in the major scenes. Melville Ruick is competent in the straight part of the heroine's wealthy admirer, Marian Seldes is plausibly sharp-clawed as a feline friend, and Robert Harrison intones as if the Shadow of Death were a train-caller. Muriel Rahn, who also was in the original cast, impresses with an on-stage vocal and, with Beverly Hosier and Thomas Motto, repeats with the offstage singing.

Original 'Age' Cast

Delos Chappell production, staged by Clemence Dane; settings, James Reynolds; orchestra conductor, Macklin Marrow. At Maxine Elliott, N. Y., Jan. 12, '34; $3.30 top.

Boy	Stephen Haggard
Shadow of Death	Frederick G. Lewis
Woman	Judith Anderson
Man	John W. Austin
Friends of the Woman: Edna James, Clara Palmer, Dorothy Johnson, Mabel Gore, Virginia Volland, Katherine Tracy, Helen Wills, Alice Swanson, Malcolm Solton, Jeremy Bowman, Judd Carrell, Harold Webster, Wheeler Dryden, Ralph Stuart	
Singer for the Woman	Dorothy Johnson
River Music	Helen Wills
Singer for the Boy	Ralph Stuart
Entertainer	Muriel Rahn
Pianists	Morton Gould, Bert Shefter

Richard Addinsell's background music, giving emotional color to virtually the entire play, is so good that it suggests what the theatre normally misses in this regard, but the fact that it is scored for 18 pieces makes it commercially impractical. Generally, the rhymed couplet writing only aggravates the pretentious quality of the play. But the yarn itself, about the 18th century boy poet, Thomas Chatterton, who suicides and is allowed to return to life in the 20th century to come of age by knowing love, jealousy, and hate, is dated, musty and tiresome.

Especially in the pokey prolog, Guthrie McClintic's staging seems casual to the point of slackness. Raymond Sovey's settings, based on the original designs by James Reynolds, are handsome, but rather expansive in conformity with the barnlike City Center stage.

VARIETY's original review (by *Abel*) said the show "reminds of Rodgers and Hart gone LeGallienne." Except for Miss Anderson's high-voltage performance, that goes for the revival. *Hobe.*

Gideon Grau, young Israeli violinist, appointed concertmaster of Fort Wayne Philharmonic Orchestra by musical director Igor Buketoff.

Legit Follow-Ups

South Pacific
(MAJESTIC, N. Y.)

Although "South Pacific" has turned out to be not quite indestructible, it remains after nearly three years and numerous cast replacements an impressively hardy and vigourous show. The Rodgers-Hammerstein-Logan musical is no longer even approximately what it was originally, but it is still unforgettable entertainment.

Replacements among the leads include Martha Wright as Ensign Nellie Forbush, George Britton as Emile de Becque, Odette Myrtil as Bloody Mary and Irma Andre as Liat, the native girl. Remaining from the original cast are Myron McCormick as Luther Billis, William Tabbert as Lt. Joe Cable, Martin Wolfson as Capt. Brackett and Harvey Stephens as Commander Harbison. In some cases there has been a succession of changes; for example, Britton is the fourth singer to be co-starred as the French planter, the role played originally by Ezio Pinza, who was followed by Ray Middleton and then Roger Rico (not counting understudy substitutions).

All this has inevitably hurt the show, just as the long run has naturally brought a subtle but perceptible performance disintegration. The difference is more apparent in the case of some of the replacements. For obvious example, no one has ever compared to Pinza and Mary Martin as stars. Britton, recently promoted from understudy and a regular Seabee role, is acceptable vocally, but no hair-whitening and "characterization" can make him old enough for the part, and he lacks the stature, confidence, air of authority and the personal magnetism that Pinza had. He is quite intelligible, both in the songs and dialog, in contrast to Rico, who was dropped for that reason. But like all the others, he brings nothing of the Pinza vitality and excitement, especially in the love scenes.

This latter lack is accentuated by Miss Wright's passionless quality as the romantic lead, Nellie. A pleasant enough singer, Miss Wright gets across with such tunes as "Cockeyed Optimist," but never succeeds in making the theatre pulsate with rapture the way Miss Martin did with "Wonderful Guy." And there's no longer the same irresistible joy or poignance that Miss Martin gave to the emotional scenes.

Miss Myrtil has an infectious style as Bloody Mary, possibly the best comedy treatment the role has had, and her singing is good. Miss Sandre hasn't the indefinable style that Betta St. John brought to the part of Liat. But if McCormick's playing of Billis has broadened a bit, he remains a standout, while Tabbert, Wolfson and Stephens are still excellent in the remaining principal roles.

There's no escaping the fact that with this replacement-riddled cast and after almost three years' run, "South Pacific" has lost much of its unique depth, color and affecting impact. But it is still one of the great shows of legit history. *Hobe.*

The Moon Is Blue
(HENRY MILLER, N. Y.)

After nearly a year at the same stand, this F. Hugh Herbert comedy concoction still seems an intermittently diverting, somewhat juvenile and vastly popular operation that should go on minting profits more or less indefinitely for everyone concerned. Since putting first nighters in stitches and drawing unanimous critical raves in the spring of 1951, it has spawned two touring facsimiles and is a cinch for films, etc.

The performance generally holds up remarkably well, and so does the physical production. As the relentlessly garrulous, disconcertingly frank young heroine, Barbara Bel Geddes seems just as direct and disarming as ever, and has perhaps acquired even more poise and authority during the long run. Barry Nelson remains convincing and likable in the difficult part of the young architect, pretty much a straight for the others. And as the remaining co-star, Donald Cook seems a bit less mannered and not quite so busy as at the opening. His comedy timing is superb, but his mugging, progressively exagerated throughout the evening, misses the real humor of the character and settles for easy slapstick laughs.

Following after "Kiss and Tell" and "Love or Money," this play makes it something like seven hours of dialog that Herbert has devoted to the general topic of virginity. Unless he's a pressagent for it, that should be about sufficient. *Hobe.*

Plays Abroad

The Happy Time

Edinburgh, Jan. 21.

Laurence Olivier & Gilbert Miller presentation (by arrangement with Richard Rodgers & Oscar Hammerstein 2d) of comedy by Samuel Taylor, based on book by Robert Fontaine. Directed by George Devine. Sets by Vivienne Kernot; costumes by Motley; music arranged by Herbert Menges; orchestra under direction of Tod Boyd. At Lyceum, Edinburgh, Jan. 21, '52.

Bibi	Andrew Ray
Papa	Peter Finch
Maman	Rachel Kempson
Grandpere	Ronald Squire
Uncle Desmonde	Peter Dyneley
Uncle Louis	George Devine
Aunt Felice	Ann Wilton
Mignonette	Genevieve Page
Sally	Patricia Fryer
Doctor	Geoffrey Bayldon
Alfred	Michael Redington
Mr. Frye	Aubrey Dexter

Scot audiences are seeing the British preem of this comedy before London. Cast is good for this happy piece of comic enchantment about a little boy's growing pains and his attitude towards growing up. Play has opened here to highly successful reaction. It's the first 1952 managerial project of Sir Laurence Olivier, who is presenting the comedy in association with Gilbert Miller.

Strongest piece of casting is that of Peter Finch, a recent Olivier discovery, in the role of Papa, the head of this lovable French-Canadian Bonnard family. Finch, harried on every side by the whims of a quaint family, acts with quiet strength and restraint.

Greatest audience interest centers round the performance of the British juve actor Andrew Ray, 12-year-old son of British radio comedian Ted Ray. It's his first stage play, and he acquits himself with great confidence and much charm of acting, playing with dash and spirit and an attractive French-Canadian accent that only stumbles on occasion. (He was the urchin with Irene Dunne in the pic, "The Mudlark").

Ronald Squire does fine as the elderly Grandpere, philosopher and amorist, who defies old age and goes off to meet the gay widow nightly. George Devine, who also directed, is well-chosen for the part of the wine-loving Uncle Louis, and is suitably bulky, nonchalant and touchy about his failings.

For the part of Mignonette, the unexpected visitor who does duty for the crazy Bonnards as maid, the Paris stage has sent over Genevieve Page, a 23-year-old actress with much charm and a wealth of good looks. She's suitably pert, pretty and enticing.

The role of the cautious Presbyterian mother, Maman, a Scotswoman who has married into the unruly Bonnard family and tries hard to keep its members in order, is well played by Rachel Kempson (in private life Mrs. Michael Redgrave). She doesn't quite master the Scottish accent, but this is a fault only evident to critical Scottish ears.

The bashful suitor (Alfred) of Michael Redington is a little acting gem, and little Patricia Fryer, another juve player, is nicely cast as Sally, the girl from next door. Settings of the Bonnards' living-room, and of the school principal's office, are okay, and the direction has lively pace and spirit, particularly towards the end.

Judging by its out-of-London opening, "The Happy Time" seems set for happy times in the West End of London. *Gord.*

The Loving Elms

London, Jan. 16.

Anthony Hawtrey's production of drama in three acts by Patrick Cargill. Directed by Andre Van Gyseghem. At Embassy Theatre, London, Jan. 15, '52. $1.50 top.

Ronald Bradley	Robin Hunter
Joan Bradley	Joan Forrest
Lydia Waring	Valerie White
Robert Baxter	James Carney
Sheila Wilton	Betty Lucas
Thomas Wilton	igel Arkwright
Colonel Mackwood	Julian D'Albie
Mrs. Mackwood	Sylvia Coleridge

With just a little polishing and quickening this could be a good whodunit. It has sufficient dramatic suspense to hold interest but is marred by a slow first act that gets it off on the wrong foot. Its appeal will be only local, and doubtful if, in its present form, it would prove profitable as a West End entry.

Mystery centers on a group of people spending a weekend at an old country inn. Bored with bad weather, they reluctantly mingle in a parlor game Alibi suggested by one of the men. He assumes that an unseen visitor has been murdered and accuses them all of fabricating evidence of their activities. The questioner than discloses that the man really has been killed, and he is determined to find the guilty person. The victim, an internationally famous millionaire, although supposed to be unknown to the other guests, turns out to have been directly or indirectly connected with the suspects and it is a question of who had the biggest motive. The game inquisitor, who had come to act as a bodyguard for the victim, pretends to be the killer, and fakes another murder, which finally traps the slayer.

Cast is generally well chosen, with Valerie White outstanding as the ex-girl friend. Julian d'Albi and Sylvia Coleridge characteristically depict regular army types. Robin Hunter and Joan Forrest make a timid pair of trial marriage experimenters with Nigel Arkwright and Betty Lucas supplying good local color as the innkeepers. James Carney as the avenging inquisitor would make his role more impressive with steadier handling of the part. Piece was ably directed by Andre Van Gyseghem. *Clem.*

La Valse des Toreadors
(Waltz of the Toreadors)

Paris, Jan. 20.

Claude Sainval production of comedy-drama in five acts by Jean Anouilh. Features Marie Ventura, Sainval. Directed by Roland Pietri; sets and costumes by Jean-Denis Malcles. At Comedie des Champs Elysees, Paris.

General	Claude Sainval
General's Wife	Marie Ventura
Gaston	Francois Guerin
Estelle	Anne Vitrac
Sidonie	Marie-Therese Rival
Doctor	Gabriel Gobin
Maid	Genevieve Morel
Mlle. de Saint-Euverte	Madeleine Barbulee
Mme. Dupont-Fredaine	Denise Perret
Padre	Lucien Arnaud
Pamela	Solange Certai

Jean Anouilh is offering another variation on a perennial theme which is perhaps boringly familiar to French audiences, that of fake morality crushing the purity of first love. In fact, "La Valse des Toreadors" is a variation based on two characters, the General and his lady, who appeared in another Anouilh play, "Ardele."

Whatever the French reaction may be, in view of the English vogue Anouilh is enjoying, it is possible there is something to salvage from this rewarmed mishmash. Ostensibly, the plot deals this time with first love grown old and useless, but Anouilh changes the pace and makes of it a barracks-room ballad with farcical trimmings, in which the General and his lady hate each other and the General airs his views on amorous conquest.

The play is no great shakes, but it's made painless by flashes of Anouilh's colorful dialog and paradoxes. It is uneven in mood and a bit talky, and some of it aggressively vulgar. However, since the talk is about sex, this may be a commercial virtue if the play were retouched. French critics are offended by it as a portrayal of French depravity, especially now that the UN is sitting (they said as much about the Anouilh film "Deux Sous de Violettes"), but Americans can afford to take a lighter view of French vices. It is possible something could be done with this in the States in a stepped-up burlesque version.

As the General, Claude Sainval is best in the farcical mood. Marie Ventura's session of telling the General about himself is a strong bit of acting. As the freethinking doctor, Gabriel Gobin lacks stage presence needed for the role. *Watt.*

Future B'way Schedule

(Theatre indicated if set)

Dickens Readings (Emlyn Williams), Golden, Feb. 4.

"Collector's Item," Booth, Feb. 8.

"Missus McThing," ANTA Playhouse, Feb. 12.

"Venus Observed," Century, Feb. 13.

"Little Evil," Feb. 18.

"Dear Barbarians," Feb. 19.

"Fire Sale," during February.

"Curtain Going Up," early March.

"Three Wishes For Jamie," week of March 3.

"Paris '90," March 11.

"Golden Boy," ANTA Playhouse, March 12.

"Flight Into Egypt," Music Box, March 13.

"Line Between," early March.

"One Bright Day," March 19.

"Long Watch," March 20.

"Brass Ring," March 26.

"Grass Harp," Beck, March 27.

"Don Juan in Hell" (return), March 30.

"How to Fly with One Feather," late March.

"Salt of the Earth," late March.

"Deedee and the Brave," early April.

"Candida," April 14.

"Circus of Dr. Lao," ANTA Playhouse, April 16.

"Golden Boy," ANTA Playhouse, May 14.

Literati

Lait Steps In For WW

With Walter Winchell dropping his syndicated column and ABC Sunday evening commentary program after being ordered by his doctor and heart specialists to take "an immediate and complete rest from all activities," New York Mirror editor Jack Lait has taken over the column. Lait, who for years has been pinchhitting on the column during Winchell's vacations, stepped into the breach immediately and will do the stint daily except Fridays.

Meanwhile, the N.Y. Post, which had been serializing "The Winchell Story" as an "expose," dropped the feature from Monday's (28) edition and announced it will postpone publication of the last six installments of its 24-article series until Winchell resumes writing. Post frontpaged the explanation, "We believe in the old journalistic principle that a newspaper should not argue with a man while he isn't in position to answer back."

Winchell will not do his ABC gabcast this Sunday (3). Another ABC gabber, Drew Pearson, whose syndicated column also appears in the Mirror, volunteered to sub for Winchell on the air. Pearson called the web Sunday (27) evening, immediately after Winchell announced his hiatus, offering to do the program cuffo or with the coin being donated to the Damon Runyon Cancer Fund, which is headed by WW. He similarly wired Winchell in Miami the following day. Pearson said he has enough material left over from his 6 p.m. Sunday show to provide the nucleus for a second newscast in Winchell's 9 p.m. slot.

No decision has been made as yet on a radio sub for Winchell, which will have to be cleared by WW, the network and Kenyon & Eckhardt, agency for Warner-Hudnut, the sponsor.

Mag Insurance Setup

Plan in effect at Redbook magazine, whereby writers and photographers working on assignment are insured for $25,000, may be adopted at two other magazine groups, according to the American Society of Magazine Photographers.

The $25,000 is paid in the event of death or certain other specified injuries, and there are several other protective clauses. Insurance plan recognizes the hazards of freelance scribblers and lensmen who have to expose themselves to the weather, exigencies of travel and tempers of reluctant interviewees, etc., while on assignment.

Denis' Cook Book

Paul Denis, former N. Y. Post and Compass columnist, has hit on a new angle in the hope of helping the American housewife make her cooking at least as attractive as her kitchen. He calls it the "Celebrity Cook Book" (Rockport Press, N. Y.), and lists recipes of everything from appetizers to nightcaps of more than 300 people whose names are news.

Recipes are well arranged, with plenty of pix to liven the scripts, even leg art. Margie Hart, for instance, gets half a page for her pot roast and half a page for her gams. Book is well indexed.

Three VARIETY muggs get listed as authorities on eating and drinking. Two of them need some practice in teamwork. Frank Scully lists a cocktail containing 50% vermouth and 50% vermouth, and Abel Green wants those who are long on vermouth and short on whiskey to be guillotined. Joe Laurie, Jr., contributes a tomato soup cake which requires 11 ingredients and an oven that will stay at 350 degrees. Scully tosses in a foreign dish called pan bagnet. But shouldn't that be pan bagnat?

Denis has hit on the best use of celebrities since Simon & Schuster used them to sell crossword puzzles nearly 30 years ago. *Scul.*

National Books Awards

Third annual National Book Awards were presented last night (Tues.) to James Jones for his first novel, "From Here to Eternity," to Rachel L. Carson for "The Sea Around Us" and to Marianne Moore for her "Collected Poems."

The awards are sponsored by American Book Publishers Council, American Booksellers Assn. and Book Manufacturers Institute.

CHATTER

Gogi Tchitchinadze's Manhattan nitery, Gogi's Larue, profiled by Murray Robinson in current Collier's.

"Ten Per Cent of Your Life," article on literary agents by Raymond Chandler, in February Atlantic mag.

Victor Rosen, currently biographing Otto H. Kahn, appointed a director of Garon-Brook, new literary agency.

Al Berkman's book on vocal instruction, "It Takes More Than Talent," will be published in July by Argyle Press.

Compton Mackenzie, Scot novelist, and author of "Tight Little Island," feted in Edinburgh on reaching his 70th year.

Aline Mosby elected to the L. A. Press Club board, replacing Virginia McPherson who retired from the newspaper business to marry.

Jay Dratler, currently doing a screenplay at 20th-Fox, recently finished a novel, "Dream of a Woman," for autumn publication.

Phil Koury resigned as publicity director for Cecil B. DeMille to write another book. His first, "Flatbush and Vine," will be published by Doubleday next fall.

Major Robinson, for the past four years promotion director of Our World mag, Negro monthly, resigned last week to do freelance writing and press agentry.

Bantam Books will issue a 500,000-copy pocket-sized edition of C. S. Forester's "African Queen" in connection with United Artists' release of the John Huston pic.

Audrey Williamson's "Theatre of Two Decades," being the history of the modern English theatre since John Gielgud's start, has been published by Macmillan, in its Importations Dept. division.

Win Brooks, managing editor of the Boston Record-American, has had his first novel, "Shining Tides," selected by the Literary Guild for July distribution. Deal set by Helen Strauss of the Morris office.

Legit pressagent Ralph Kettering, currently ahead of the touring "Sleep of Prisoners," has turned over the completed manuscript of a book of reminiscences, "Behind the Magic Curtain," to agent Toni Strassman.

New Story magazine, published in France by David Burnett, Eric Protter and Robert Burford, is running a short-story contest ending May 1, with first-prize winner to get a round-trip New York-Paris flight and one-month free stay in Paris.

Maurice Zolotow has article on wardrobe mistresses, "She Keeps the Glitter in Broadway Shows," in Feb. 2 Satevepost. Article discusses Mrs. Beatrice Conniff, of "The King and I," and Isabelle Duncan, 82, dean of wardrobe mistresses, now in charge of "Paint Your Wagon."

Time drama critic Louis Kronenberger's novel, "Grand Right and Left," will be published by Viking next month. Viking will also bring out in May an omnibus book containing three of Graham Greene's novels which have been filmed, "This Gun For Hire," "The Confidential Agent" and "Ministry of Fear."

Henry C. Haskell, Jr., editorial writer of the Kansas City Star, is author of a new play in verse, "Abelard and Heloise," which was given a cast reading at the U. of Kansas City Playhouse last week. Play is the second work by Haskell, his first being "The Sun for Sorrow," which was given a brief run several years ago at the Las Palmas Playhouse on the Coast.

Sam Smith, chief of the United Press bureau in Kansas City for seven years, has been named editor of the Independence (Mo.) Examiner. President Truman's hometown paper for many years was owned and edited by Col. William Southern, Jr., but recently was bought by Stauffer Publications. Charles Nethaway takes over as UP bureau chief in Kansas City.

Israel's Radio

Continued from page 1

for transformers by hand, to save scrap iron and tin foil from which they can ingeniously make their own electronic devices.

Behind the nation's hunger for communications material is the fact that when the British pulled out and the Arabs were forced out, the radio equipment was smashed. Two years ago two 50 kw RCA transmitters, one long wave and one shortwave, were smuggled past the British blockade, but they arrived water-logged. Then, as they were being unloaded, the cranes slipped and they hurtled into the sea. When retrieved they had to be dismantled, dried, practically wire by wire, and reassembled. It's expected they'll be on the air in nine months.

Military Security

Problems besetting VOI are headed by the questions of military security in an area where attacks are feared, Enright said. Transmitter buildings have to be constructed with an eye to withstanding enemy action and sites desirable from an engineering point of view may be rejected as not defensible militarily. Similarly, since Jerusalem is in a salient projecting into Arab territory, studios, equipment, even record libraries are dispersed in less exposed cities.

Israel is unique in that alongside the VOI stations (Jerusalem, Tel Aviv and Haifa, plus two shortwave transmitters for overseas beaming), the Army has three stations of its own, directed at Israeli troops but actually getting bigger general audiences than VOI shows. It is not a militaristic setup, however, Enright explained, because the army is new, without cliques, and is a citizen army in which all Israeli men serve one month a year in uniform.

Army stations have greater mass appeal due to the fact that their programs, aired 6-10:30 p. m., are chiefly entertainment. Army picked up the best VOI shows and added a diet of pop music and artists (Danny Kaye disks are current faves, for example). By contrast, the VOI sked was mostly educational, with heavy emphasis on cultural talks. Further, VOI broke up its programs in Hebrew (spoken by 40% of the population) for airers in Arabic, French, Yiddish, Persian, Polish, German, English, etc., for those minorities.

To meet the problem of boosting VOI's audience, Enright recommended dropping of the broadcasts in other languages, which are now going out on the Army's wavelengths in the daylight hours when the Army outlets were previously silent. Enright blueprint for the next three to six months also called for trimming the talks to only two a day, with the remainder of the time devoted to more popular stanzas. Meanwhile, the cultural series are being studied for ways of making them more palatable.

Organization has also been tightened. Previous practice of announcers doubling as producers, directors, etc., has been changed to a policy of specialization, with a definite chain of command.

Chief engineer in Jerusalem, Enright related, was once a radio operator for the British. While working for the British he built a secret transmitter for the underground Jewish army, which he operated from his home at night.

During the day it was tended by his wife. To monitor her output he used a home-made set in his office, and when the signal was not strong enough would send her a message to boost the power. Since he did not have a telephone, and an Arab co-worker did, the Jew would ask the latter to phone home and relay the message, "I'm going home early tonight, turn up the gas under the potatoes." Unknowingly, the Arab, no sympathizer with the Jews, was transmitting a signal to step up the illegal Jewish transmitter. The Arab, incidentally, is now chief engineer of the hostile Transjordan network.

Vet Disk Names

Continued from page 1

"Domino" and "I Get Ideas" while the reaction to his latest recording "At Last! At Last!" points to hefty returns this year. Miss Shore was repped on last year's best seller list with "Sweet Violets."

Columbia's standbys Doris Day, Jo Stafford and Frankie Laine have also come up with regular winners. Miss Day scored prominently with her etching of "Shanghai" while her album releases have topped the 250,000 sales mark. Miss Stafford is still running strong with "Shrimp Boats" and Laine's "Jezebel" and "Jealousy" are holding over from last season as sock platter bets.

Billy Eckstine continues to pay off for M-G-M Records. It's anticipated that his current "Weaver of Dreams" will repeat last year's click "I Apologize." The Les Brown-Ames Bros. tandem for Coral remains a top entry for the diskery. Their etching of "Undecided" is still rolling after a smash sales year in '51. Although Decca's perennials didn't come up with any smash hits last year, the company is rolling high this year with Louis Armstrong's "A Kiss To Build A Dream On." Guy Lombardo and the Andrews Sisters are also showing strength on current releases.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Jan. 29.

I have an idea. And if I had the push-push click-click of Sid Skolsky, I could get it into production immediately and watch everybody else make a million dollars out of it—all save Skolsky. So rather than go through all that I am tossing it into the open arena.

It is nothing less than "Jolson Lives Again," and I got the idea from reading "Mistah Jolson," the life of Harry Jolson, as told by Alban Emley. It's as honest a biography as I've read in years.

My idea would put Larry Parks back in biz. It would also clear up a lot of current mythology concerning the Jolsons and possibly contribute a bit of philosophy and understanding to the feudalism that passes for civilization in show biz. Nobody ever understood Al Jolson better than Harry Jolson. Nobody had more fights with him. Nobody made up with him more often. They began as devoted brothers and after many splitups they ended their days as inseparable as they began.

So many stories have become The Jolson Story that by now the true story becomes an original—romantic, dramatic, pathetic, too. Actually, Al's right name was not even Yoelson. It was Hesselson. In the village of Srednike, a little Lithuanian town without a railroad, up the river from Kovno and Tilsit, where Napoleon of France and Alexander of Russia signed a treaty on a raft in midstream, first Harry and then, three years later, Al were born.

Name-changing was part of the technique of survival in those days. The Hesselsons had five sons. Under the law only one on was exempt from military service. With the aid of bribed officials one son permitted to change his name to Yoelson. He grew up to become Moses Reuben Yoelson, the only son of parents who would have been impossible to find if an official search had been made. He switched from opera to the synagogue, became a devout rabbi and cantor, fathered five children and lived to be 90.

The fourth child was called Hirsch, and Hirsch's first memory is of a beautiful day in Srednike, May 26, 1885, when his father led him to his mother's room. She was lying in bed, which was strange to Hirsch, because it was mid-day. By her side was a small bundle. She smiled.

"Hirsch," said the father, "here is a little brother for you to play with and to care for and protect. His name is Asa. Because of his lusty voice I'm sure he will become a great cantor."

"There'll Be Some Changes Made."

Hirsch eventually became Harry, Asa became Al. Yoelson was changed to Joelson and eventually, to fit theatre marquees, when every letter counted, it was changed to Jolson when their act became Jolson, Palmer and Jolson. That gave each partner six letters.

Harry's story of how their father escaped from Russia into East Prussia on a lumber raft, his being lost thereafter to his family for four years, and his eventually cabling from the New World one word, "Come," is the best version of all to date.

Their boyhood in 19th Century New York and their father's elevation to a synagogue in Washington, D. C., where their first tragedy befell them—the death of Mama Yoelson—was perhaps clearer to Harry than Al, though Al seemed to have remembered it best when it came to singing about it. Without a mother the boys, in Rabbi Yoelson's opinion, were fast becoming loafers—and that's lower than lepers to an orthodox Jew.

Harry was the first runaway. He got to New York. Derelict kids were not bothered in those days—unless tied in with crime. He sold papers, became a capper, a come-on, for a knife peddler, outlived his welcome at the Newsboy's Home and was fast heading for oblivion when one day he heard his name called, turned and ran into the arms of Runaway No. 2—Al.

From now on Harry had to provide for two. He couldn't do it. Relatives sent Al back to Washington. Al was picked up by cops in Baltimore, not as Al but as Hirsch, for whom a police call was out.

Al used to say later when he wanted Harry to do him a favor, "Don't forget, I once did time for you."

There is no doubt that in their teens Harry was the big shot of this strange dynasty which began as pure Jewish in Srednike, Russia, and ended 70 years later as mixed American in Hollywood.

Tossed on the conveyor belt of life before Al, Harry had perfected a style of singing which subsequently became common to both of them. For this he had to spend the last half of his life under the ironical charge of an imitator.

Now that all those who played most important parts in the Jolson story are dead, except Harry, and Harry can still sing, it seems to me that all Columbia spent preparing the third Jolson story can be salvaged on a much higher level.

When I was a kid one of the most touching ballads of two-bit vaude ran something like this:

> **"Brothers, brothers, brothers are we,**
> **We were kissed and caressed on the same mother's knee,**
> **Good luck had you, misfortune for me,**
> **Brothers, brothers, brothers, are we."**

I doubt if there is a family in all America that this sort of sadness has not touched. It seems incredible that similar genes should come to such far different ends. That two brothers of almost identical physical appearance, talent and environment should end their days millions of dollars apart remains an enigma that none of this earth can ever completely explain away. And there really is no need for their explaining it to each other, if they take the view that it's all ashes on a windy day and that fame itself is not important but how we treat each other.

Two-Way Al

Al blew hot and cold more often than anybody else, I suspect, in his time. One day he would say, "Why should I save money? I am the greatest entertainer in the world. Some day I'll be a millionaire. You watch and see if I'm not right." The next day he was sure his voice was deserting him and he would soon be a deaf-mute, with a tin watch and a tin cup.

Harry, on the other hand, remained on an even keel practically all his life. He climbed steadily up the vaudeville ladder to become a headliner billed as "the operatic coon" in America and as "America's singing comedian" in England, and stayed up till the treadmill stopped moving and vaudeville died.

Twice in their lives, after a quarrel, Harry and Al Jolson met by accident and forgot completely the cause of their separation. In both instances, according to Harry, Al was the worst transgressor, and the first to ask for forgiveness. Twice as a *beau geste* he gave Lillian and Harry a new car to show how sorry he really was.

Al ran through a lot of marriages, but Harry and Lillian remained happily married for 32 years—until her death, in fact.

Lillian cured Harry of swearing, but it's a fact that Al was never cured of it by anybody. "To all this I give the answer that if any of us were perfect he would not be here upon this earth," writes Harry. "For our hasty words and many disagreements I had his full forgiveness and he had mine. I like to remember him as he was when I first looked into his tiny face in Srednike. I think of the fabulous figure that he became, and as one who made the final sacrifice to bring a moment of entertainment and encouragement to our struggling fighting men abroad. I like to think of him as he was when he again found his brilliant career and knew the happiness of a lovely wife, children and a home. I like to think of him changing from boyhood to manhood."

Broadway

Sam Shain to the Coast on some public relations biz.

Actress Virginia Belmont back from Italy, where she worked in pix.

Imperio Argentina, Latin film actress and recording star, due in town Feb. 4 enroute to Mexico, where she's to make two pictures.

Honoring his five years as Shepherd of the Lambs, Bert Lytell will be feted at the Club's annual public Gambol April 19 at the Hotel Astor.

Norton V. Ritchey, prez of Monogram International Corp., left for the Coast last week for studio confabs with Steve Broidy, Mono-AA head, and other top execs.

Monroe Greenthal, ad agency head, leaves Madison Ave. Hospital tomorrow (Thurs.) after an emergency appendectomy last week. Returns to his office in about 10 days.

Mort Blumenstock, Warners pub-ad veepee, is on the Coast to view new product and huddling with Jack L. Warner, production topper, and Ben Kalmenson, sales chief.

Paul Raibourn, Paramount Pictures veepee, will speak on motion pictures and their place in the community before Feb. 19 session of the East Side Forum on Public Affairs.

T. S. Eliot due in the U. S. shortly to attend the American preem of "Murder in the Cathedral," film version of his play of the same name. Pic will open at a Trans-Lux house, as yet unspecified.

Charles B. Moss, exec director of B. S. Moss Theatres, named chairman of the amusement division for the 1952 Finance Campaign of the Greater N. Y. Councils, Boy Scouts of America. Fundraising goal is $2,000,000.

Paris

By Maxime De Beix

(33 Bd. *Montparnasse*, *Littre* 7564)

"Winter Tale" played 100th performance at the Francaise.

Borrah Minevitch skedding a trip to U.S. late in February.

"Consul" to be given a revival at Theatre des Champs Elysees.

Gene Kelly due to check out of hospital here after appendectomy.

Lytle Frederickson, VARIETY staffer, in American Hospital here with bronchitis.

Radio and TV producers, technicians and writers forming a club of their own in Paris.

Georges Vitaly, unable to find a theatre available here, off to Rome to open a house there.

Praline, Lucky, Simone and Fredy, Paris models, opening new Models Club in vicinity of the Palais Royal.

Igor Stravinsky skedded for three concerts at Theatre des Champs Elysees under aegis of Nicolas Nabokov.

Jean Marais directing and acting in the French classic, "Britannicus" at the Francaise, which opened to mixed comments.

Ray Ventura's new picture, "Monte Carlo Baby," preeming at the Gaumont Palace in benefit for the Old Newspapermen's Assn.

Suzanne Cloutier, Franch blonde who played at the Edouard VII opposite Orson Welles, inked by Paramount to play opposite Alan Ladd in Hollywood.

Chicago

"South Pacific" passed 500 performance mark last week.

Charles Laughton giving one-man show in suburban theatres and schools.

Sam Weller in town ahead of "Guys and Dolls," inked for the Shubert Feb. 28.

Louis Lipstone, Paramount musical director, visiting his old chums at Balaban & Katz chain.

Impresario Sol Hurok in to look over the Sadler's Wells Theatre Ballet and talk about lecture tour of British actor Emlyn Williams.

Ilya Lopert, pic importer and sure-seater operator, here for huddle with midwest manager Art Stegall and also to see Ruben Kaufman, sales manager of Snader Productions.

Palm Springs

By Marjorie G. Pohl

Mrs. Sam Briskin bedded with flu.

Mervyn LeRoy purchased Palm Springs home.

Herbert Yates at La Quinta Hotel for four-day rest.

Leonard Balaban and bride honeymooning at La Quinta.

Ben Hogan named pro at Tamarick golf course, to open February.

Pat and Mona Freeman Nerney returned to Hollywood after weekend here.

Undersecretary of Interior Richard Searles one-day guest of George and Marcia Barrett.

Connie Barleau and Grace Franken now doing nightly piano bar appearances at Dunes Restaurant.

Mills Brothers, hit at Starlite Room, closed Friday (25) due to TV commitment. Tennessee Ernie follows. Charel de Thomee playing Blue Room.

Edwin and Velma Silverman honored Bill and Mary Gargan with 24th wedding anni dinner at Racquet Club Sunday (20). Jimmy Ritz, the Teddy Hayes, Stewart and Jerry Hopps and Millie (Mrs. Bob) Considine among guests.

Pittsburgh

By Hal Cohen

Helen Wayne Rauh and husband off for N. Y.

Norbert Stern, outdoor theatre exec, to Florida.

Bob Eberly back to Copa Monday (4) for eighth time.

Joe Hiller planed back to Miami Beach to rejoin his wife.

Mrs. Ben Steerman to Hollywood, Fla., for couple weeks.

Moe Silver off for Florida to join Dinty Moore in deep-sea fishing.

Evans Family landed in Germany on their three-month Camp Shows tour.

Paul Koerner, formerly at Ankara, is new headwaiter at Monte Carlo.

Marion Morgan in town for a few days making the deejay rounds.

Maurice Turet in town beating drums for Olivia De Havilland's "Candida."

Al Morgan follows Golden Gate Quartet into Monte Carlo on Friday (1).

Willie Shore back in town to headline Jackie Heller's Carousel for a week.

Lynne McElhaney back home after long tour of Europe i "Holiday on Ice."

Walt Framer brought his wife in from N. Y. over the weekend to see the folks.

Johnny Harris back from Hollywood in time for annual Variety Club banquet.

Singer Faye Parker sold an article to McCall's on the fortune-telling racket.

Burlesker Jeanette Leffler recuping at home from auto injuries suffered in Buffalo.

Fred Burleigh has picked "Voice of the Turtle" for his March play at community theatre.

Philadelphia

By Jerry Gaghan

Dorothy Porter, Hollywood starlet, heads new Embassy show today (Wed.).

Powelton Cafe has dropped floorshows and is operating its front room only as a musical bar.

Lou's Moravian Club, up to now a musical bar, has put in Kay Karlton line, spot's first chorus.

Burgess Meredith at Theatre Guild's "Jane" (Walnut) Thursday night (24), taking copious notes.

Earl (Gumpy) Comfort, bass player and emcee at Embassy Club, suffered broken shoulder (21) and is out of revue.

Iz Rappaport, owner of Baltimore's Hippodrome Theatre, in for opening of Jack E. Leonard (24) at Latin Casino.

Jerry Williams, WKDN disk jock, is airing new show, "Jazz Unlimited," from the Rendezvous, Saturday afternoons.

Bob & Peggy White, who wound up a run at Hotel New Yorker, N. Y., return as stars of Hotel Benjamin Franklin's rink revue.

Clarence Robinson, former Coast and Broadway choreographer, in charge of productions at Issy Bushkoff's New Town Tavern, Delair, N. J.

John J. Kay, Wildwood's publicity director form '38 to '48, is back at post, succeeding Will Fitzpatrick who quit last July after dispute with resort's commissioners.

Washington

By Florence S. Lowe

Pfc Eddie Fisher headed a two-hour musical show last Friday (25) for benefit of Volunteer Camp Shows.

Loew execs Ernest Emerling and John Murphy in town over weekend to attend annual dinner of Alfalfa Club.

Mrs. Truman will be guest of honor at benefit preem of Japanese prize winner, "Rasho-mon," at Lopert's Dupont on Feb. 5.

Colleen Townsend Evans, Hollywood starlet turned evangelist, in town to highlight current Billy Graham revival sessions at Armory.

"Faith of Our Fathers," the Paul Green historical pageant written for capital's Sesquicentennial, is first entertainment production in history to receive mention in President's budget message.

London

Stanley Rubin, boss of Ciro's Club, off to Brazil Jan. 31 for vacation. Not due back until March.

Lou Folds, American novelty juggler, planed over for a one-night stand in TV's "Cafe Continental."

Jay Howard, who starts a vaudeville tour this week, has been pacted for a series of drama lectures by the Arts Council.

Management of Cafe de Paris dickering with Jack Buchanan, Peter Ustinov and George Formby for summer dates.

Madeleine Milder, widow of Max Milder, the former Warner Bros. topper here, victim of a $40,000 fur and jewel robbery at her country home.

Gerald Blattner, Warners local studio chief, over to Italy scouting locations for a new pirate picture to be filmed in London later in the year.

Hall, Norman and Ladd, currently appearing in Bernard Delfont's "Folies" revue at the London Hippodrome, booked for the summer season in Scandinavia.

Phyllis Dixey and Jack Tracy due back here in February from Scandinavia where they have been for two years. Already booked for 12 weeks of vaudeville in England.

The TV feature, "What's My Line?", going into Jack Hylton's Tele-Variety show at the Adelphi. On the same bill, comic Frank Randle makes his West End debut.

Andrew Rosenthal, whose "Third Person" is now running at the Criterion, will have a second West End play next month when his "Red Letter Day" opens at the Garrick.

Byron Davis, for many years a booker and director of Mecca Cafes, which controls the Cafe de Paris, died suddenly Jan. 18 while working at his office. He was in the early 60's.

Hartley Power likely to ankle the cast of "South Pacific" to play the lead in Peter Cotes' production of "Come Back Little Sheba," which opens out-of-town in March for a pre-West End tour.

Lucienne, Bob and Ashour go into the opening bill at the London Palladium March 3 for three weeks after which they are to be featured in Bernard Delfont's new "Folies" at the Prince of Wales theatre.

Seattle

Mills Bros. set for stand at Palomar beginning Feb. 25.

Louis Armstrong honored guest at Press Club reception.

Art Barduhn Trio at new Grove nitery in Grosvenor House.

Press Club closed Jan. 25, with opening in new quarters scheduled for Feb. 4.

Rhonda Fleming, in for preem of "Hong Kong," feted at China Club dinner.

Glenn Hughes' "Dream and Deed," official Seattle Centennial play, will preem Feb. 14 at Playhouse.

Sean O'Casey's "Shadow of a Gunman" set by Dean Goodman's Great Plays Co. at Circle Theatre, Feb. 15.

Julia Adams, Rock Hudson and Lori Nelson in for personal appearances with "Bend of the River" at Orpheum.

Havana

Andrea Dancers back at the Tropicana.

Ernesto Lecuona slated for next Pro-Arte concert.

Los Chavales de Espana back at Montmartre after one-month layoff.

Restaurant and nitery workers union plans walkout this week if raises to 20% are refused by owners.

Kathryn Grayson and Howard Keel in town for personal appearance, first stop on Latin American tour plugging "Show Boat" (M-G).

Miami Beach

By Lary Solloway

DeMarco Sisters joined the Vagabonds show.

Patti Page and Jan Murray set for March date at Clover Club.

Frances Faye into Sans Souci Blue Sails Room yesterday (Tues.).

Marian Anderson concert drew packed house at Dade County Auditorium.

Jimmy Durante into Copa City today (Wed.) with Billy Daniels holding over.

Copa City lineup for Feb. 20 has Sophie Tucker, Jack Carter and Tony Bennett.

Felix Young, ex-Coast restaurateur who had piece of swank LaRue's here, sold cut his interest.

Diosa Costello set for Nautilus Hotel run beginning Feb. 13. Husband Pupi Campo and his orch playing season date at Latin Quarter.

Midnight d.j. shows thriving again, with interview-gabber parade joined by Pati Geraghty (WMIE), from the Beachcomber; Paul Kingsley (WINZ), from Chef Restaurant; Faith Candullo (WKAT), from Mammy's, and Alan Courtney (WGBS), Allison Hotel.

Minneapolis

By Les Rees

Frankie Yankovic's band back at St. Paul Flame.

Duke Ellington's dance-concert pulled packed house.

Kirsten Flagstad soloist with Minneapolis Symphony.

"South Pacific" set for return at Lyceum week of Feb. 27.

Greek pianist Gina Bachaur gave concert at St. Paul Auditorium.

Diveen, "exotic aqua queen," into St. Paul Heinie's with Ray Reynolds quintet.

Minneapolis Flame has Zorine, "queen of nudists," with Ingagi, "Hollywood" gorilla.

Betty Graham, Estartas, Shannon O'Nell and Buddy Green comprise Curey's floorshow.

"Gentlemen Prefer Blondes" came into Lyceum for eight-nighter with $42,000 advance.

Carl Brisson and Billy De Wolfe continuing at Hotel Radisson Flame Room and Hotel Nicollet Minnesota Terrace, respectively.

Mary Ward here ahead of "Member of the Wedding" and Allan Dazal beating the drum for "Oklahoma," Lyceum underlines.

Dionne quintuplets one of current St. Paul Winter Carnival attractions; combo ice and stage presentation of "Rose Marie" is another.

When Martin & Lewis and their stageshow come into Radio City the week of Feb. 22, they'll do six performances on Saturday and Sunday and five on weekdays.

Barcelona

By Joaquina C. Vidal-Gomis

"Happy Go Lovely" (RKO) doing big business at the Astoria and Cristina.

The Bodega del Calderon has Joaquin Perez Fernandez and his company in Spanish American songs and dances.

With five boats of the American Fleet in the harbor here, all theatres are advertising in English to attract the sailors.

The Romea Theatre has the French company headed by Christiane Delyne and Berbard Lancret. Teed off with Sacha Guitry's "Do Not Listen, Ladies."

Rigat nitery advertising Georges Ulmer, French chansonnier as the idol of Paris, while the Emporium is ballying "The Three Cousins," also French, as a hit film.

Australia

By Eric Gorrick

"Brigadoon" at Royal, Sydney, for Williamson looks set for a lush-run.

U.S. distribs here may seek higher film rentals to offset higher operational costs.

Cliff Edwards here for date at Celebrity nightclub, Sydney. May do vaude tour later.

Laurie Russell appointed executive assistant to Ernest Turnbull, chief of Hoyts' film loop.

Nell Stirling, Aussie commercial radio actress, died by accidently taking an overdose of sleeping tablets.

Cliff Edwards doing a radio show over 2 GB, Sydney, in addition to his Celebrity nightclub date.

J. C. Williamson Theatres will produce Agatha Christie's new thriller, "The Hollow," here this year.

Aussie Actors' Equity will approach the government for permission to stage Sabbath stage shows.

Pic managers here are now earning about $40.50 weekly on new interim award okayed by the industrial court.

Dave Martin will send his "Chez Paree" revue on a tour of New Zealand after completion of its Sydney season.

Universal-International, via chief Herc McIntyre, will run a special Nate Blumberg Drive to celebrate 40 years in the biz.

"Voice of America" platters is currently finding an outlet here via non-commercial Australian Broadcasting Commission.

Portland, Ore.

By Ray Feves

Dinah Washington due here this week for one-niter.

Johnnie Ray in town to visit his parents for five days.

Burns Twins and Evelyn held for second week at Amato's.

Louis Armstrong & His All Stars drew capacity at Civic Auditorium one-niter.

Ethel Waters in "Member of the Wedding" at the Mayfair Theatre for five days.

Hollywood

Julius Tannen recovering from minor surgery.

Jackie Houston recovering from appendectomy.

Charles Einfeld in from N.Y. for 20th-Fox huddles.

Richard Thorpe to Honolulu for three-week siesta.

Tony Martin and Hal Borne planed to Buffalo.

J. Reeves Espy heads Coast office of D'Arcy ad agency.

Stanley Musgrove hospitalized for surgery in Santa Monica.

William Thomas celebrated his 20th year on Paramount lot.

M'Liz Schwob suceeded Maxine Garrison in the Ettinger agency.

Ina Hutton being sued for $66,200 as a result of a fatal auto collision.

Elwood Smithson in town to gander product for his theatres in Australia.

James Tinling hospitalized for an eye operation after an injury on a TV set.

Hal Roach returned from huddles with U. S. Air Force toppers in Washington.

Sam B. Hill celebrating his 30th anni as superintendent of Samuel Goldwyn studios.

Sylvia Sidney trained in from I. Y. for her role in "Les Miserables" at 20th-Fox.

Hall Bartlett awarded the Family Medal by Parents' Magazine for his picture, "Navajo."

Leo McCarey planed in from N.Y. where he held a sneak preview of "My Son, John."

Abe Greenberg resigned as Paramount publicity art director to become Coast rep for David Green Associates.

Madge Meredith regained possession of her home via court decision against her former agent, Nick Gianaclis.

Norman Siegel succeeded Eugene Murphy as manager of the Coast office of Howard Mayer-Dale O'Brien flackery.

Cleveland

By Glenn C. Pullen

Gene Autry doing two performances at Arena Sunday (3).

Weavers at Duffy's Stardust Room drew police guard opening night but no trouble popped up.

"Gentlemen Prefer Blondes" with Carol Channing booked into Public Music Hall week of March 10 by George Young.

Pat and Doris Lee McCormick with Bill Jacoby making Broadway bow at Ruban Bleu Feb. 13, introducing new musical comedy act.

Menotti's "Consul" being shaped up by Play House company under Benno D. Frank's direction starting run in Euclid-77th Theatre Feb. 7.

Maxie Rosenblum to double in Alhambra Tavern's midnight shows during two-weeks engagement of "Guys and Dolls" opening at Hanna Feb. 4.

Rosemary Clooney's pop concert at Public Music Hall confirmed for Feb. 24, at $2,000 for date, by Jack Essick and Syd Friedman, promoters. Russ Carlyle's orch to play for two performances, with several acts supporting La Clooney.

Berlin

By Bill Conlan

"Streetcar Named Desire" still SRO at the Cinema Paris.

Farrar, Straus & Young purchased publishing and pic rights for Jim Burke's "The Big Rape."

Gordon Crier and Peter Willson of the Gracie Fields show released by the Russians after a week's detention.

Paul Gordon sailing to U.S. on the Nieuw Amsterdam, Gordon is participating in a newly formed European vidpix union.

Nazi songwriter Herms Niel persona non grata in Bremen, where a concert scheduled by him was nixed by local authorities.

Wilhelm Furtwangler signed a lifetime contract for the podium fronting the Berlin Philharmonic. Furtwangler will lead a boogie woogie session at the press ball Feb. 9.

Dallas

By Bill Barker

Artur Rubinstein soloist with Dallas Symphony Orchestra.

Dorothy Malone returns to N. Y. Friday (1) to fill radio-TV dates.

Mindy Carson due for one frame in Baker Hotel's Mural Room Monday (4).

The R. J. O'Donnells sail from N. Y. Feb. 8 for 90-day Mediterranean cruise.

Uday Shankar's Hindu Ballet drew 1,100 persons in one night at State Fair Auditorium.

Sophie Tucker honored last week (22) by Variety Clubs of Texas at Boys' Ranch near here. She donated $100 to the ranch and pledged regular donations.

OBITUARIES

FANNIE WARD

Fannie Ward, about 80, former actress, who was labeled "the eternal flapper" as a result of her efforts to retain a youthful appearance, died Jan. 27 at Lenox Hill Hospital, New York. She had been a patient there since suffering a cerebral hemorrhage at her Park Ave. home.

Miss Ward, whose career spanned over a half-century, made her stage debut as Cupid in the 1890 production of "Pippino." She then went on to appear in more than 50 plays and films and was also seen in vaude on occasion.

Among plays in which Miss Ward had roles were "Madam President," "The Three of Us" and "A Marriage of Reason." She made her first London appearance as Eva Tudor in "The Shop Girl," produced at the Gaiety Theatre in 1894. Thereafter she alternated between the Broadway and London stages.

Her professional life was marked by an almost fanatical zeal to preserve her girlish looks. Miss Ward was noted for her attempts to conceal her age with a variety of creams and so-called beauty secrets. She also was famed for politely sidestepping queries as to her actual years.

Twice-wed, Miss Ward's first husband was Joseph Lewis, a wealthy London diamond merchant. They were divorced in 1913 after a 15-year marriage. Her second mate was actor John Dean, who died in 1950. Three grandchildren survive.

POLLY MORAN

Polly Moran, 68, film comedienne, died Jan. 24 in Hollywood after a long siege of heart trouble which became acute two days previously.

Starting vaudeville performer, Miss Moran was discovered by Mack Sennett on the stage of the Orpheum Theatre in Los Angeles in 1915, and became a film player. For a period she was the screen partner of the late Marie Dressler. Among the films in which they appeared together were "Bringing Up Father" and "The Callahans and the Murphys."

IN MEMORIAM

Edward M. Schnitzer

February 20, 1950

The long list of Miss Moran's performances included "The Enemy," "London After Midnight," "Rose Marie," "Show People," "Hollywood Revue," "Chasing Rainbows" and "Meet the Missus."

Several years ago, Miss Moran retired and went to live in Laguna Beach. She is survived by her husband, Martin Malone, and an adopted son.

HARLAN BRIGGS

Harlan Briggs, 72, stage and screen character actor, died Jan. 26 in Hollywood after a short illness. Starting as a child in a theatrical family, he had spent practically all his life in show business and was active until his final illness.

After a long career in legit, Briggs entered films in the early 1930s. His first important pic role was in "Dodsworth" in 1936. He played character parts in every major studio, ending with "Sister Carrie," a Paramount production still to be released.

During his film career, Briggs continued his stage roles in summer stock. His last stage appearance was as Captain Andy in "Show Boat" with a New England strawhat company last summer.

His wife, four sons and three grandchildren survive.

CHARLES FRED'K MAVETY

Charles Frederick Mavety, 54, Toronto theatre operator and hobby owner of the Circle M Ranch, died Jan. 27 when his station wagon collided with a truck while he was on his way to his suburban Toronto home.

Mavety was secretary-treasurer of the Picture Pioneers Club and a member of the Toronto Variety Club. Until he sold the business two years ago, his Mavety Film Delivery Services, Ltd., with headquarters in Toronto, delivered film for all exchanges to theatres throughout Ontario. He was a breeder of prize-winning Palominos, two of which he sold to Roy Rogers.

His wife, son and daughter

OWEN JOHNSON

Owen Johnson, 73, author and playwright, died in Vineyard Haven, Mass., Jan. 27 after a long illness. He wrote several novels about prep school and college life as well two plays.

Johnson was principally known for his book, "Stover at Yale," and other tomes of campus doings. However, he also turned out a brace of plays, "The Comet" and "A Comedy for Wives."

"The Varmints," a Johnson yarn which revolved around schoolboy pranks at Lawrenceville Prep, was adapted for the screen by Metro.

Five-times wed, Johnson is survived by his wife, four daughters and two sons.

ESTEVAO AMARANTE

Estevao Amarante, 62, Portuguese actor, died in Oporto, Portugal, recently while on tour with a revue there. He had played in Brazil for a number of years, and in the '30s worked for Paramount studios in Paris doing the first talkers in the Portuguese language.

Amarante started his career at the Teatro Nacional, Lisbon, and for years was leading man in the operettas and revues produced by Luisa Satanella. Of late he had been starred in a revue in Lisbon and on tour on the basis of his success in various comic films done in Lisbon studios.

His wife survives.

HERBERT K. FRITZSCHE

Herbert K. Fritzsche, 37, Pittsburgh dance orch leader before World War II, was killed in Miami Beach Jan. 22 in a plane crackup. Three others lost their lives in the same accident, including Maj. Hal Bazley, aviation veteran with whom Fritzsche had been associated for the last 15 years in the management of All-American Airways.

Fritzsche was active in Pitt plane circles even while directing his orch in various night spots. In recent years he had been devoting all of his time to aviation, giving up his band a decade ago.

J. HENRY WALTERS

J. Henry Walters, 78, former president pro tem of the New York State Senate and for more than 25 years special counsel for the B. F. Keith Circuit and later the RKO circuit, died Jan. 28 in New York. The ex-senator, Republican from Syracuse, was majority leader in the Senate during the period that the late former Mayor James J. Walker was minority leader.

Walters left the Senate in 1920 to become personal counsel for the late Edward F. Albee, who then was prexy of the B. F. Keith Corp.

He is survived by his wife.

BLANCHE (BONNIE) EARLE

Blanche (Bonnie) Earle, 69, an actress, with Vitagraph and other major companies in the silent film era, died of a heart attack Jan. 22 at the Motion Picture Country Hospital on the Coast. Before her retirement in 1920 she appeared in "Within the Law," "Battle Cry of Peace" and numerous other films.

She was the wife of William P. S. Earle, silent film director. Others who survive are two daughters and a son.

FRANCISCO A. QUINTELA

Francisco Antonio Quintela, 50, Portuguese film producer, was killed in a car accident in Oporto, Portugal, recently, which also took the life of his wife. Co-founder and principal shareholder of the studios of Lisboa Filmes and Tobis Portuguesa, pioneer film producer in Portugal, he was general manager of a film distributing agency and of four cinemas in Lisbon and Oporto.

A daughter survives.

FREDERICK D. LYON, JR.

Frederick D. Lyon, Jr., 71, retired singer and actor who had appeared in a number of Broadway musicals, died of a heart attack Jan. 26 in Verona, N.J.

Lyon was cast in such revues as "The Belle of Mayfair" and "The Prince of Pilsen." His last Broadway appearance was in "Say When," in 1934.

Wife, two sisters and a brother survive.

WALTER C. BRAUN

Walter C. Braun, 61, retired president of the Radolek Co., died Jan. 22 in Yorkville, Ill. He founded the Radolek firm in 1931 and was the first prexy of the National Radio Parts Distributors Assn.

Survived by wife, son and daughter.

HORACE A. JACKSON

Horace A. Jackson, 53, film writer, died Jan. 26 in Los Angeles from injuries received in an auto accident.

He wrote the scenarios for "Beyond Victory," "Unguarded Hour," "Behold the Bridegroom," "Luzy" and other films. His Broadway play, "Bedside Manner," was made into a Columbia pic.

WILLIAM P. BREDE

William P. Brede, 67, one-time bandleader at the old Fox 14th St. Theatre in New York, died in Yonkers, N.Y., Jan. 25.

Noted as an organist, Brede had played the instrument at Masonic ceremonies in New York and Westchester for the past 20 years. Wife and brother survive.

ROY C. FLANNAGAN

Roy Catesby Flannagan, 54, author and novelist whose book, "The Whipping," was filmed by Hollywood, died in Richmond Jan. 27 after a long illness.

A reporter for the Richmond News-Leader since 1923, Flannagan wrote "The Whipping" 1927. His wife, dughter and son survive.

JOHN ADAIR

John Adair, 67, legit actor, died in New York Jan. 22. He appeared in such Broadway productions as "Business Before Pleasure," "The Student Prince," "Caroline," "My Maryland" and "The Show Off." He also performed on radio and TV.

His wife survives.

BERNARD L. COHN

Bernard L. Cohn, 63, vice president of Cole & Co., Memphis ad agency, and former commercial manager of WREC, Memphis, died in that city Jan. 22. Cohn was publisher of the old News Scimitar until its consolidation with the Memphis Press.

ALBERT A. FLETCHER

Albert A. Fletcher, veteran St. Louis projectionist, died in St. Louis Jan. 17. He was a member of Local 143, IATSE, for 28 years and was last employed at the Capitol Theatre.

His wife and daughter survive.

ERNEST HICKERSON

Ernest Hickerson, 58, former art director at Monogram, died Jan. 22 after a heart attack on his ranch near Newhall, Cal.

Ranch, with its western street, is used by Monogram for numerous oaters.

SAM SILVERBUSH

Sam Silverbush, 75, retired actor, died in Brooklyn Jan. 24. He had roles on both the Yiddish and Broadway stages and had appeared in "Diamond Lil" and "The Jazz Singer."

Two sons survive.

DOUGLAS BACON

Douglas Bacon, 43, art director at Warners, died Jan. 23 in Glendale, Cal., after a cerebral hemorrhage suffered while on his way to the studio.

His wife and a son survive.

HAROLD F. OXLEY

Harold F. Oxley, 54, a booker for orchestras and other attractions, died Jan. 24 in his Hollywood home, after a heart attack.

He leaves his wife and five children.

A. ORRIE CARSON

A. Orrie Carson, 51, owner of the Carson ad agency, Chicago, and of station KSMN, Mason City, Ia., died Jan. 25 in Chicago.

Survived by wife and three sons.

Wife, 51, of Morris Silver, one of the owners of WFEA, Manchester, N. H., died at a hospital in Boston Jan. 20. She assisted in USO programs, served with Red Cross Motor Corps in Manchester during World War II and was prominent in other organizations.

James R. Staples, showman and vice prexy of British Circus Ring, died in Bridgewater, Scotland, Jan. 2. He travelled many years with Green's Touring Cinematograph Show.

Dr. Arthur Collingwood, former dean of the College of Music at Saskatchewan U. and conductor of the Saskatoon Symphony Orch, died in Saskatoon, Sask., Jan. 22.

Marguerite Ackerman, 46, known professionally as Marguerite Meadows, singer and recording artist, died Jan. 21 in her Hollywood home.

John Claude Hughes, 73, retired trumpter player, formerly with the Victor Herbert and Arthur Pryor bands, died in Philadelphia Jan. 26.

Mrs. Willard E. Case, mother of the late Theodore W. Case, credited with inventing the Vitaphone, died in Auburn, N.Y., Jan. 27.

Son, 30, of Frederick A. Giese, newsreel editor of WGN-TV, Chicago, died Jan. 22 in Hines Veterans Hospital, Chicago.

Duke York, 50, western film actor, was found shot to death in his Hollywood home Jan. 24. Police called it suicide.

Bernard Webster, 36, Paramount special effects technician, died of a heart attack Jan. 26 in his Hollywood home.

Wife, 36, of Edwin L. Dassori, actor known professionally as Edward Clay, died Ridgewood, N. J., Jan. 24.

Bob Bray, 56, RKO studio grip, died Jan. 18 at the Motion Picture Country House Hospital on the Coast.

Father of Joseph Harsch, radio commentator and correspondent for the Christian Science Monitor, died Jan. 14 in La Jolla, Calif.

Mother of Harriet Lehman, assistant to Paramount circuit booker Harry Levine, died of a heart ailment in New York Jan. 25.

Pauline Evans, 35, former screen actress, was found dead Jan. 22 in a hotel room in Calexico, Cal.

Alexander Rihm, 81, pianist, composer and choral director, died in Harrisville, R. I., Jan. 23.

Carl Roder, 81, piano teacher and former concert pianist, died in New York, Jan. 24.

Ken Murray

Continued from page 2

the past. They feel the time isn't ripe to break those precedents now.

Promotes TV Competitior

Murray acknowledged the fact that, in promoting the film industry, he's also promoting competition for TV, including his own show. In effect, by ballyhooing to the public the good films they can see in their local filmeries, he'll be telling them to leave their video receivers to patronize pictures. This idea, carried to its extreme, could also be harmful to his sponsor, Anheuser-Busch. Murray, however, voiced conviction that there are enough people in the country to provide an audience for any good entertainment. "In addition," he said, "entertainment is a selective business—well all have to stand or fall on our own merits. It's going to be the survival of the fittest and I'm not afraid of the competition."

Show itself, which is being scripted by Jean Holloway, will trace the development of the industry from Thomas A. Edison's earliest studio, the "Black Maria," down through the emergence of films as an entertainment form and finally to their present stature as a new art form. Among the live talent to appear, Buster Keaton will team with Murray to reprise the first sketch he did in films, with Murray essaying the role played originally by the late Fatty Arbuckle. Ramon Novarro will also be on the show, along with Ruby Keeler, who will reprise her "42d Street" dance routine.

Murray will have clips from his own collection of film memorabilia, and also from the Museum of Modern Art, N. Y. Among the feature product he'll show will be scenes from "The Awful Truth" and "You Can't Take It With You," plus perhaps "Jolson Story," "All the King's Men" and "Death of a Salesman (all Columbia), and Disney's "Snow White," plus the first Mickey Mouse cartoon ever turned out by Disney.

British Coin Cut

Continued from page 3

government would use the time before September to consider economies which may well have to be made in the future. Cuts disclosed by the official include a limitation on production of radio and TV receivers, fewer imports, halving of tourist allowance and charges of health services.

Overall effect of the austerity measures, observers believe, will be to raise living costs with an inevitable blow at the boxoffice. Meantime, the budget date has been fixed as of March 4, a month earlier than usual, when further economies are anticipated. Government is also expected to i troduce a new admission tax pla

Pres. Candidates

Continued from page 1

and-facilities-for-all-candidates" provisions as laid down by th FCC, is cueing some headaches among the webs' time clearance boys.

The NBC "political pattern" scheduled for announcement this week recommends, for example, that no single sponsored show should encounter more than two pre-emptions through the pre-convention TV campaigning. Thus, with the network enjoying an SRO status, it would necessitate relegating a candidate to an offbeat fringe period, should he desire a regularly scheduled series.

There is even greater apprehension, however, over the snarls likely to develop over candidate's demand for choice middle-of-the-evening time, which, if exercised to meet the exacting "equal tim and facilities" requirements of the FCC, may have alarming repercussions and throw the commercial rosters into turbulence. If supporters of Gen. Dwight D. Eisenhower, for example, put in a bid for the Tuesday at 9 (following Berle) half-hour period, in order to get a maximum carryover audience, it would be obligatory for the network to offer the same time period to the other candidates—assuming they wanted it and could afford to pick up that kind of a tab.

In the event that all the candidates clamor for the same time (Tuesday at 9) segment, it's recognized that it would put NBC in an awkward, embarrassing spot with the pre-empted client, which happens to be Procter & Gamble. And P & G spends more money in radio and television than any other bankroller. On the other hand, NBC has no alternative but to make the time available to all candidates desiring it, in order to get off the FCC hook.

MARRIAGES

Helen MacGuire to Cliff Steward, New York, Jan. 24. Groom is head of the San Francisco Boys, vocal combo on Coral Records.

Colleen Delaney to Frank Dempsey, Miami Beach, Jan. 27. Bride's a Pittsburgh TV singer; groom's a footballer with Chicago Bears.

Heather Logan to Nick Capaldi, Belfast, Northern Ireland, Jan. 17. She's soubret of the Logan Family, Scot music-hall troupe; he's accordionist in same outfit.

Suzy Carrier to Raymond Schmit, Paris, Jan. 17. Bride is a film actress.

Lully Seeberg to Richard F. Dunbar, New York, Jan. 18. Bride is secretary to 20th-Fox International v.p. Emanuel Silverstone; groom is ad exec.

BIRTHS

Mr. and Mrs. Grant Wonders, son, Chicago, Jan. 26. Mother formerly worked in boxoffice of Erlanger Theatre there; father is treasurer of house.

Mr. and Mrs. Art Klein, son, Hollywood, Jan. 21. Father is sound effects editor at RKO.

Mr. and Mrs. Ralph Davis, son, Santa Monica, Cal., Jan. 23. Father is in editorial department at Universal-International.

Mr. and Mrs. Ralph Scott, daughter, Pittsburgh, Jan. 13. Parents are actors at Pitt Playhouse.

Mr. and Mrs. Skeets Kercher, son, Pittsburgh, Jan. 24. Parents do a vaude roller skating act as the Spinning Dynawhirls.

Mr. and Mrs. David McMahon, daughter, Pasadena, Cal., Jan. 23. Father is an actor.

Mr. and Mrs. Marshall Schlom, son, Hollywood, Jan. 20. Father, a dialog director, now serving with the U.S. Infantry in Japan, is the son of Herman Schlom, RKO producer.

Mr. and Mrs. Marvin Miller, daughter, Hollywood, Jan. 23. Father is a film actor and radio announcer.

Mr. and Mrs. Martin Sweeney, Jr., son, New York, Jan. 22. Mother is the former Thana Skouras, daughter of George P. Skouras, theatre chain topper; father is the son of Martin Sweeney, w.k. hotelman.

Mr. and Mrs. Al Vaughan, son, Hollywood, Jan. 20. Father is publicity director for Samuel Goldwyn.

Mr. and Mrs. Charles Elson, daughter, Jan. 22, Armonk Village, N.Y. Mother is actress Diana Rivers; father is stage designer.

Mr. and Mrs. Dale Alkov, , Los Angeles, Jan. 21. Mother is an actress and daughter of the late Michael Visaroff.

George and Gertrude Fass, son, New York, Jan. 22. Parents are radi and TV script writers.

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from the desk of **ART LUND**

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